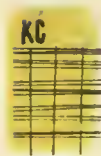


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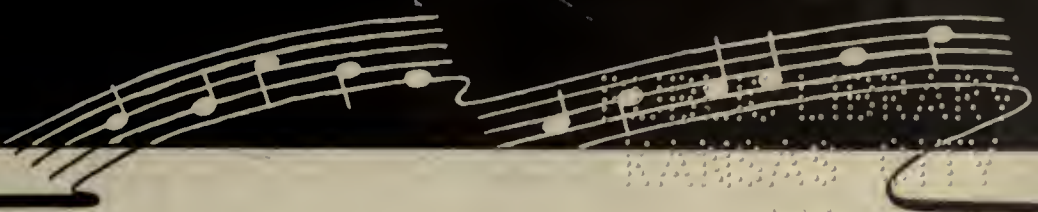
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THE MIRACLE OF OUR LADY OF FATIMA

FILM MUSIC

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FILM MUSIC NEWS

FILM MUSIC, publication of the NATIONAL FILM MUSIC COUNCIL, has moved its headquarters from Old Greenwich, Conn. to 26 East 83rd Street, New York City. The change in address has delayed this issue of the magazine considerably, for which we apologize. We are hoping during the coming months to gather material on the film as a teaching supplement, and we will welcome reports from teachers, schools, libraries and community groups on their activities in audio-visual education. The Council's collected reviews of seventy 16mm films are available for twenty-five cents. Teachers tell us that they are using FILM MUSIC increasingly in the classroom and for lecture material. Files of the back numbers (30 issues) may be had for \$5.00 plus postage.

AN ELECTRONIC DISCOVERY

The Massachusetts Institute of Technology is developing an electronic discovery which makes possible the broadcasting of television shows to Europe. The Voice of America is studying its potential usefulness. Test broadcasts have hundred miles from Iowa to Virginia.

WNBC, WNBT and the MOVIES

Stations WNBC and WNBT have planned a mutual promotion campaign with the Organization of the Motion Picture Industry of the city of New York. Fred J. Schwartz, head of the latter association, states that this agreement should prove that radio, television and the movies can benefit each other by working together. The plans include radio announcements of current pictures, programs on various aspects of the film industry, and the cooperation of the theatres in thirty theatre chains in the projects of the newly united groups.

SUMMER TOURS TO EUROPEAN FESTIVALS

The Institute for Intercontinental Studies, under the personal direction of Dr. Eric Mann, organized- as every year- a tour to the most important of these festivals. Dr. Sigmund Spaeth accompanied the group as musical mentor. In Rome, the group attended two open-air opera performances in the Baths of Caracalla: Aida and Tosca, elaborated staged and with an outstanding cast - an unforgettable experience! During the famous Salzburg Festivals, a performance of Mozart's Figaro was considered by all tour members the finest opera performance they had ever seen. The impressive EVERYMAN, as well as a number of serenades and church -concerts were also on the program. The Lucerne Music Festival, placed in the incomparable setting of this fascinating Swiss town, offers concerts of such uniformly high artistic standards as are achieved by no other European festival. A Haydn serenade, played in the open air against the background of the famed Lions Monument, left a deep impression. A symphony concert at the "Kunsthaus" with Robert Casadesus as soloist and Herbert von Karajan as conductor, was considered the musical high spot of the whole tour. The military Tattoo at the Edinburgh Festivals thrilled all the ten thousand who attended, many of them drawn by the world's famous film showings.

E. M.

SALUTE TO ITALIAN FILMS

Salute to Italian Films Week was observed in New York during the week of October 6th. Seven as yet unreleased Italian pictures were shown, one each day at morning and evening performances to invited audiences. Notable figures in the Italian motion picture world were present to add to the interest of the occasion. The films, a distinguished selection of current Italian production, will be released during the coming season.

THE MIRACLE OF OUR LADY OF FATIMA

Harold Brown

This is one of Steiner's best scores; in it he demonstrates that when given the opportunity, he has a large fund of musical knowledge upon which to draw, and can project various levels of dramatic intensity with a versatility comparable to opera composers of the past. Absent are the overdrawn sequences of lush sentimentality which have come to be associated with some film music - cloying music which tries to outdo the film rather than supplement it. Instead, Steiner keeps his music on a subdued level throughout much of the film, and, with a sure sense of dramatic movement, rises swiftly to a brief climax at the crucial point of a particular sequence. This is background music in its truest sense; coloring, highlighting, and intensifying what is on the screen, and not duplicating it.

It is the small flurries of excitement which are more interesting to the reviewer, for these are more difficult to handle. Steiner has a way of getting behind the action on the screen with a well chosen burst of sound which calls no attention to itself, falls as quickly as it rises, yet effects an intensity where none otherwise would exist. The film itself is powerless to produce much excitement in a scene where children play with a ram, yet the music makes it a small event. Thus, if the larger outlines of drama are accomplished by writer and director, the smaller undulations are almost entirely the work of the composer.

Even in larger climaxes, much is left to the composer. These are mostly crowd scenes, and are not handled by the director with the realistic detail seen in some European films. The crowd is there, but only as a background; the only sound effect is a low murmur. It is left to the music to create any real excitement, and Steiner carries the day every time. It is interesting to note that only in these larger climaxes does he use the familiar Straussian idiom. When one listens to the music, it seems scarcely appropriate, yet when one forgets the music and looks at the screen, there is no doubt of its effectiveness. Whether it would have been even more effective had he, in keeping with the rest of the score, employed a diatonic style, is another question, which someday I should like to see answered.

For Steiner's use of diatonic material is excellent and refreshing. There are fine passages of modal harmony, some with melodies of Gregorian nature; elsewhere there are themes of basically diatonic nature which slide rapidly through various keys, or diatonic melodies harmonized with triads not conventionally considered in the key. I happen to be partial to this kind of consonant yet modern writing, and believe it is partly responsible for the great economy and clarity of the score. It gives, for instance, a certain dignity to the scenes of the angel's appearance, where almost any other idiom would have produced something maudlin.

Steiner has long been an exponent of the leitmotif idea; he gives it here a subtle twist. One is not aware of particular passages assigned to characters; one finds them instead assigned to particular recurring scenes - the girl in her bed, the children in the field, or the people in the town. We get the impression then of interlocking dramatic threads which are dropped and then resumed, and the varying emotional levels of music quicken or slow the pace. After taking time for dialogue, for instance, the drama again continues to unfold with the quickening movement of rolling harp chords as the girl lies asleep in her bed.

There is one notable exception in the handling of the crowd scenes. When the people come to demand the children's release from prison, the music ceases altogether. We hear only the rustle of the people, waiting in anxious, but belligerent, suspense. For this is not an ordinary crowd scene, but one of religious devotion. The mood is restless but static. And when the children are released and rejoin their families and friends, there is no burst of orchestral music. Instead, the people break into an ancient and austere hymn of praise as they march back to town. And there is no orchestral accompaniment.

This is not only dramatically correct, but of some significance. Steiner has presented throughout the film various bits of fine religious music which in this country has been stubbornly considered to be over the heads of the people. There are two Gregorian hymns, a Bach chorale, an anthem by Arcadeltian Chant, and a smaller fragment of an Ave Maria by Josquin des Pres. Such music is not esoteric, but has been shunned by producers who fear the unfamiliar. Yet it has long since been discovered that, in the right time and place, the most dissonant kind of modern music is easily assimilated. There is no reason why ancient church music is not equally palatable. Now that Steiner has taken the initial step, can we hope that more of this music will appear in future films? Incidentally, in giving us this music in its original setting - a capella - Steiner reveals not only his musical integrity but his perspicacity; it is the most effective setting.

There are two particular places where I disagreed with Steiner's handling. Early in the picture, the first appearance of the angel is heralded by three claps of sudden thunder, coming unexpectedly out of a clear sky. Each is accompanied by a sustained forte chord in the low register, and with this, the music literally swallows the scene's thunder. The effect is ambiguity; is the crash we hear really thunder, or part of the music? And has the music dramatic significance, or is it merely adding to the noise? I have long felt that important sound effects should be left unaccompanied. Here, the first thunderclap alone is of quite enough significance to carry the scene. Any other sound simply dulls the effect. If the chord had been introduced at the second clap, we would have had two dramatic strokes of cumulative significance. As it is we have but one, containing conflicting elements, and merely repeating itself.

Later, when the police inspectors first appear, their silent march through the square is followed by music of definitely fearful character. A more subtle effect might have been produced by music of quiet foreboding. To be sure, subtlety is not one of the picture's strong points, and the music is certainly not out of keeping; still, a grey rather than black orchestra might have helped alleviate the melodramatic naivete of the character portrayal.

Finally, I wish that Gounod's "Ave Maria" had not been used as an important theme. It is expertly developed, and certainly associated in the minds of millions with religious feeling, which guarantees its effectiveness. Artistically, however, it is spurious religious music, certainly not on a level with the authentic sacred music in the film.

But these are minor points in a score which not only contains many passages of excellent music, but is in its entirety succinct and well integrated.

THE MIRACLE OF OUR LADY FATIMA.. Warner Brothers. Gilbert Roland, Angela Clark. Director, John Brahm. Music, Max Steiner. Orchestration, Murray Cutter. WarnerColor.

THE MIRACLE OF OUR LADY OF FATIMA

RAM RUNS

30 31 32 33 34 35

ARCO

HORN

FATIMA - 242

50 RALL 53 ^{pizzicato} _{Tacet} Espressivo

36 37 38 39 40

strings

cello

THE MIRACLE OF OUR LADY OF FATIMA

SYMPATHY

MODERATO

1:0 1/2

1:13 2/3

STOPS

Handwritten musical score for the piece "SYMPATHY". The score is written on five staves. The top staff is the vocal line, followed by a horn part, a piano part, and two bass lines. The tempo is marked "MODERATO" and the piece is in common time (C). The score includes measures 41 through 44, with a "STOPS" instruction above measure 41. The horn part is labeled "HORN" and includes measures 42, 43, and 44. The piano part includes dynamic markings such as *mp* and *pp*. The two bass lines include dynamic markings such as *pp* and *ppp*. The score is handwritten and shows signs of being a working draft.

THE MIRACLE OF OUR LADY OF FATIMA

AH
BVA
mf
CYMB. ROLL.
HNS. ♀
HP. SOLO
+ CELLS
ADD FULL CHURCH ORGAN
13 14 15

2:56

3:00

16 17 18

REEL 5# 1

Religioso (Poco Lento)

CREDO

:08

SOLO OBOE D'AMORE

mf

mb Strings

ten

ten

p

HUGO

.48½

mf accel

polo rit.

Strings w.w.

HARP

THE MIRACLE OF OUR LADY OF FATIMA

HARP: CELSA
PIANO (BISB.)

(26) (27) (28) (29)

BROAD

f SOLO TRPT. + VIBRA

- VIBRA ORGAN: W.W.

7 HNS: CELLS (Tremolo)

(no tremolo)

(37) (38) (39) (40)

(ARP.)

THE QUIET MAN

Scott Wilkinson

John Ford has made a happy use of the Irish countryside as setting for the story of a young American prize-fighter's return to the little village where he was born and his turbulent wooing of a girl he finds there. With a fine cast that includes some of the Abbey Players and a full appreciation of the natural beauties of the locale, the film has all the picturesque humor and visual beauty for which Ireland is famous.

Victor Young's score for THE QUIET MAN is for the most part extremely well done. His handling of the orchestra and use of musical material gains the maximum of effect with the minimum of means achieving a simplicity in the music and orchestra that fits the simplicity of the film. The Irish folk themes as well as the folk-like quality of Mr. Young's melodic line are treated with sensitivity. There is a particularly good use of group singing injected from time to time. However, the whole musical atmosphere suddenly changes at the introduction of a romantic note- where Mary Kate is seen herding her sheep, for example, and in the scene where she realizes her love for Sean.



Here, Mr. Young takes on a lush, lush style that is the most commonly used writing for the situation and is quite inconsistent with his previous handling of the folkish type of story. Elsewhere, he employs a short fugatto, delightful in itself, but for this writer rather pointless. It starts and then dies out, seemingly without any particular reason. It is too interesting a theme to be dealt with in so short a period of time. Save for these details, which are minor, the over-all effect is very pleasing - as is the film.

SONGS: The Isle of Innisfree - Richard Farrelly
Galway Bay - by Dr. Arthur Colahan and Michael Donovan
published by Leeds Music Corp.
The Humor is on me now -Richard Hayward
published by Box and Cox
The Young May Moon - Thomas Moore
The Wild Colonial Boy - Traditional
Mush Mush - Traditional

THE QUIET MAN .. Republic . John Wayne, Maureen O'Hara, Barry Fitzgerald.
Director, John Ford. Music, Victor Young. Technicolor.

Records available from Decca and RCA Victor.

THE MAGIC BOX.

Quaintance Eaton

In a burst of honest sentiment and somewhat chauvinistic enthusiasm British Film Productions and J. Arthur Rank enlisted practically the entire top layer of Albion's cinema stardom to make THE MAGIC BOX, which tells the story of William Friese-Greene, inventor and photographer. Willy, as he is known to his intimates, was one of the fore-runners in motion pictures, having invented what is said to be the first movie camera - or at least the one whose principles persist to this day. Historical accuracy which would demand a greater share of the credit for Edison and a couple of Frenchmen, is passed over lightly in the film, by the use of a series of tombstone-like placques in honor of these and other inventors thrown under the title credits. This obeisance to history accomplished, the film proceeds to the ups and downs of Willy's life with two wives, alternate periods of affluence and bankruptcy, and eventual obscurity.

Filmed in Technicolor, with every resource of the British industry behind it and with Robert Donat's sure and sensitive acting, the picture will appeal for its human values if for nothing else. The other two starred performers are also very fine - Margaret Johnston as the second wife; Maria Schell as the first. And part of the enjoyment will be trying to pick out the famous names attached to minor characters- there are 67 bit parts to be identified. We'll give you a couple of hints- the policeman who witnesses Willy's first success is Sir L-w-n-c O-i-v-r, and St-n-l-y H-ll-w-y plays an officious broker's bailiff. Leo Genn, Glynis Johns, Cecil Parker, Michael Redgrave, Peter Ustinov, and Emlyn Williams are others to look for.

William Alwyn has given us another expert accompanying music score, so well tailored that its virtues hardly appear at first hearing. Listened to more closely, it is revealed as suave, agreeable, often derivative (its highly Tchaikovsky-ized texture makes it almost ballet-like in essence), and perfectly suited to the moments of the script that it embellishes. A detailed analysis is hardly necessary or desirable, but Alwyn has used a plaintive three-note phrase as a basis for appropriate development and variation. He is a past master at leading a musical motive into a natural sound, for example, the startling crash following immediately on the words of Willy's second bride-to-be, "I wanted security", which resolves into stunning fireworks at a carnival, and the hurried stringendo passage accompanying the expectant father's rush for a doctor, leading to the neighing of a horse drawing a carriage in London traffic.

One episode gives Alwyn a chance at some original music for its own sake. Willy and his first wife are members of the Bath Choral Society, which is preparing a gala program, to be conducted by Sir Arthur Sullivan (played by the experienced conductor, Muir Mathieson, who is responsible for the musical direction of the film). The title of the work they are rehearsing is never given, but it concerns an abandoned female. "Where has he gone, where has he gone?" the chorus asks over and over, as the buxom soloist (Olga Slobodskaya) valiantly bewails her lost lover in a high tessitura which almost but not quite baffles her. Willy is supposed to reply, in the only chorus solo, "I know not; I know not! Do not ask of me!" But Willy has been detained at a meeting with fellow camera enthusiasts, and forgets the concert. His wife bravely pipes up with the solo bit, to the astonishment of Sir Arthur, who not having rehearsed the group (unlikely, even in Bath in those days?), expects the solo to come from the baritone section. The entire sequence is delightful, both for Alwyn's clever music - exactly the type for ambitious provincial, amateur bodies - and for the human values.

THE MAGIC BOX.. J. Arthur Rank: Mayer-Kingsley. Robert Donat, Maria Schell. Director, John Boulting. Music, William Alwyn. Technicolor.

CARRIE

David Raksin

Some years ago, in the course of a lecture at the University of Southern California, I was trying to explain that empathy, or identification with the feelings of his characters, is an inner resource indispensable to a film composer. I suggested that talent for a career in film composing might be partially assessed through a "Hecuba Test". The reference was of course, to the soliloquy ("O, what a rogue and peasant slave am I!") in Act II of "HAMLET", wherein the Prince, his own feelings in deep bondage, marvels at the passion with which the First Player invests the contrived emotionality of a playwright. Says Hamlet:

"What's Hecuba to him, or he to Hecuba,
That he should weep for her?"

Many are the Hecubas, from LAURA to AMBER, who have been accompanied by noises of my contriving. I have abetted their scheming with clarinets and attenuated their yearnings with cellos - molto vibrato. After seventeen years of composing for films, I have learned that empathy is often better tempered with restraint. But there is one character who, more than any other, made restraint difficult. This is George Hurstwood, the tragic lover of Theodore Dreiser's SISTER CARRIE.

In discussing Hurstwood with William Wyler, director of the film (now called CARRIE) I noted that where Dreiser had pitied the man destroyed by his need for love, Wyler had suffused him with the sympathy a man of today might feel for a brother condemned by the rigid morality of an earlier day. It is our compassion toward Carrie and Hurstwood that determines the nature and course of the music in this film.

Thus, the musical material and its development are concerned with expressing the great longing of Hurstwood, as when he plods slowly upstairs, after his son's departure. Again, the music discovers the awakening of Carrie's feelings as Hurstwood leaves, after their scene in the Drouet flat. In the sequence of their first embrace, in the carriage, the music is part of the physical passion, and later reaches out after Carrie as she walks quickly away from Hurstwood.

The sound track of the scene in the park is a tour de force of re-recording for which laurels must go to Leon Becker, sound supervisor of the film, and the Paramount dubbing crew. That marvelous actor, Laurence Olivier, had pitched his voice in an almost guttural register to avoid sounding like the cultured Briton he is. Such delivery and expressive music ordinarily do not mix, to the great detriment of the music. But, thanks to the gifted Mr. Becker and his cohorts, the music was able to tell its part of this scene, including a moment of joy when Carrie confesses her love, and a touch of foreboding when Hurstwood cannot find the courage to tell her the truth about himself - that he is married.

Inept dubbing, which afflicts so many pictures, is often responsible for the sad line one sometimes hears from his colleagues in discussions of their film music: "Let me play you the records one day - then you'd really hear the score". But more often it is post-scoring cuts, and their effect upon the continuity and overall sense of the music, that give composers that Kafka look. Such cuts, which are inevitable, and sometimes even necessary, are made on grounds other than musical. And if there is a composer who can equal the dexterity with which a minor

executive mutilates the form-and-context relationship of music to story, I have never met him. Fortunately for CARRIE the hand that did the bidding of the master was that of an artist. In my absence, Mr. Steven Caillag, whose ability as a music cutter approaches genius, made the necessary elisions and extensions. It was he who saw to it that the music of Hurstwood's flight from his wife and employer to Carrie remained intact as to form and meaning.

It was my hope that the music of CARRIE would bear the same relationship to the story that existed between the story and music of some of the wonderful silent movies for which my father conducted the orchestra at the old Metropolitan in Philadelphia. What a warmth there was between the screen and score in those days, when "heart-songs", Kinothek music, and sometimes excerpts of masterpieces followed hard upon one another! The Saturday matinees when I sat in the orchestra pit and responded like a seismograph to the heavings of the Gish sisters had made a deep impression on my young mind, and somehow I now felt that in CARRIE Willie Wyler had made just such a fable as those I had loved. We agreed that the score should have this "chromo" flavor where feasible.

So the music of Hurstwood's flight does not endeavor to convey torment and urgency through dissonance. It is a kind of distraught aria accompanied by swift, syncopated afterbeats; and the color, which is not a trick of orchestration but a function of the dramatic line, remains the same for many, many bars.

Program notes and sermons upon music are always faintly ridiculous. I console myself that I am, in part, eulogizing a departed friend, for cutting has in places reduced the music to the state of that Prism over whom Hecuba wept:

"When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs".

A year and a half ago I may have been one with Hecuba, shedding helpless tears over what Pyrrhus was doing to my poor Priam. Since then, my empathy has receded, through the First Player, through Hamlet, to comparative objectivity. And now, seeing the film, and hearing the score (which I finished in February of 1951), in a projection room in June, 1952, I was moved by it, I thought my father and his generation would also have liked it, and I was, after all, glad to have composed the music of CARRIE.

CARRIE.. Paramount. Laurence Olivier, Jennifer Jones. Producer-Director, William Wyler. Music, David Raksin.

TWO VERSIONS OF THE PRINCIPAL THEME OF CARRIE

US GEO. SEC. (1935) (2Fe) "CARRIE" PROD. No. 10056 (03.3)

EH
-A
FL.

pp cresc poco

32.6

PARAMOUNT PICTURES CORPORATION

TWO VERSIONS OF THE PRINCIPAL THEME OF CARRIE

PROD. No. 10056

SEQ. 1534

1:50.8

Musical score for measures 13-16. The score is written for four staves: Violin (Vln), Viola (Vla), Cello (C), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 starts with a tempo marking of *mp* and a dynamic marking of *pp*. Measure 14 has a dynamic marking of *pp*. Measure 15 has a dynamic marking of *pp*. Measure 16 has a dynamic marking of *mp* and a tempo marking of *cresc poco*. There are various musical notations including notes, rests, and slurs.

1:13

Musical score for measures 17-20. The score is written for four staves: Violin (Vln), Viola (Vla), Cello (C), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 has a dynamic marking of *pp*. Measure 18 has a dynamic marking of *f*. Measure 19 has a dynamic marking of *pp* and a tempo marking of *cresc poco*. Measure 20 has a dynamic marking of *pp*. There are various musical notations including notes, rests, and slurs.

1:25.2 OVERLAP d.b. of Bar 2 of 15CX

Musical score for measures 21-22. The score is written for four staves: Violin (Vln), Viola (Vla), Cello (C), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. Measure 21 has a dynamic marking of *pp*. Measure 22 has a dynamic marking of *pp*. There are various musical notations including notes, rests, and slurs.

TWO VERSIONS OF THE PRINCIPAL THEME OF CARRIE

ALLEGRO

This musical score is for the principal theme of 'Carrie' and is marked 'ALLEGRO'. It consists of 16 measures across four systems. The first system includes staves for Violins I & II (VLNS I-2), Flute (FLA), Clarinet (CLAR), Bassoon (BASSO), and Woodwinds (W.W.). The second system includes staves for Oboe Bass (OB. BASSO), Trumpets (TRBS), and Timpani (TIMP). The third system includes staves for Oboe (OB.) and Flute (FLA). The fourth system includes staves for Concertmaster (CONB), Oboe (OB.), and Timpani (TIMP). The score features various dynamics such as *mf*, *f*, and *SOFTER*, and includes performance instructions like 'CRES', 'TRIC', and 'TRIS'. The key signature is one sharp (F#) and the time signature is 2/2. The score is written in a standard musical notation style with notes, rests, and articulation marks.

THE MERRY WIDOW

Alfred E. Simon

Once again THE MERRY WIDOW is back with us - this time in a dazzling and handsome M.G.M. color job. The idea of casting Lana Turner in the title role caused consternation here and there, but the powers-that-be got around that nicely, by changing the plot enough to make her an American widow instead of a Parisian one. Very few people could be upset by this change in tradition, for the story was hardly a masterpiece in the first place.

Although the 1952 version is considerably less silly than the original (on which the 1925 and 1934 versions were closely based), it is certainly not strong enough to make you miss the many wonderful melodies that have been either glossed over or omitted entirely. The effervescent quality of Lehar's memorable score lends itself so wonderfully to spectacular ballets and other production numbers that it seems really unfortunate that M.G.M. didn't take more advantage of it. But no one would be satisfied to sit through THE MERRY WIDOW and not hear at least its principal melodies, and they've seen fit to give us those. And to get us into a nostalgic Viennese mood, the picture starts right off with "Auld Lang Syne", sung first in English and then Chinese; as a gentleman on my right murmured sarcastically "That's one of Lehar's best." The first of the MERRY WIDOW songs in the film is "Vilia". This time, however, "Vilia" is not "the witch of the wood", but a sultry dancing gypsy girl, and the song is sung not by the widow, but by the dashing Count Danilo (reduced from his original rank of Prince), here most effectively acted and sung by Fernando Lamas. There has been some speculation as to whether the voice on the sound track is his own, or dubbed. My guess is that it's his own, since it matches his speaking voice in quality - this despite the fact that the synchronization is not always



as successful as in other musicals. Lamas also does good work with "Maxim's", and "Girls, Girls, Girls", but undoubtedly his best number is the serenade "Night", known to MERRY WIDOW purists as the "Romance", as beautiful a melody as Lehar ever wrote. In duet with Miss Turner (or whoever sings for her) we hear the inevitable and ever-haunting waltz "I Love You So", sung and danced in the dimly-lighted quarters of our hero to a most seductive orchestral accompaniment! Later, the waltz is lushly and sweepingly played for a grand ballet of the type that Hollywood knows how to stage so well. Then there's a brilliant staging of the can-can number at Maxim's, and that's all we're granted in the way of set numbers. Paul Francis Webster has modernized the lyrics, incidentally, and they're a great improvement on the originals.

The long, long stretches of dialogue between numbers are fortunately not too hard to take, thanks to a delightful and almost continuous background score based on various themes from the Lehar music, including songs that have not received full-fledged production. This background score, as well as the over-all musical direction, is by Jay Blackton, who has had vast experience in conducting opera, operetta, and musical comedy. His fine achievements in those fields are reflected in this production of THE MERRY WIDOW - only it's a pity his light touch was hidden behind a bushel of dialogue.

THE MERRY WIDOW.. M. G. M. Lana Turner, Fernando Lamas. Director, Curtis Bernhardt. Music, Franz Lehar. Orchestrations, Maurice De Packh. Musical Advisor, Irving Aaronson. Technicolor.

William Hamilton

Here is one vote for HIGH NOON as the most sophisticated and brilliantly executed western to date. Based upon the leanest of plots, it is a melodrama of almost unrelieved suspense into which is worked a sobering message. The story can be told in a single, somewhat lumpy sentence thus: The retiring Marshal at Hadleyville, after learning of the imminent return to town on the noon train of vengeance-bound bad-man, Frank Miller, and after trying fruitlessly to recruit a posse, is obliged finally to receive Miller and company unassisted. In watching this, we are confronted by the uneasy matter of the individual's responsibility to support law and order, rather than count entirely on the efforts of a Strong-Man.

As might be expected, such an argumentative script, developed largely in terms of character and atmosphere must have a more than commonly high ratio of talk-to-action. And so it is with HIGH NOON. Nevertheless, good old-fashioned dramatic tension is so skilfully maintained that, far from seeming long-winded, the picture gives an impression of unusual brevity. Its running time is eighty-five minutes (just about average), and it recounts just about eighty-five minutes worth of story. The camera throughout has a predilection for clocks to help increase our anxiety at the dread approach of twelve. Also, the device of dissolving from one clock to another to follow the action about the town is an effective, if not completely original scene-shifter.

For all these virtues, it still seems to me that much of the film's success must be credited to Mr. Tiomkin's music score. For the most part, the music is derived from a not very idiomatic song (by Mr. T.) which is given in full at the beginning - sung in fine, mournful, authentic style by Tex Ritter. Thus stated, the ballad functions as a theme, unifying the score which ranges freely back and forth between the general and the particular.

In the latter aspect, the sensitiveness and precision with which both speech and movement are accompanied recall the best in operatic practice. Witness the scene where the judge quotes to the marshal the mighty oath of revenge sworn by Miller years ago. Clearly, his words become a text set to the great, towering strokes of the orchestra. Again, in the shoot-it-out sequence near the end, the tactics of battle are practically spelled out in the notes. The tempo hastens and slackens to match the movements of the antagonists so that the eye and ear receive truly concerted stimuli. What might have been a fairly routine spats of gunplay is thereby enhanced sufficiently to top all that went before and provide a properly forceful climax.

As for mood music (the 'general'), the composer has tended to employ simpler and more literal allusions to the theme in a variety of arrangements --vocal and instrumental. Mr. Ritter is heard from time to time, repeating fragments of it with guitar and thumping, and there are passages featuring harmonica and accordian. Never have I heard either of these two instruments so attractively used in orchestral ensemble.

Still under the 'general' heading, there are a couple of subsidiary themes relating to the two chief female characters on the scene. The more distinctive of these is a modal, Hispanic melody associated with the queenly Helen Ramirez, and some of the score's most deft changes of pace occur between this and iterations of the ballad theme. The heroine music on the other hand, is not up to the mark, being just another version of that old andante favori, "The World's Most Beautiful Girl in Distress". However, I do not insist that the heroine, Amy, and her controversy with her bridegroom, the marshal should have been any more powerfully expressed in music. This would have been in full accord with the argument set forth by the ballad:

"Now do not leave me, oh, my darling ..." through... "till I shoot Frank Miller dead". However, since the story turns mostly on other matters, I can appreciate the wisdom of allowing Will's and Amy's problem to become part of the wallpaper, rather than risk an acute attack of misplaced emphasis.

I also liked the rousing reading of the Battle Hymn of the Republic in the church scene, though I wonder if such a church at such a time and place would be likely to have so fine a choir. And finally, I'm grateful for the harmonium behind Will's and Amy's wedding. Such functions in the movies too often subject us to the Hammond Organ.

HIGH NOON.. United Artists. Gary Cooper, Thomas Mitchell. Director, Fred Zinnemann. Music, Dimitri Tiomkin. Records available.

16mm FILMS

PEOPLE'S LAND.. Lovely shots of the English countryside - a 14th Century castle, old estates, hills and rivers, parts of the Lake District, which have been turned over to the National Trust to be kept as public parks forever. Vaughan Williams has made a charming score of English folk tunes. (British Information Services, 30 Rockefeller Plaza, New York. 10 min. Tech.)

THE TITAN.. A 16mm version of Curt Oertel's justly famous film, dealing with the work and period of Michelangelo in a dramatization of his masterpieces and the places in which his life was spent. Frederic March is narrator, and Robert Flaherty is credited with presentation. The score by Alois Melichar was reviewed in FILM MUSIC, January 1950. (Contemporary Films, Inc. 13 East 37th St. New York. 67 minutes; b and w.)

FOLK SONG FANTASY.. Emma Caslor sings three English folk songs - "The Riddle Song", "Who Killed Cock Robin" and "The Cooper of Fife". Puppets and their birds act out the stories of the presents which a country lad gives his lass, the trial of Cock Robin and the cooper's reformation of his vain wife. (Color 10 min.)

SING A LITTLE.. At a CBC microphone Allan Mills sings three ballads to the accompaniment of his guitar, "The Farmer's Cursed Wife", rejected even by the devil, "Barbara Allen" and her sad love, and "Jack the Sailor" are enacted by puppets in a nicely balanced film. (Both films from the Nat. Film Board of Canada, 1270 6th Ave, N.Y. 9 minutes.)



THE TITAN -- DAVID

MUSCLE BEACH.. Few short subjects are as much fun as MUSCLE BEACH. It displays dozens of beautiful bodies of various ages and sexes all tumbling strenuously and skilfully on a beach in California. Visually alone it would be a highly evocative and pleasing set of images. Backed up, as it is, by the wry, comfortable, improvisatory musing of Earl Robinson and his guitar, the thing is close to irresistible. The figures hurtle through the air, and Mr. Robinson (lying flat on his back, I'm sure) strums, whistles, talks and sings. A real pleasure. W. H. (Brandon Films Inc. 200 West 57th St, New York. 9 minutes, b and w.)

Tak Shindo

RASHOMON, the Japanese film which won recognition by the Hollywood Academy Award committee and the 1951 Venice Film Festival presents an example of a gradually growing attempt by Japanese musicians to adopt or adapt Western music to Japanese films. For a number of reasons, of which the American occupation may be considered an important one, Japanese musicians more and more have become conscious of western melodies, rhythm, instrumentation and scoring techniques. Rather easily detected is the presence of occidental influence in the score of RASHOMON. The music sequence where the woodcutter is pacing hurriedly through the forest is not an original but an altered passage, based on Maurice Ravel's "Bolero". Other themes in the background score are written with the flavor of western melodies, though they were original compositions by Japanese composers.

An outstanding example of borrowing a strictly American rhythm is the Japanese use of boogie-woogie, with Japanese lyrics and an occasional word or two in English. Though not used in RASHOMON, boogie-woogie is a current fad in the Japanese equivalent of "Tin-pan Alley". Typical numbers, both of which have been used in Japanese musicals, are "Tokyo Boogie" and "Samisen Boogie". The melodies are basically oriental, pentatonic in character, but the rhythm is borrowed directly from the American boogie-woogie, minus the profound feeling, which is distinctively original.

The instrumentation is usually occidental in modern films; however occasional strain of pentatonic melody by authentic oriental instruments are used to characterize a sequence. The most often used oriental instruments are the koto (harp), shakuhachi (bamboo flute) and the samisen (three string guitar). The kotos are constructed from the wood of the Paulownia tree and are built to approximately six feet in length and nine inches in width. This instrument has thirteen silk strings of even thickness strung lengthwise across a "quonset" shaped board. The pitch is adjusted by sliding the ivory tipped bridges along the strings. The strings are plucked by the right thumb, index and middle finger, each having a thimble-like pick. There are twelve standardized modal pentatonic scale of which the Hirachoshi and the Kumoichoshi are most often used. In recent years new scales have sprung up to correspond with the occidental scales. This has come about because of the increasing demand of combining the two fields of music.



Koto and Shakuhachi

The traditional shakuhachi (bamboo flute) is a five hole solo instrument held like a clarinet. The hole on the bottom side is for the left thumb, two holes apiece for the index and ring fingers of each hand for the remaining four holes on the opposite side. The shakuhachi has a comfortable chromatic range of two octaves beginning D above middle C. The instrument has been altered to seven holes in order to make chromatic scale easily playable. The shakuhachi comes in various lengths but the twenty inch flute is now been considered as the standard size. This instrument has a distinctive sound of its own.

The samisen is a cat-skin covered box with three silk strings, and an ivory bridge. The Arabic numbers are found in samisen music, primarily due to the western culture in Japan at the time the notation was developed. Banjo and samisen sounds are somewhat similar.

Tak Shindo is a faculty member of the Southern California School of Music and Arts and a member of the American Operatic Laboratory, Inc. He serves as technical advisor in Hollywood on Oriental films.

SCALE

KOTO

SHAKUHACHI

ヒ イ ハ

Due to mechanical difficulties the article on PICTURA in the last issue appeared in an incomplete version. It is herewith reprinted in full.

P I C T U R A

Frank Lewin

Six films about six different painters are lumped together under the heading PICTURA. They form no discernible organic entity either in subject matter, narration or music; on the contrary, they offer a study in contrasts. In them, as in a laboratory, may be observed different attempts to cope with the problem posed by combining picture, voice and music. This problem is capable of a comparatively satisfactory solution in a film employing live sound: speech and music, as well as effects, can be readily integrated with the action on the screen. A film about art, however, is composed of three distinct elements: the paintings under scrutiny, the narration and the music, all of which must somehow be fused into a whole.

The subject matter of art films lends itself ideally to an imaginative use of these three elements. What seems of specific interest is the solution to the problem of combining voice and music -- what happens to music that is interesting in its own right when placed behind narration? Vice versa, how does "background" music sound when given more than usual prominence in widely spaced narration? What about musical style vis-a-vis the subject discussed in the film? Which musical medium is most effective: full orchestra, chamber ensembles, solo instruments? Must the score be continuous throughout the duration of the film -- what about silence, what about the introduction of realistic sound effects?

Not all these questions are answered throughout the six films. A good many of them, however, seem very pressing after looking at PICTURA.

I. THE LOST PARADISE - Hieronymus Bosch (1450-1516). Narrated by Vincent Price. Music by Roman Vlad.

A hurdy-gurdy-like section of music for full orchestra accompanies effectively a view of a large section of the canvass. When the camera moves in on details, the music grows delicate and illustrates the fantastic figures through eerie effects. As long as this music forms a background to the voice the overall impression is satisfactory, but when it comes to the fore after a while its lack of substance becomes somewhat pointless.

Technically all is not as it should be with this section of PICTURA. The track sounds blurred and distorted, and there are some rather poor cuts in the music. Furthermore, voice and music are not carefully coordinated. One of the banes of combining narration with music is the artificial, or dial induced, decrescendo of a chord or passage in full bloom. If this process is carried out without regard to fading at logical places in the music the effect can be crude in the extreme. As an example, when the angel drives Adam and Eve out of Eden, the full orchestra adequately underlines the scene. Unfortunately, however, it has just been faded down to let the narrator duplicate the point. The instances could be multiplied.

II. THE LEGEND OF ST. URSULA - Vittore Carpaccio (1460-1526). Narrated by Gregory Peck. Music by Roman Vlad.

The score employs, as far as could be judged by listening, as large an orchestra as the film on Hieronymus Bosch; it is cursed with an equally bad track, technically.

As the story unfolds, the music follows it well. In its quieter moments it possesses appeal and character in its own right; when it gets climactic, however, it does not quite bear out the promise of the less animated parts and takes advantage of some pretty routine sequences to whip up excitement. The description of Ursula and her suitor meeting and their immediate love is accompanied by a solo violin, alas. As in the Bosch picture, there seems to have been little, if any, attempt made to plan the placing of the narration entrances so as to come at logical places in the music. It may be that no attempt at all was made to correlate the two elements before they were mixed. It is discouraging enough to be forced to dispense with such correlation in those industrial and documentary films in which the voice must deliver a certain quota of information and the music tries to make up for the unnatural silence of the scenes shown. In a film dealing with art, however, such lack of sensitivity can hardly be placed under the heading of necessity.

III. Francisco Goya (1746-1828). Narration by Harry Marble. Andres Segovia plays music by Isaac Albeniz on the guitar.

I have been trying to analyze why this section of the six satisfied me most as a musical corollary to the picture. On the one hand the music consists of numbers by Albéniz which, naturally, have been composed independent of this or any other film. Then also here is one solo instrument which cannot hope to match the practically unlimited possibilities of orchestral combinations. Yet it seems to me the plus factors in this instance outweigh the advantages offered by a more traditional approach.

For one thing, the color of the guitar serves it equally well to stand alone or provide a background to the speaking voice. Another point worth considering is that as the music obviously could not be scored to the picture, the picture was cut to fit the music. Even though some of the cutting effects do not quite come off and others are effective on a rather naive level, somehow the music fits. On top of that, an attempt has obviously been made to correlate voice and music as to placing of narration. Also, the music has contour, proportion and a direction of its own and again this satisfies somehow. Maybe the main factor in all this is Andres Segovia. To the individual expression of the painter has been added the playing of an individual artist,

with all the advantages of flexibility (compared to the relatively impersonal quality of an orchestra) this implies. Finally, the intimacy engendered of necessity by the close scrutiny of the camera as it goes over the details of a painting seems to call for small effects in the music which suggest more than they illustrate. In the whole course of PICTURA nothing came close to moving me as much as the few plucked notes that underline Goya's portrayal of war's aftermath (the narration is considerably absent at this point).

To sum up, this section of PICTURA satisfied me musically, and I can't help feeling that some of this satisfaction must contribute to the overall effect of combining picture, voice and music.

IV. Henri de Toulouse-Lautrec (1864-1901). Narrated by Lilli Palmer. Music by Guy Bernard.

Guy Bernard's score, for full orchestra, does not show to full advantage on the poor track for this film. The music must be quite colorful when heard undistorted and could most likely have taken some of the curse off a presentation of Toulouse-Lautrec in black-and-white. (All of PICTURA is in black-and-white, incidentally.) It is best not to speak here in detail about such technical points as variations in level of the commentary or the synchronization of picture with music, as they appear in this film.

The style of the music fluctuates throughout -- sometimes imitating or caricaturing the sentimentality of the period, at others furnishing music suggested visually by the scenes (can-cans, melodrama, circus); some sections where the music is not evocative employ a rather neutral modal style. Throughout there is little unity of style, or, if a kaleidoscopic effect was intended, no separation of illustrative from...well, background music. A comparison with another film dealing with art of approximately the same period, but totally different in character (THE CHARM OF LIFE) comes to mind, where the musical problem has been solved cleverly and effectively. It must also be remembered that given favorable circumstances all around, Guy Bernard's treatment of the music for a film can be very effective, as witness his excellent score for MEDIEVAL MANUSCRIPTS.

At one point, a scratchy recording of Sarah Bernard's voice is thrust into the continuous flow of music and words -- a doubtful stratagem in a track that has no technical distinction of its own to provide a valid contrast.

V. Paul Gauguin (1848-1903). Narrated by Martin Gable. Music by Darius Milhaud.

It is futile, of course, to recur constantly to the lack of color in these films, but in the case of the section devoted to Gauguin this lack invaded the music as well. The bleakness and grayness of wood winds in constant imitations is apropos to the opening of the picture, describing Gauguin's early years. But when the scene changes to the South Seas, Milhaud surely could have shifted into high. Instead the same unvarying sham polyphony, in total disregard of the screen and frequently in active combat with the narration, just goes on and on. Contributing to this effect of monotony are the insistent, unflexing rhythms which are kept up for comparatively long stretches. Constant rhythms, unless used for special effects, can be quite wearying in film music.

The quality of the track in this section is good.

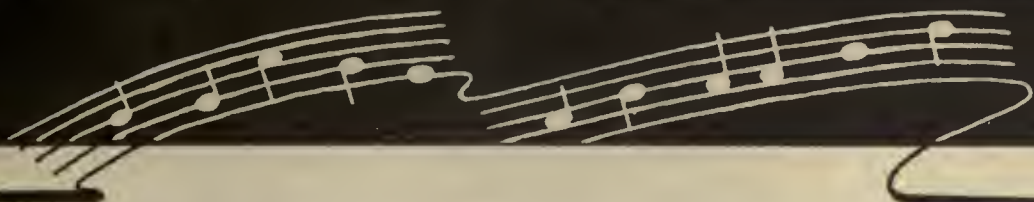
VI. Grant Wood (1892-1942). Narrated by Henry Fonda. Music by Lan Adomian, Musical Direction Jack Shaindlin.

This last section of PICTURA is the most satisfying all around, in many respects. In some scenes, such as for example the painting of the farmer's household around the dinner table, the music consists of a clean folk tune treatment that is bouncy and refreshing. Music and subject matter go well together -- the harmonic idiom follows the style that has become associated with stylized American folk music in recent years.

The strength and clarity of the paintings are not always reflected in the score. Some of the music, especially several of the trumpet and wood wind solos of which there are many, just doesn't say very much. This is especially noticeable when the music stands by itself as it does in the calendar sequence. In the Midnight Ride of Paul Revere I had the uncomfortable feeling at one point that picture cuts, Longfellow's poem being recited by the narrator, and the music each went their own way, without regard to the rhythm of one another.

The main title music, preceding the entire production, has also been written by Mr. Adomian. It is strong and interesting and creates expectations about PICTURA which, apart from the Goya and Grant Wood sections, are hardly realized.

PICTURA, ADVENTURE IN ART. Pictura Films Corp. Narrators: Vincent Price, Gregory Peck, Harry Marble, Lilli Palmer, Martin Gable, Henry Fonda. Music by Roman Vlad, Isaac Albéniz, Guy Bernard, Darius Milhaud, and Lan Adomian. Special musical arrangements: Jack Shaindlin.



FILM MUSIC

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THE THIEF

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FILM MUSIC NEWS

Like everything else, the cost of getting out FILM MUSIC has gone up and we are forced to raise our subscription price. Beginning with our January-February, 1953 issue the price of subscriptions will be \$2.50 a year. Present subscriptions will be carried at the current rate until their expiration. In coming issues we hope to give more coverage on more pictures, both 16mm and 35mm, and a series of articles for teachers by teachers with practical and stimulating suggestions on the use of Audio-Visual aids. We welcome reports of experiences in this field from our readers.

FILM MUSIC COURSES

College students take a new interest in courses in which current films and their musical scores are used as illustrations, or so it seems at San Francisco State College, where new units were introduced in the fall by Dr. Sterling Wheelwright, director of the music appreciation and music history courses. The subtle influence of film music was developed in a new course, "Music in American Living", which attracted 45 students to enroll. One student is a professional movie projectionist and horn player, and with several others brought many fine illustrations from private collections of recorded film music. Keen awareness of the psychological tensions portrayed in the music for STREET CAR NAMED DESIRE, and the casual prettiness of most sentimental scores, for instance, was evident on the part of all students. The many points at which daily living is touched by music are being explored by student committees. Through the courtesy of Dr. Miklos Rozsa, and use of FILM MUSIC issue for November, 1951, the course in Music History before 1600, was considerably enlightened by studying score and historical research for the film, QUO VADIS. Students would welcome analysis of current scores in terms of the melodic and harmonic devices, instrumentation and structural patterns as they are employed for emotional response. D.S.W.

ASCAP

The American Society of Composers and Publishers is cooperating with A. J. Mellon Educational and Charitable Trust, administered by Carnegie Institute, and the Pennsylvania College for Women, in recording the First Pittsburgh International Contemporary Music Festival for permanent study by music students and teachers, Otto A. Harbach, President of ASCAP, and Dr. Roy Harris, Executive Director of the Festival have announced. ASCAP will underwrite the cost of pressing 500 non-commercial record libraries of the entire Festival, to be distributed to university music departments, music schools, and -- through the State Department -- to musical institutions in friendly nations. The albums will not be available through commercial channels, but will be reserved strictly for gifts to cultural institutions.

DISNEY

16 mm

Walt Disney will enter the 16mm field in 1953, making films for non-theatrical users - churches, schools, clubs and the like. The films will be both live action and cartoons. A new series, PEOPLE and PLACES will be filmed throughout the world. Among the pictures ready for first distribution are THE ALASKAN ESKIMO, BEHIND THE SCENES AT WALT DISNEY STUDIO, HISTORY OF AVIATION, and a number of cartoons.

FILM COMPOSERS IN AMERICA

Lawrence Norton has written a foreword for a much needed reference book, "Film Composers in America", compiled and edited by Clifford McCarty. 160 composers are listed alphabetically, followed by complete checklists of their scores, which appear in chronological order. All available credits are given for more than 5200 films. There is information on studios, musical directors, arrangers, adaptors and orchestrators. This highly useful book, the only one that tells "who wrote what score when" as its publisher says, is being printed in a limited edition. It may be had for \$3.75 from John Valentine, 415 East Broadway, Glendale 5, California.

THE THIEF

Herschel Burke Gilbert

An important difference in approaching the scoring of THE THIEF from that of a film which contained dialogue, was that all of the music in the film would be audible and thus could truly speak for itself without submergence under dialogue as is usually the case in most films in which even short pieces of music "in the clear" are a rarity. Consequently, I felt this dramatic story which is told completely visually without dialogue and with only the normal, everyday sound effects, must be complemented with music which is broad in scope and which contains as much musical form as I could devise, and yet tell the story which is seen on the screen along with the story which is not seen but which should be heard in the music.

Producer Clarence Greeno and Director Russell Rouse completely agreed with me that the music must in no way attempt to mimic the characters or imitate sounds or sound effects. Recorded sound effects were to be used for the real everyday sounds we hear around us such as footsteps, traffic noise, clothes rustles, door closes, phone rings, etc. Also we agreed not to use any musical gimmicks, electrical instruments or popular music score, for I was convinced that only a kind of symphonic sound would be in character with the dignity of the story and the seriousness of the subject matter. Russell Rouse aptly put it that the most important counterpoint to the screen must be the music interpreting the story subjectively rather than objectively.

Before discussing the music in detail, I should like to say something about the philosophy behind the creation of this film. Neither Mr. Greene nor Mr. Rouse had any intention of beginning a series of talkless pictures. Rather they wanted to create a drama using the art form of motion pictures in its exact sense: a story to be told entirely by the camera with realistic sound effects and music but with no dialogue, printed titles or narration. THE THIEF is not a silent picture; there is no dialogue because it is unnecessary to the telling of the story. In fact, the very nature of the plot precludes any talking, for when the leading characters meet each other, the very nature of their secret mission would make them avoid speaking to each other for fear of detection.

The story is about an eminent Nuclear Physicist (Ray Milland) who is supplying secret information to an alien power, and the tremendous inner conflict arising in him as a result of his actions.

The picture begins with the close-up of a telephone ringing three times while the camera, now moving through the dark room into a bedroom, pans up the rigid form of a man lying on the bed. The phone begins ringing and again stops after the third ring. A few moments after the final ring the man's (Ray Millard) face relaxes from its tension and the music begins softly on the theme played by unaccompanied solo viola and clarinet in unison. (cue 1-B).

The bassoon joins at bar four with a counterpoint and the bass enters on a G-pedal at bar 5, sustaining through the downbeat of bar 8 and moves through a semi-cadence in D major back to G minor at bar 9. Here, the violins, doubled with first oboe, take over the second statement of the first theme in a slightly altered version. The solo viola continues, now playing the counterpoint to the theme it had previously introduced. The celli and additional bass join in and the tympani gives a soft, rhythmic movement to the music. Following the second statement of the main theme which has been extended to 9 bars and has now modulated to A minor, comes a five bar episode and two bar extension bringing us the second theme. The story is so well

devised that it pre-supposes music with a definite form in accompaniment to it. Our main character has been introduced and we have seen him get up and leave the apartment. Walking through the night he leads us (bars 17-24) to the story's second subject (Cue 1-C) as the picture cuts directly to Martin Gable lighting a cigarette while waiting on a dark street corner.

The first statement of the second theme (Cue 1-C bars 1-9) is nine bars long with a full cadence on a D unison. This is followed by the last seven bars of the second theme in a shortened version beginning in the subdominant and returning to D unison at bar 13. Now begins a fragmentary development of the first theme, introducing along with it a new counterpoint of sixteenth notes in rhythmic chords of parallel fourths moving in contrary motion (bars 15, 18, 25). Here for the first time the music is written in direct timed-relationship to the action on the screen. Depicting Dr. Allen Fields (Ray Millard's) mental conflict the rhythmic counterpoint nervously continues, even as the first theme broadly and stridently rises to a climax in its own right (bars 21-30). The music continues to express Fields' fight with his conscience as he reads and rereads the message telling him of the mission he must undertake. The music's crescendo emotionally rises (bar 47) as the camera dollies into a large close-up of Fields resigned to the task ahead.... and we fade out with both picture and music.

It is interesting to note that director Rouse did not fall back on the cliché inserts of notes, newspapers and the like to support his picture. In every case where Fields received a message he acted out the intent of the message so that the audience knew what was written in it. I musically punctuated the seriousness of each of these scenes.

Although the entire score is based on two themes and their many variations, there are several motives used in conjunction with story points. However, I chose several complete sequences to show the method of approach in the music of this film rather than a dissection of the musical motives which may appear in the isolated sections of the score. In most cases these were fragments based on either of the two main themes. The purpose of the music was to subjectively suggest the person or emotion important to that part of the story even though he was not on the screen at the time his music was played. The music was discussed and planned from the beginning to have an overall integrity to the picture and to itself rather than be a series of isolated musical sequences. In some instances music was kept out entirely to let the sound effects supply the realism to the score.

It is interesting to note that instances in which the music needed additional time to rise to important climaxes were helped by film editor Chester Schaeffer who cooperated by adding small portions of film wherever needed. This gave the music the time it required to help give the picture the right feeling.

There was no special theme music for the sequences which included Rita Gam. Instead I wrote "source-music": Jazz records from an adjoining apartment, and a mambo and a samba supposedly emanating from Miss Gam's radio or record player.

THE THIEF.. United Artists. Ray Millard. Rita Gam. Harry M. Fopkin, presentation. Director, Russell Rouse. Film editor, Chester Schaeffer. Music composed and directed by Herschel Burke Gilbert. s. c. a. Orchestrations, Joseph Fullondore, asma and Walter Sheets asma.
Music copyrighted by Harlan Music Co., 1952.

THE THIEF

Prod. 12,100 "THE THIEF"

1-B "OPENING SCENE"

Music by HERSCHEL GILBERT 7/1/52

Musical score for measures 1-8. Includes tempo markings 'VERY SLOW', 'SOLO VIOLA', and 'VERY LITTLE VIBRATO'. Measure numbers 1 through 8 are indicated at the bottom of the staves.

Musical score for measures 9-16. Includes tempo markings 'LITTLE VIBRATO', 'SOLO VIOLA', and 'VERY LITTLE VIBRATO'. Measure numbers 9 through 16 are indicated at the bottom of the staves.

Musical score for measures 17-24. Includes tempo marking 'LITTLE FASTER'. Measure numbers 17 through 24 are indicated at the bottom of the staves.

Musical score for measures 25-32. Includes tempo marking 'LITTLE FASTER'. Measure numbers 25 through 32 are indicated at the bottom of the staves.

Technical notes and markings at the bottom of the page, including 'GUIT TO BOTTLE', 'HILLS TO FIVE FEET', 'LITTLE FASTER', and 'MP FASTER'.

THE THIEF

1:57 FIELDS PONDERS

1:59 1/2

1:04 2/3 FIELDS HESITATES

1:08 2/3

QUICKLY TURNS TOWARD DESK

Musical score for measures 17-24. Measure 17: Solo Cello, *mf*. Measure 18: VLA. *ap*, Solo Cello, *mf*. Measure 19: VLA. *ap*, Solo Cello, *mf*. Measure 20: *mf*. Measure 21: *pp*, *molto cresc.*. Measure 22: *molto cresc.*. Measure 23: *molto intensivo*. Measure 24: *ten.*

1:15 FIELDS STOPS

1:17 1/2

1:20

1:23

1:27

1:30 1/2

1:34

1:35 2/3

1:38 1/2

Musical score for measures 25-32. Measure 25: *pp*, *molto cresc.*. Measure 26: *cresc.*. Measure 27: *rit.*. Measure 28: *rit.*. Measure 29: *pp*, *molto cresc.*. Measure 30: *pp*, *molto cresc.*. Measure 31: *pp*, *molto cresc.*. Measure 32: *pp*, *molto cresc.*

1:40 1/2

1:45

1:49

1:55 1/2

2:00 1/2

2:00

2:05 1/2

Musical score for a trumpet (TRP.) instrument. The score consists of five systems of musical notation. The first system is labeled "READS NOTE" and includes the instruction "2 MVS Mf B.C.". The second system includes "CRUMPLES NOTE" and "APASSIONATO". The third system includes "APASSIONATO" and "VLA.". The fourth system includes "VLA." and "CEL. COL. VLA. DVA. DASSO". The fifth system includes "VLA." and "APASSIONATO". Dynamic markings include *mf*, *mp*, and *f*. Rehearsal marks 33, 34, 35, 36, 37, 38, and 39 are present throughout the system.

2:14

2:19

2:22

2:26

2:30

2:32

2:35

Musical score for a trumpet (TRP.) instrument. The score consists of five systems of musical notation. The first system is labeled "READS NOTE AGAIN" and includes the instruction "MARCONI MVS!". The second system includes "ON THE FINGERBOARD". The third system includes "POLO A BOCU CRESC.". The fourth system includes "POLO A BOCU CRESC.". The fifth system includes "POLO A BOCU CRESC.". Dynamic markings include *mf*, *mp*, *f*, *pp*, and *ppp*. Rehearsal marks 43, 44, 45, 46, 47, 48, 49, and 50 are present throughout the system.

THE THIEF

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings. The score is annotated with time stamps and performance instructions:

- 1:11** (circled): *CL. f*
- 1:14 2/3** (circled): *FIELD'S STOPS*
- 1:17 2/3** (circled): *STARTS UP STEPS*
- 1:21 1/3** (circled): *MISS FAT DESK*
- 1:27** (circled): *THROUGH PENCIL DOWN*
- 1:28 1/3** (circled): *STARTS TO GET UP*
- 17**: *VL V*
- 18**: *PIANO*
- 19**: *mf*
- 20**: *mp*
- 21**: *f*
- 22**: *VL DIV*, *CL. DIV*, *SLOW*

Handwritten musical score for the second system, continuing the piece with various instrumental parts and dynamic markings. The score includes time stamps and performance notes:

- 1:33**: *Bs. Fl. SOLO*, *mp*, *ESPRESSIVO*
- 1:37 1/2**: *STOPS*
- 1:42**: *STOPS STEPS*
- 1:46 1/2**: *STOPS*
- 1:51**: *pp*
- 1:56 1/2**: *YANKS OFF GLASSES*
- 2:00** (circled): *mp*, *BLV. COL. 8. 3. 2.*
- 24**: *PIZZ. VL & VLA*, *VL & VLA*
- 25**: *mp*, *PISS. COLL.*
- 28**: *f*, *mp*
- 30**: *mp*, *ff*

THE THIEF

2:09

OB Solo
B. Soprano

2:13 1/2

(2:23) STARTS PACING

2:29

2:37

2:45

Musical score for the first system, featuring multiple staves for woodwinds and strings. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'CEL. + BS.' and 'CEL. DIV.'. Measure numbers 32, 33, 34, 35, 36, 37, and 38 are clearly visible.

2:41

STOPS
LOOKS
HIS HEAD

400 TURNS & GOES FOR HAT

2:50

2:52

2:57

2:58

Musical score for the second system, continuing the orchestration. It includes staves for woodwinds and strings with detailed musical notation. Handwritten annotations include 'LITTLE FASTER', 'MOLTO INTENSIVO', and 'AS BEFORE'. Measure numbers 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50 are visible.

MORE MUSIC FOR HISTORICAL FILMS

Miklos Rozsa

A composer's life in Hollywood often runs in odd cycles. Twelve years ago, before I came to Hollywood, I wrote the music for *FOUR FEATHERS*, a picture which played in the Sudan. Immediately other pictures with oriental backgrounds followed, such as the *THIEF OF BAGHDAD*, *JUNGLE BOOK*, *SUNDOWN*, *FIVE GRAVES TO CAIRO*, *BLOOD ON THE SUN*, etc. For years I couldn't write a scale without augmented seconds. Then I wrote *SPELLBOUND*. An array of psychological subjects followed and my *THEREMIN* wailed and vibrated subsequently in *THE LOST WEEKEND*, *THE RED HOUSE*, *SECRET BEYOND THE DOOR*, *DARK WATERS*, to mention only a few. *THE KILLERS*, a gangster melodrama, was a new departure for a hard hitting, caustic and somewhat brutal score and *BRUTE FORCE*, *NAKED CITY*, *CRISS CROSS*, *DESERT FURY*, *KISS THE BLOOD OFF MY HANDS*, came immediately after. Then came *QUO VADIS* which started a new trend in my life: music to historical pictures. *QUO VADIS*, which plays in the 1st Century, *IVANHOE* which followed, in the 12th Century, *PLYMOUTH ADVENTURE* in the 17th *JULIUS CAESAR* in the 1st Century B.C., and *KING ARTHUR* and the *KNIGHTS of the ROUND TABLE*, which looms in the not too future, plays in the 5th Century A.D.



In an article for *FILM MUSIC (Notes)*, I have expanded my ideas about music for historical films, so I am not going to repeat them here. In *IVANHOE* I became my own first disciple (I suppose also the only one!) and followed the example which I set in *QUO VADIS*. As I tried to recreate the music of the First Century by using, after thorough research, musical fragments from the period, I have done the same in *IVANHOE*, by going back to sources of the 12th Century. I wanted to create again a score, which sounds and is stylistically authentic. I found a somewhat similar situation in musical matters between 12th Century England and 1st Century Rome. As Roman music was largely influenced by the Greek, so came the music of the Saxons under the influence

of the invading Normans. It is a well-known fact that people on a lower level of civilization readily absorb the culture of the invaders or neighboring countries which have a higher civilization, as a subconscious expression of their longing for the higher level of life, which usually goes with higher civilization. The sources of Saxon music are extremely few and far between, but there is a large amount of music from the 12th Century available, of the French troubadours and trouveres, who brought their music with the invading Normans to England. The various themes of *IVANHOE* are partly based on original sources and are partly my own.

The opening music introduces the heroic theme of *IVANHOE*.

Allegro moderato

etc.

Under the opening narration I introduced a theme from a Ballade by Richard the Lionhearted (1157-1199) which recurs later when we come to Sir Cedric's home:

Audantino

The "Norman" theme I have developed from a latin hymn (Reis Glorios) by the troubadour Guiraut de Bornrth (d.c.1220). This appears the first time with the approaching Normans in Sherwood Forest. Later, during the course of the photoplay it undergoes various contrapuntal treatments.

allegro non troppo
mf deciso

The Love Theme of Lady Rowena and Ivanhoe is a free adaptation of an old popular song from the north of France. The manuscript of this melody was found in a collection of songs in the Royal Library of Brussels. The dialect of the text and the orthography are that of the late 12th or early 13th Century. It is a lovely melody, breathing the innocently anorous atmosphere of the middle ages. I gave it a modal harmonizations.

Andante
p d. dolce

Rebecca, the daughter of Isaac of York, needed a Jewish theme, mirroring not only the tragedy of this lovely character of Sir Walter Scott's but also that of her persecuted people. Fragments of medieaval Jewish notive suggested to me the following theme:

Lento doleroso

The battle of Torgulstone Castle introduces new themes, such as the Saxon theme;

All. quasi marcia
f feroce

the battering ram's theme;

All. pesante
impetuoso

add a rhythmic battle theme:

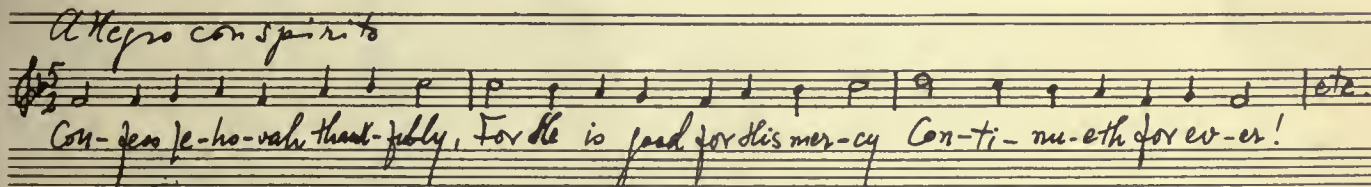


which contrapuntally, and polytonally, worked out with the previous thematic material, form a tonal background to this exciting battle scene.

At the final scene the main themes return and the picture ends with the recapitulation of the heroic IVATHOE theme.

* * * * *

PLYMOUTH ADVENTURE is the story of the Mayflower's journey from Plymouth harbor to Plymouth Rock in the year 1620. To be true to my own theories about the scoring of historical pictures, I was looking for a musical theme from the period, which the Pilgrim Fathers might have known and which also possessed their indomitable spirit of religious, personal and political freedom. The pilgrims had one book with music on board: Henry Ainsworth' Psalter, which was printed in Amsterdam in 1612. This book contained the melodies the pilgrims brought with them to America and sang in their new country. I used as the theme of the Mayflower, the 136th Psalm, a melody which is imbued with vigor and fervent faith. It has a very interesting history. One can trace it back to French Psalters of the early 16th Century. and fragments of it (according to Waldo Seldon Pratt's book "Music of the Pilgrims") can be found in early German chorales. It has been called the Huguenot Marseillaise as it has the pulsation of a battle song. It has an unusual rhythm and I found its text most appropriate and, therefore, used it vocally with an orchestral accompaniment for the opening of the picture. This is the hymn:



The theme attains its culmination in a sequence of the departure of the Mayflower when the sails of the ship fill with wind to start a voyage into the unknown and the theme appears majestically in the orchestra as a musical confirmation of the faith of the pilgrims.



To give an atmosphere of authenticity I have tried to build my other themes in the manner of the 17th Century English Lutenist composers whose music the Pilgrim Fathers knew and must have brought to our shores, I didn't use any original material, as these themes had to fit closely the situations and personages of our narrative.

Here are the main themes:

1. The departure of the MAYFLOWER starts with a sea shanty-like motif:

Vivo

2. A nostalgic theme for Winslow, the story teller:

Andantino

3. A sunny love theme for John Alden and Priscilla Mullens.

Andante

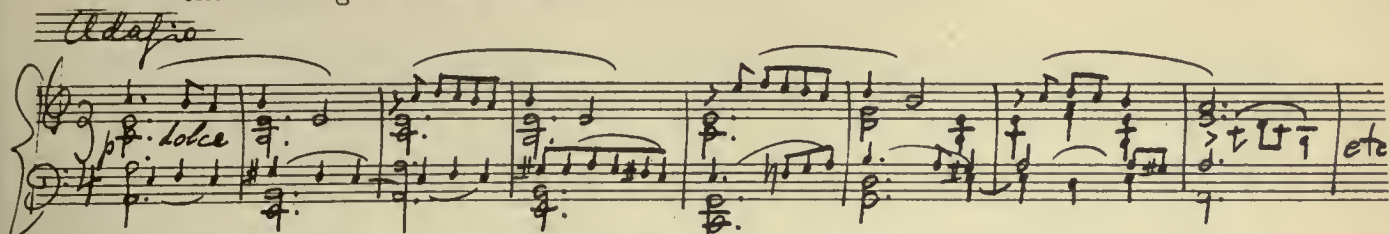
4. A brooding theme for Christopher Jones, Captain of the MAYFLOWER

Andante inquieto

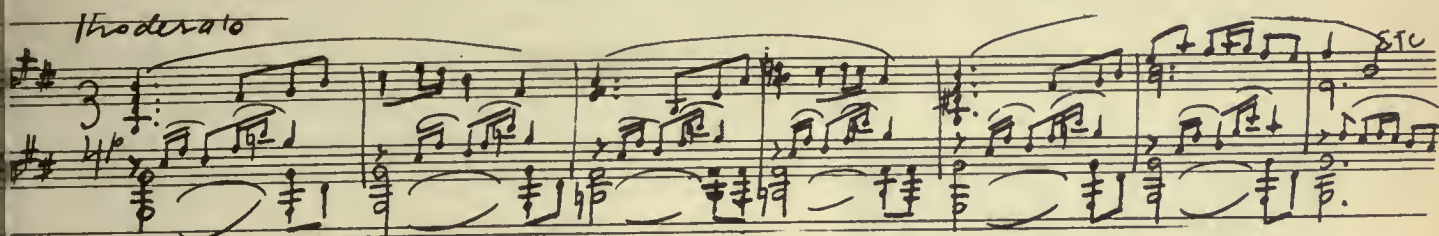
5. A tragic melody for Dorothy Bradford, wife of the future Governor Bradford.

Lento

6. An innocent and sad theme for little William Button, who dies before the landing of the MAYFLOWER.



7. A theme with a hint for the future, for the first settlers:



The picture ends with the departure of the MAYFLOWER and Captain Jones for England. The music swells up and triumphantly reiterates the glorious Psalm tune.



IVANHOE.. Metro-Goldwyn-Mayer. Robert Taylor, Elizabeth Taylor. Director, Richard Thorpe. Music, Miklos Rozsa. Technicolor.

PLYMOUTH ADVENTURE.. Metro-Goldwyn-Mayer. Spencer Tracy, Gene Tierney. Director, Clarence Brown. Music, Miklos Rozsa. Technicolor.

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Record Album - IVANHOE and PLYMOUTH ADVENTURE. Music recorded directly from the sound-tracks. Available 33 1/3 and 45 r.p.m. M.G.M. Records.

Dr. Miklos Rozsa's music is very much before the public at the moment. Vox Records have just issued his "Theme, Variations and Finale" with the Royal Philharmonic Orchestra, and his "Concerto for String Orchestra". Concert Hall Records is bringing out his "Serenade for Small Orchestra" with the La Jolla Festival Orchestra, Nikolai Sokoloff conducting. His "Quo Vadis Symphonic Suite" has been played in Kansas City, Portland (Ore), Burbank, Wichita Falls and Philadelphia. Breitkopf and Hartel have published his new piano sonata and his "Hotel for Mixed Choir".

THE STORY OF ROBIN HOOD

Mary Powell

Music always plays a large part in a Disney film, but in his ROBIN HOOD the score assumes more than average importance, and becomes an integral part of the story. Throughout the handsome picture, colorful and exciting with its period pageantry and its lovely English settings, the music is a notable factor in the telling of the tale, emphasizing the place of the balladeer in 12th Century community life as news-carrier and historian.

The minstrel Allan-a-Dale opens the film, strolling along a highway strumming a lute accompaniment to a ballad of Robin Hood with his Merrie men, fighting the oppression that has overtaken England in the absence of Richard, the Lion Hearted. Later, at an archery contest in Nottingham Fair, Allan sings a little warning to his friends about probable trickery from their opponents. When Robin becomes a fugitive from the law in the Sherwood Forest, Allan's improvised songs tell the anxious townfolk of the stout lads in Lincoln green who have joined the young yeoman in his deer and Sheriff hunting and his protection of the poor. In the yard of a Nottingham inn, Maid Marian, disguised as a page boy, comes upon Allan singing his gossip-py ditties and gets him to lead her to Robin. He recognizes the growing romance between Robin and Marian with one of the score's prettiest melodies, "Whistle, My Love". It is an amusing contrast to a burlesqued love song sung by Friar Tuck in another sequence. As Robin recuperates in his forest camp from his encounters with Prince John and the Sheriff, Allan and the Merrie Men join in a chorus of the ballad that extols his exploits. And the film's happy close, like its opening, is marked by the minstrel's tune - "O I'll sing a song, a rollicking song."



The ballads are based on the melodies of the medieval English minstrels, adapted by Elton Hayes, British radio-singer and guitarist, who

plays Allan-a-Dale. Lawrence E. Watkin, author of the screen play, has written the lyrics, adhering closely to period style. Extensive research in the British Museum of History preceded these ballad adaptations. Two good songs "Riddle de Diddle de Day" and "Whistle, My Love", the work of George Wyle and Eddie Pola, are also in the wandering minstrel's repertory. The effective background music was written by Clifton Parker, known to Disneyites particularly for his TREASURE ISLAND score. The Royal Philharmonic Orchestra, under the always capable Muir Mathieson was in charge of the final proceedings. All in all, it makes a film of considerable musical interest, as happy an experience to hear as it is to watch - which is no faint praise.

THE STORY OF ROBIN HOOD.. RKO- Disney. Richard Todd, Joan Rice. Director, Ken Annakin. Music, Clifton Parker. Ballads by Eddie Pola and George Wyle, Elton Hayes and L. E. Watkin. Technicolor.

Records: Record Reader - Walt Disney's Story of Robin Hood. 78 or 45 r p m. Capitol Records. An album with 2 records and 20 colored pages. #1 on Billboards listing of best-selling children's records.

STARS AND STRIPES FOREVER

Lt. Col. William F. Santelmann, USMC

It was the ninth day of June, 1868, that the association of the United States Marine Band and John Philip Sousa first began. On that day young Sousa, giving cabinet making as his trade, first enlisted in the Marine Band at the tender age of thirteen years, six months and three days. He was just another music boy in the band who was given the usual chores delegated to all new members. Who was to know that twenty-eight years later this music boy would write a march that would be a challenge and goal for every band and, at the same time, the most thrilling march ever to come from the pen of a man destined to be known as the March King? But this young man had still not dreamed of writing the "Stars and Stripes Forever March" or for that matter, of writing his other hundred marches. Yet with the training he received in the Marine Band and his latent talent he was to write music that, as played by the Marine Band in years to come, would thrill Americans from coast to coast. These great marches began coming from the pen of John Philip Sousa when he served as Leader of the Marine Band and only the hand of death stopped them.

I have often been asked how many times the Marine Band has played Sousa marches, but no one could answer that question. Under the direction of five leaders; Sousa, Fanciulli, William H. Santelmann, Branson and William F. Santelmann, Sousa marches have become standard equipment and used so many times that every member of the band can play at least twenty of them from memory. What would a concert on one of its coast to coast tours be like without several Sousa marches? Well, again no one can answer that because to my knowledge there has not been a tour concert played in the last thirty years that hasn't had them. "Semper Fidelis", "Washington Post", "El Capitan", "Rifle Regiment" and all the rest are popular, yes, but it's the "Stars and Stripes Forever" that brings the greatest applause, whistles and cheers. And that is the march that is on the lips of many who come back



stage after the concert to express their pleasure with the concert. Yes, it's the march whose melodies ran through the mind of the March King while crossing the Atlantic in 1896 that still runs through the minds of every American more than fifty years later.

* * * * *

STARS AND STRIPES FOREVER. The biography of John Philip Sousa turns out to have just what's needed for a top-flight musical, the career of a popular musician, the humor of a colorful personality, the background of a colorful era. Beginning with Sousa as the leader of the United States Marine Band in Washington in the 90's, the film carries him with his own band on triumphant tours around the world. His marches are heard in varied situations, played at their best by an excellent 100 piece brass band. Fine recording and camera-work bring out the individualities in the big ensemble. Apart from these really stirring performances, there are minor delights - a White House reception, a burlesque show, a Cotton States Exposition all staged with much humor and skill. But it is the marches and the marching that will be remembered longest. A deep bow is due musical director, Alfred Newman.

STARS AND STRIPES FOREVER. 20th Century-Fox. Clifton Webb, Debra Faget. Director, Henry Koster. Musical director, Alfred Newman. Technicolor. Records available from M.G.M. Records, Decca, Columbia and RCA Victor.

NOTES ON A DANCE FILM FESTIVAL

D. D. Livingston

A major problem music teachers and program chairman often have found in planning Film Concert programs is that the visual content of many music films tends to be static, though the director usually works overtime on excuses for camera movement to liven up the instrumentalists and singers. An hour and a half of that can be pretty eye-tiring, even with the best of artists. One way out is to book a feature film on the life of a composer, or some such subject, and in this most of the footage usually will be taken up by the love story, with the musical numbers spaced at intervals. The other solution is to try creative programming, making your own selection of shorter films of a variety of types and diverse musical content. There are ever so many to choose from-- half-hour opera condensations: short vocal, orchestral, or solo instrumental films galore; abstract visualizations of music; background information films such as *THE STORY OF A VIOLIN*; and a wonderful new series of choral films in color by the National Film Board of Canada, illustrated by puppets. The main points to remember are not to have too much of one type on any one program, and to try to have the strongest film at the just-before-intermission and closing spots.

The recent series of 16mm showings by the New York Dance Film Society brought to attention a wide range of films of music interest, many of real value as program-brighteners for Film Concerts. Several had notable works by contemporary composers-- always the hardest items to find among the available films. Others had classical or folk music accompaniments. In one film--*BE GONE DULL CARE*-- the sound track itself was the dance star, as visualized by two artists from the musical inspiration of Oscar Peterson's progressive jazz trio.

Half of the opening show in the three-program series was devoted to "Chaplin as a Dancer", with critic Arthur Knight commentating on scenes from *THE CURE*, *THE FLOORWALKER*, *THE SKATING RINK*, and *TILLIE'S FRACTURED ROMANCE*. Remainder of the bill was Tchaikovsky's *NUTCRACKER PAS DE DEUX* with Mary Ellen Moylan and Oleg Tupine as the Sugar Plum Fairy and the Prince; a short silent film of a Fred Astaire-Ginger Rogers rehearsal; Jose Limon and company in the modern dance *MOOR'S FAVANE* with music by Simon Sadoff after Purcell (see *FILM MUSIC* March-April 1950) and *CORROBOREE*, a new Australian picture.

CORROBOREE was the hit of the program musically, if not dance-wise. The Australian ballet was inspired by the dances and rites performed at the ceremonial gatherings of the Australian aborigines. Rex Reid's choreography draws partly upon their movements, partly upon modern dance technique. The costumes are black tights and black masks, which film badly. Color photography or stronger side-lighting would have helped. The dancing in this eight-minute condensation of the ballet appears to be unexciting, completely overshadowed by John Antill's brilliant score. The powerful passages of the finale were described by Eugene Goossens as the most exciting he knew in contemporary music.



To some producers all "native" music sounds alike. Whether the setting is Bangkok or Chichicastenago doesn't matter, once again we have to hear a monotonous banging of the bass drum, a violin scraping some tuning-up noises and a flute tootling aimlessly and helplessly as the narrator drones on about the beauties of this or that far land. It may be libelous to an advanced and subtle musical culture, but its quicker and cheaper (they figure) and besides, who'll know the difference in Des Moines? These atrocities occur less frequently now, but even the usually more careful March of Time staff so sinned in a recent film on India.

A taste of musical authenticity too often lacking is found in Dr. Margaret Mead's *TRANCE AND DANCE IN BALI*, her anthropological film study of a symbolic battle between the Witch of Evil and the Dragon of Good. Oriental musicologist Colin McPhee has arranged the sound accompaniment from selected portions of Balinese gamelang recordings that synchronize well with the movements. At one point in the film, the witch places the dragon's followers in an actual hypnotic trance and compels them to turn their daggers upon themselves as they writhe in her magic spell. This scene is re-examined in slow-motion and McPhee here repeats one quiet phrase endlessly, mesmerizingly. The gamelang orchestra then swells to the conclusion of the ceremony and there is a period of deep silence as the exhausted dancers gradually begin to come out of their trance, unharmed.

Other welcome examples of musical integrity were in three films repeated by request from previous Dance Film Society programs: *BHARATA NATYAM*, the music and dance of South India; *GITANS D'ESPAGNE*, the flamenco festival that starts out fiery and gay and then grows quieter and sadder, as gypsy reunions do (the American release version of this film, *SPANISH GYPSIES*, reverses the order so there can be a socko finish); and Jean Cocteau's *RHYTHM OF AFRICA* with haunting flute melodies recorded in the Chad region.

Good intentions that went slightly astray were *BALLET OF THE ATLAS* and *A SUITE OF BERBER DANCES*, two films of Arab dances of French North Africa. The visuals are well filmed and exciting, but the music was recorded separately and is out of synchronization. But withal, they are good program films and certainly the best of their field to appear so far. They have not yet been shown to members of the New York Dance Film Society, but are scheduled for a forthcoming series.

* * * * *

Winner of the 1951 Avant-Garde Award at the Venice Film Festival was *LAMENT*, Walter Strate's film version of the American modern dance classic, "Lament for Ignacio Sanchez Mejias," choreographed by Doris Humphrey, danced by Jose Limon and company, and composed by Norman Lloyd.

Other films screened included *A NATION DANCES* -- the most exciting dances in the series, a number of folk dances from various regions of Russia, selected as always to present a cheery group spirit and to strongly minimize solo or individualistic effort; *FOLIES BERGERE*, which displays Josephine Baker's Charleston at a very early age in her career, and some now-hilarious shots of French chorus lines of the Twenties; *WALTZ OF THE FLOWERS*, a modest piece with the Leningrad corps de ballet and orchestra; *SADLER'S WELLS BALLERINA*, with a portion of Ravel's *BEAUTY AND THE BEAST*; *KARBA'S FIRST YEARS*, in which a Balinese baby is shown being taught to dance and play the gamelang at the age of 16 months; and *AIR FOR THE G STRING*, a visual interpretation of the Bach melody by Doris Humphrey and group, filmed in the early Thirties.

Rental sources of the films mentioned: The New York Dance Film Society, New York University, Contemporary Films, Brandon Films, National Film Board of Canada, and A. F. Films.

STREAM-LINED MUSIC EDUCATION

Charles Anthony Biondo

Too often in the teaching of music the teacher relies almost entirely on aural methods and explanations while neglecting the possibilities of the visual. Since 1941 I have been associated with the Naval Reserve as a line officer as well as a training officer and have since 1946 been particularly concerned with the Navy's use of "Training Aids" for educational purposes. Whereas, at the present time the Naval Reserve training program is fortunate enough to possess all types of so-called "Training Aids", it is handicapped by having too few qualified teachers who are able to teach what they themselves know. Our profession, on the other hand, fortunately possess eminently qualified teachers who could easily adapt Audio-Visual Aids if they were available and if a few suggestions were offered to get them started in this still un-exploited field.

Let us consider the teaching of a course in orchestration. The teacher is confronted with the problem of illustrating the sounds of various instruments in different registrations and passages, playing in diverse combinations, and displaying an infinite number of instrumental techniques! Of course there are many texts in the field, but most of them will not satisfy your specific needs. You want the course to be interesting, to organize thinking, and to set up some developmental musical experiences. It cannot be organized mechanically and still produce these results. So you inventory your personal possessions with the view toward setting up some audio-visual syllabus. As a music teacher, you already possess some scores and some records. 35 mm film in large quantities can be very cheaply purchased by the school system. An economical tape machine can be bought by public institutions and teachers themselves for less than \$200 with substantial discounts. All you need now are a 35mm camera with a telescopic sight, a projector, a screen and you are in business.

You set up an outline of orchestrational effects you wish to illustrate (and which either you or your school library has available in score and on disk). Find and take slide pictures of these illustrative score segments and either leave the entire 35 exposures (negatives) on one strip and use it as a strip film, or later mount each exposure as an individual slide. Mind that you use the negatives, not positives, since they show up more clearly on the white screen and are more restful to the eyes. Benefits of the strip film are readily apparent in saving time to find a slide and money in not having to buy the mountings for slides. The Navy employs silent strip films with typed statements on each individual film to explain the point. This additional detail is also possible for the teacher. Of course if you should later want to add an excerpt here and there you have to cut and splice as necessary. In this respect the slide system is more adjustable than the film strip. Now that the class can see the cases in point, you want to supply the music. To set up twenty or thirty records of 78, 33 and 45 before class and fumble around for the exact spot in the record is time and patience consuming. So you record the slides on tape. Allowing several minutes for taking attendance, discussing the work of the class, and what-have you, you record $\frac{1}{2}$ hour, or $\frac{3}{4}$ hour of examples. Of course it is well to play a little more than the brief 4 measures so as to condition the listeners to the individual example. Then, too, you can always stop the tape for discussion purposes, or rewind and replay as necessary, while pointing out pertinent items in the score.

Now that the students have seen and heard the excellent examples of the masters, they will want to hear the results of their own endeavors. Accordingly they may write on transparent plates which can be inserted in the opaque projector (or "goose-neck" transparency machine) and shown on the screen on which the slides were shown a few moments ago. A small student instrumental

ensemble can readily play the excerpt by reading directly from the screen. Changes can be easily made on the plate with a special pencil and eraser so that the musicians can play various on-the-spot ideas of their own and their classmates. This now becomes a trial-and error system, showing where and how they need to improve their orchestration. Modifications of the foregoing can be arranged, of course, depending upon limitations of equipment. It should be stressed, however, that several music teachers can influence the public school board to buy much of this equipment since it can be used for all the musical organizations, -band, orchestra, and glee club.

Classes in Musical Form may be conducted similarly with slides, showing the motives, phrases, periods, etc., coupled with a series of tape recordings to eliminate groping for the "right spot" on the record and to by-pass the necessity of adjusting the 3 speed player for the various speeds. Workbooks are often a help in certain courses as in this case in which the student studies out of, refers to, and writes in his Form Workbook.

Since almost every public school system has its "Music Appreciation" course let us consider some new approaches to the presentation of time-worn materials: Take, for example, the televised performance of the Chicago Symphony Chamber Orchestra. With paintings, figurines or sculptured ornaments furnished by the Chicago Art Institute, the program is begun by setting the mood of the selection about to be played. A Mozart overture is preceded by eighteenth century figurines dancing a minuet. How better can the music of the eighteenth century, as epitomized in Mozart's music be depicted? I feel sure that the teacher who has taught this course has found that visual aids do add a great deal to the course. And this is true particularly in the case of the Junior High School. It is not so much what we can tell the class but what we can show and play for them.

We may want to illustrate the so-called French Overture of Lully with its dotted rhythms and pompous style. How better can we get our point across than to show slides of the decorative seventeenth century French Court of the Palais Royal? These and countless other examples can be inexpensively set up by the inventive teacher.

The use of movie and sound film is extremely limited in this field unfortunately. For use in my classes at Notre Dame I gathered a list of films for this purpose only to find miniature compositions offered such as the Minute Waltz of Chopin or a three-minute Scherzo of Beethoven, the sound recordings of which are much inferior to an amateur home tape recording. It is to be hoped that more will be done with major symphony orchestras playing recorded perfected sound track.

Much more can be written about this still unexploited field in music education. The foregoing examples are illustrative of some of the many possibilities available to the enterprising teacher. In schools where no audio-visual aids are as yet available a tape machine ought first to be bought. All teachers can use this machine, the dramatics teacher, the English teacher, as well as the music teacher. Other equipment can be purchased as the budget permits. By combining her own possessions with the school's a teacher can start her audio-visual program on a small scale right away.

The magazine FILM MUSIC has become a very useful part of my teaching files. Every copy brings me new and broadening interests. Teacher, Iowa.

Your FILM MUSIC enables us as veterans to keep informed as to what is going on in this field of motion pictures. Captain, Korea.

The purpose of the National Film Music Council is challenging. We, in outlying places removed from active centers, are deeply interested and must rely on sources such as your desk for assistance. Club chairman, Minn.

Just today I discovered in the university library a bound volume of your '46 to '50 issues, which I naturally spent the rest of the day exploring. I wish I could tell you how elated I am to discover that there is an organized group with interests parallel to mine. Student, Northwestern Univ.

We find FILM MUSIC extremely useful in our library work. We use one copy for binding and clip the other two copies. We then file the clippings under MUSIC and MOVING PICTURES with the name of the movie. As soon as the picture is shown we have countless questions about the music. We do not know what we would do without FILM MUSIC. Librarian, Maryland.

I find FILM MUSIC extremely interesting. We need publications such as yours to rescue film music from the anonymous riches taken for granted by film goers. Made available to the public, such material should help build a critical taste in film music, which would lead, I am sure, to an advance in composition for the screen comparable to the highest standards in acting demanded by the public educated away from the stereotyped characterizations of early films.

Catherine Edwards, Motion Picture Editor, Parents Magazine.

FILM MUSIC is a publication I value highly and I have tried to bring it to the attention of our music educators in the state. I am also calling attention to it in a letter which is to go out with the music packet of the Ohio Congress of Parents and Teachers. You have gone far in your pioneer work.

Edith M. Keller, Supervisor of Music, Ohio State Dept. of Education

This publication is of the greatest value to all those interested in motion picture music or even in the general subject of the screen. I have recommended it to all local chairmen of the National Federation of Music Clubs and continually use its material in my lectures and radio broadcasts. FILM MUSIC has performed a tremendous service to the art of the motion picture.

Sigmund Spaeth..

I have had FILM MUSIC since its beginning and have enjoyed it immensely. I have used every copy in club work, study classes, junior clubs. I enjoy the good music scores. You and your staff are to be congratulated on the progress you have made.

Exec. Secy., Community Concert Association, Mich.

Cinema scores, a subject of increasing interest to composers, are covered in FILM MUSIC, official organ of the National Film Music Council. This is, to my knowledge, the only publication dealing in an independent way with this important field. There are occasional articles elsewhere but no systematic investigations. The Hollywood organs say everything is beautiful, but this paper expresses real opinions. Most important of all, it gives musical quotations and detailed analyses of scores.

Virgil Thomson.



FILM MUSIC

MAR 17 1953

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THE BAD AND THE BEAUTIFUL

FILM MUSIC

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VOLUME XII NUMBER III

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Mary Powell, writer

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Delinda Roggensack, chairman of Films for MENC and MTA

Sigmund Spaeth, author, lecturer

FILM MUSIC NEWS

FILM MUSIC, as the only publication devoted to this subject, is constantly being called on for information in its field, and faced with appeals for more attention to its many aspects. Requests come from teachers, students, librarians, club-women, exhibitors, publicity people, musicians, schools, radio stations and so on, asking for more emphasis on their particular interest in the music of the motion picture. Specific authoritative information on any phase of film music is curiously hard to come by, and unearthing it takes a good deal of time and work. There are no salaries connected with any part of the National Film Music Council's work. But we are realizing that we must pay for special help that will satisfy our reader's wants. A limited amount of advertising is the logical solution, and if you can help us in this new venture we will be happy to answer inquiries as to advertising rates and space.

* * * * *

FILM MUSIC ON THE AIR
 CBC Trans Canada, now in its fourth season, is beginning a new series in its popular weekly programs, "Music from the Films". Present programs are drawn from the recorded "Music from British Films", with selections played by the London Symphony Orchestra conducted by Muir Mathieson. American composers are featured also and future broadcasts will include the "Concerto" from Leith Steven's NIGHT SONG, and a talk by David Raksin on his score for CARRIE. WQXR, the radio station of the New York Times, continues to broadcast its half hour program, "Movie Music" each Saturday afternoon, as it has for some years. Current programs feature the film work of Alex North, Alfred Newman and Vaughan Williams.

* * * * *

FILM FESTIVAL
 Helen C. Dill, of the music department of the University of California, and one of our council members, reports on her visit to the Sixth International Film Festival in Edinburgh last September. Mrs. Dill was particularly impressed by two programs. The first, "Living in America", screened ABSTRACT IN CONCRETE, NOTES ON THE PORT OF ST FRANCIS, TAR HEEL FAMILY, THE HIGH WALL, and THAT THE DEAF MAY SPEAK. The second program featured the American psychological film, THE LONELY NIGHT and three British films, LOCAL HANDYMAN, RIG 20, and one on the new planes. Film viewers seemed alert, curious, and most appreciative, says Mrs. Dill.

* * * * *

JACK SHAINDLIN
 The Hollywood office of Filmusic Co. of New York is making over 1500 recorded selections available for TV and non-theatrical producers. The company, the largest independent music-on-film library in the country, is headed by Jack Shaindlin and features his sound tracks. Mr Shaindlin has been musical director for the March of Time, Louis de Rochemont and the major studios in the east since 1937. His Filmusic sound track is used exclusively by NBC-TV.

* * * * *

MUSIC EDUCATORS NATIONAL CONFERENCE
 February 27-March 3, 1953, Eastern Division Biennial Con. Buffalo, N.Y.
 March 6-10, 1953, Southwestern Division Biennial Con. Springfield, O.
 March 18-21, 1953, Northwest Division Biennial Con. Bellingham, Wash.
 March 29-April 1, Calif. Western Division Biennial Con. Tucson, Ariz.
 April 10-13, 1953, Southern Division Biennial Con. Chattanooga, Tenn.
 April 17-21, 1953, North Central Division Biennial Con. Milwaukee, Wiso.
 June 30-July 9, International Con. on Music Education, Brussels, Belgium.
 June 28-July 3, National Education Assn. 91st Annual Meeting; M.E.N.C. annual Summer meeting; Miami Beach, Fla.

THE BAD AND THE BEAUTIFUL

William Hamilton

There are two distinct ways to exploit an actor. The more common is to prefabricate a situation where his raw, native quality - virtue, depravity or whatever - will be thrown into the sharpest possible relief. And sometimes it seems even sharper than that. The artistic way is to allow an actor to act: to create with word and deed a unique character among unique characters. Then, situation becomes as it usually is in life, the product of human activity. The script, direction and performances of *THE BAD AND THE BEAUTIFUL* combine to make a superb example of this second procedure.

Without troubling to make the usual ethical affirmation, or even to leave a good taste in the mouth, the picture offers a pointed but compassionate account of civilized people casually injuring one another. The struggle is drawn between Jonathan (Douglas) on the one hand and Fred, Georgia and James Lee (Sullivan, Turner and Powell) on the other. A flashback layout is used, the beginning and end recording the retaliation of the three upon Jonathan, and three interior episodes showing his original provocations. The film gets a lot of sparkle from innumerable tiny touches of fine theatrics, and there was a magnificent sense of the ridiculous at work as well. Watch for the bit where the wardrobe man (uncredited, I'm deeply sorry to say) displays some costumes to Fred and Jonathan for their "Cat-Men" production. These peripheral matters, however, only emphasized my feeling that the propelling force of *THE BAD AND THE BEAUTIFUL* resides definitely in its personages.

The purpose of all this non-musical discussion is to help explain my one demurrer in the matter of Mr. Raksin's score. His aim has been to build scenes, rather than characters. This is so universal a procedure, of course, that there would be no reason to bring it up except for the fact that *THE B AND THE B* has such a clear bias in the other direction.

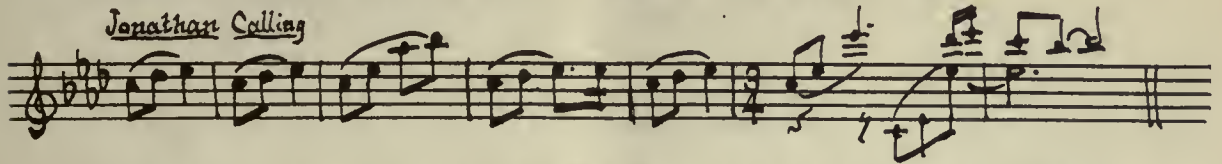
It should not be inferred that the music is a jangling mass of cross-purposes and missed points. On the contrary, it fits like a glove, and I can't recall a single scene that doesn't gain much from it in purely dramatic impetus. The trouble is that the rest of the production is so personal in its nature, that, by contrast, the score often has a detached, above-the-battle quality. Only rarely does it seem to participate, preferring instead to stand off and make objective comment.

Participate or not, Raksin's music abounds in lovely and striking passages, and to say that the loveliness and striking-power arise only from the nicest balance of musical impulse and dramatic requirement is surely no adverse judgment. I suppose that the possibility of refined characterization through music is and must continue to be severely limited as long as movies take their present shape. Action and externals must be attended to before ideas. Otherwise people will complain that the composer ignores the story.

And now some particulars.

James Lee and Georgia are identified by themes of their own, his a jagged four-note motive resembling one of Holst's "Planets" and hers a full ABA chorus. The main title music contains the A section and a 'preliminary' version of the B. This is quoted under the heading New Introduction. (The score actually begins with a four-bar Introduction Revised which introduces the New Introduction.)

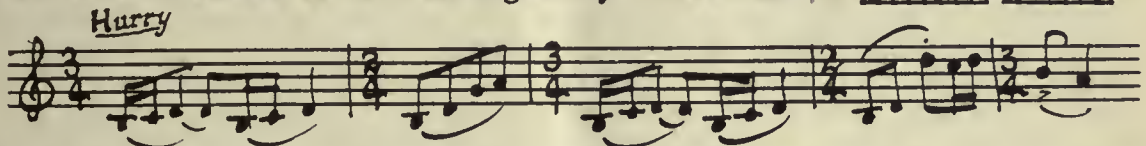
The first sequence is accompanied by a light, scherzando movement, Jonathan Calling, whose opening subject ranks among the main themes of the film, subsequently reappearing a number of times with altered rhythm.



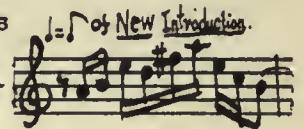
The movement which opens the "Fred" episode has a troubled quality: mournful, chromatic melodies, discordant harmonies, throbbing pedal-points. The same movement, varied and extended, recurs at the end of the episode, as Jonathan happily blurts, "- and with von Ellstein to direct!" -"

A fascinating recording trick is used for an earlier scene between Fred and Jonathan as they figure out how to make "The Cat-Men" more frightening. (See The Dark) Here the microphone was turned on after each chord was struck, so that only the sustained part of the sound - without the impact - was recorded. The effect is totally strange, demonstrating the fact that the quality of an instrument's attack is an essential part of its characteristic "tone". Some will remember the use of this device in Mr. Raksin's LAURA.

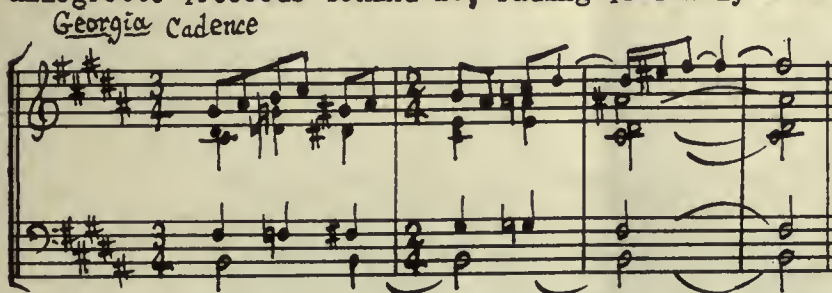
The next movement, Hurry, is the background to the preparations for the "Cat-Men" preview. Here the composer develops already stated material with great effectiveness as well as ingenuity. A variant of Jonathan Calling



begins the movement, and presently the Georgia theme enters at about four times its original speed. These two motives are worked together for a little over a minute, the cue being succeeded immediately by main and end titles as they might be manufactured for a "Cat-Men" picture.



The second section starts with a variant of the Georgia theme on the alto flute. The scene moves into low-pressure action, and a circumspect allegretto proceeds behind it, fading presently after an especially beautiful cadence. Actual-



ly, this cadence has been used, slightly modified, twice before - linking the Georgia and James Lee sequences in the Jonathan Calling cue, and shortly after, at the arrival of Georgia, Fred and James Lee

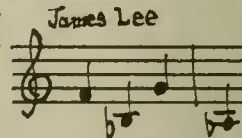
in Harry Pebbel's office. I agree heartily with Mr. Raksin's determination to use it again.

Most of the music for this section is drawn from the Georgia theme. One of the most distinctive of these cues is heard under the scene where Georgia visits the set alone at night. First the melody is given out softly and intimately by trombone. In a moment the Georgia variant appears accompanied by a dotted figure in somewhat grinding harmony.

The Premeer is a reworking of the Hurry subject.

The doleful keening heard at the beginning of the "Fred" section returns as Georgia arrives at Jonathan's house following the premiere, and a new setting of the agitated Georgia variant follows their scene together. Presently the music fades and is replaced by the sound of the careening automobile.

The third episode - dealing with the adventure of James Lee Bartlow opens with a longish cue in playful style based on the James Lee motive. This is a most successful movement. (Oddly, I find myself reminded of Elgar by much of the James Lee music when it gets under way. As already mentioned, the theme itself is much like a theme of Holst.)



There are several additional entries of this material similarly reworked. An attractive sample forms the background for the return of James Lee and Jonathan from Arrowhead. This cue finishes with the Georgia cadence.

The present section contains two of Mr. Raksin's quite wonderful take-offs. The first, entitled California, is heard as James Lee and wife arrive in Hollywood. I don't believe the composer could have made music more vapid than this, and I like to think that here, at last, is utter refutation of my earlier carping on the subject of characterization. As James Lee gazes around him with obvious distaste, it is only too clear that California is California to him.

The other spoof is an over-magnificent finish for "The Proud Land", an epic photoplay of which James Lee is the author.

The brief denouement of THE B AND THE B promptly follows the James Lee section. As Harry Pebbel, in Jonathan's behalf, asks the other three, "What about it - will you do this picture with him?", there is a reprise, slightly extended, of the music for Jonathan's letdown after finishing "Cat-Men". Then follows a complete statement of the Georgia theme in all its glory for the final playoff, end title and screen credits.

In summary, I would acknowledge my great enthusiasm for this score. It is an enthusiasm which has increased with familiarity. Examining the notes has brought to light all sorts of admirable conceptions and manipulations which one fails to notice at a screening. However unobserved they may be in the theatre, there can be no doubt as to the vital role they fill as the elemental ingredients of a gifted composer's style and as the ultimate determinants of his expression.

THE BAD AND THE BEAUTIFUL .. Metro-Goldwyn-Mayer. Lana Turner, Kirk Douglas.
Director, Vincente Minnelli. Music, David Raksin.



1581-54

Loew's Incorporated
9.8.52.

Fade in
Lion

NEW INTRODUCTION

REEL 1 Pt 1

PROD. "TRIBUTE TO A BAD MAN"

DAVID RAKSIN

00 Fl. vns. ob. cl. (X) : 06/5

f (use Alto Sax 8ra bass)

3 Hrs. mf

1. Tpt. Me.

3 Tbs. vc. div. + 3n.

Vle. vc. A.S. 8bo

+ 3. cl. v 8bo

vo 1

(1-boco dim.)

+ Hrs 2+3 (4)

+ 3n.

B.+Tu.

10 2/3 Sniala ton in

13 3/3 Lana T. full in

(17 1/2)

Hrs.

4.

1. Tpt. 2. Tpt. + 3. Tpt.

Hp. + Pno.

Tuba out

(X) (: 20 2/5)

W.W. 3
Stgs.

Vibra.

Hns. 3

7. Tpb. 3 + Hp. Pno.

Hp. Pno.

Hp. Pno. 4

(Va. 8oo)

10. Vibra.

10. (out)

10. (A.S.) (out)

10. + Hp. Pno. (8)

3. Hr.

A.S. 1. Hr. 2. Hr.

+ Susp Cym. (Timp. sticks)

7. Hr. 2. 3.

f

Bn.

Timp.

Middle diss. to "Tribute to a Bad Man"

: 32 2/3

2. Vla. div

(cue W.W.) 3 Hr. + Ob.

(X) (:41 2/3)

Picc. 8ra (:49 1/3)
Glock.

(X)

13.

Strs. rem.
Vns Fls
W.W. cue
2nd cue
Vib. A.S. ob.
Hns. cue
Bn.
Vib. (motor off)
Picc. 8ra
Glock.
Fl. 8ra
Tpt 3
Tbn 3
Tbn
Bn.
Bn.
Pno. Timp.
dim. out

(X) (:51)

1:00 1/3

17.

W.W.
Strs.
Pno. Hp.
Vib. out
Vib. A.S.
Chime
A.S.
Hb. + Pno. 8ra
mf cresc. poco
vibra.
vc. Bn.
Picc. to Fl.
Vns.
Vie
Bn.
B. + B. Tbn.

(X) 1.11²/₃

Handwritten musical score for the first system, including staves for:

- Vns. Vie.**: Violins and Viola, with dynamics *mf* and *pp*.
- Vc. A.S.**: Violoncello and Bass, with dynamics *mf* and *pp*.
- Hrs.**: Horns, with dynamics *mf* and *pp*.
- Hp. Pno.**: Harp and Piano, with dynamics *mf* and *pp*.
- Tpts. 1+2**: Trumpets 1 and 2, with dynamics *mf* and *pp*.
- B. + B. Tb.**: Trombones and Bass Trombone, with dynamics *mf* and *pp*.

Additional markings include: *w.w.* (woodwind), *fl. out*, *3 ds.* (drum solo), *f*, *mf*, and *pp* throughout the system.

1:23 Stage phone ringing

Overlap Reel 1 Pt. A

Handwritten musical score for the second system, including staves for:

- Cla. Ob.**: Clarinet and Oboe, with dynamics *mf* and *pp*.
- 2 Fl. + Ob.**: Flutes and Oboe.
- Vibra.**: Vibraphone.
- Hrs. Vie. A.S.**: Horns, Violoncello, and Bass, with dynamics *mf* and *pp*.
- Hp. Pno.**: Harp and Piano, with dynamics *mf* and *pp*.
- Tpts. 1+2**: Trumpets 1 and 2.
- Vc. + Bn. for overlap**: Violoncello and Bass for overlap.
- Bn. B. + T.**: Bass Trombone and Trombone.

Additional markings include: *mf*, *pp*, *f*, *pp*, and *f* throughout the system.

1581-46

Loew's Incorporated

REEL 3

7-30-52

PART 1

The Dark

AS JON. FLICKS
OFF THE LIGHT

(Prod.: "TRIBUTE TO A BAD MAN")

by DAVID RAKSIN

Handwritten musical score for piano solo, including time signatures, dynamics, and scene annotations.

Time Signature: 2/3

Annotations:

- :00
- :07-2/3
- "ALL SORTS OF THINGS COME ALIVE"
- JON LIGHTS :14-2/3
- GOOSE-NECK LAMP AND ...
- ..AIMS IT AT SCREEN
- PIANO SOLO *sfz*
- :21-2/3 1 SEC. BEFORE "TWO EYES"
- :27 BETWEEN "GROWLING" and "SHOWING ITS FANGS"
- :30-2/3 1 FT. BEFORE JON: "A LITTLE GIRL"
- :34-2/3 (O.S. SCREAM) OUT AT DISS. TO LITTLE GIRL

Dynamics: *sfz*

TONIGHT WE SING

Quaintance Eaton

TONIGHT WE SING, the Technicolor Titan of Twentieth-Century-Fox that is based on Sol Hurok's life story, is one of the best -- if not the best-- of the popularizing films to come out of Hollywood. That is to say, it has the popular appeal hoped for, and at the same time, preserves a certain modicum of taste, even though large portions of it are apocryphal. It will undoubtedly fare well at the box office and should not, by another token, offend the purists.

There are, it seems to me, two reasons for the general euphoria that this picture spreads. One is the sympathetic story of a rags-to renown type familiar and beloved to the American public since Horatio Alger days. The other is the respectful treatment of the music involved, to its glory and our gain.

Immediately after seeing the film, I obtained a copy of "Impressario," the book from which it was made. S. Hurok is a well known character in my baliwick, but I had never happened to read his "memoir", as the volume written in collaboration with Ruth Goode is called, and I am glad that I did not before I saw the picture, for the discrepancies might have struck much more forcibly if the ingratiating script put together by Harry Kurnitz and George Oppenheimer had not had its chance to impress first. And as long as Hurok himself has given his blessing(he was a technical advisor) who am I to worry about the particulars of, say, his association with Chaliapin - - - whether the famous bass ever really saved the impresario by dumping out a suitcase full of money in a black moment --- or similar other trifles. What does it matter that the Emma of the picture is in real life Hurok's second wife; that it was Zimbalist, not Ysaye, who played the concerts in the Hippodrome, and so on. It is not every man who has a chance to remake his life more nearly ideal for public consumption - - - Solomon Hurok is lucky. But then he

has always been a figure of excitement and challenge; the one impresario in the music world who could command as much ballahoo as the stars he presents.

So, to the Hurok Story, with a capital S, in movie-land. From the beginning, when he deserts his Emma at the opera to sign up Chaliapin on the pretext of managing him in America, Hurok is star-struck. Even in the tough months of his early American life, he never loses faith, and he is able to capitalize on defeat even after Chaliapin plays a cruel joke on him, sending for him to come to Paris and then denying him a con-



tract. Meeting Ysaye on the boat home, he sells the Belgian violinist the idea of concerts for the masses; then sells the masses. At last, Chaliapin capitulates when the Russian revolution drives him from home. Pavlova comes under Hurok's management; he helps young Americans to fame. But he neglects his Emma, and she leaves him. When he is in trouble, she returns, but the final scene, when Hurok is listening to an Irish cabby sing instead of discussing long-postponed second-honey-moon plans, leaves no doubt that the story will be repeated as often as the impresario scents new talent.

The high standard of the picture is maintained in the choice of cast. David Wayne, while no Hurok, is a charmer, a kind of leprechaun Russian. It is said that he worked very hard to achieve the appropriate accent; thick Russian at first, merely cosmopolitan as he grows up in the world. Hurok himself told me that Mrs. Hurok is mad about Wayne; he pretends jealousy.

Neither is Ezio Pinza a Chaliapin, but he is very, very good indeed. With a soft, blonde wig and a personality that dominates every scene, the Italian bass plays one of the great roles of his career, and at the age of sixty, looks young and vigorous and sings with consummate art. His scenes in Boris Godounov and Faust are wonderfully compelling, aided by the perceptive staging of Armando Agnini, of the San Francisco Opera. The settings are also from this company, and, although a few touches may have been added by Hollywood, show a real operatic flair.

Roberta Peters as a young America singer, performs delightfully in *Sempre Libera* from *La Traviata*, and in the Butterfly duet with another young protege of Hurok's. This is the poorest character in the film, as played by Palmer, a weakly-handsome young man, who does not deserve Jan Peerce's beautiful voice, dubbed for him.

Tamara Toumanova as Pavlova is hauntingly lovely and dances two of the divine ballerina's favorites -- *The Swan* and *Autumn Leaves* -- enchantingly. Isaac Stern, while not resembling Ysaye any too closely, has his own dignity and performs with breath-taking virtuosity some music by Sarasate and Wieniawski. The close-ups of his hands are as communicative as any I have ever seen. His own accompanist, Alexander Zakin, officiates.

These are the only musical personalities, with the exception of Alex Steinart, who plays an opera conductor for whom the sound is undoubtedly dubbed by Alfred Newman, the musical director. But other characters contribute valiantly, notably Anne Bancroft, as Emma; Oscar Karlweis, as Golder, Hurok's faithful but timorous friend; and Mikhail Rasumny, as Nicolai, Chaliapin's diminutive valet. Among other notables should be mentioned David Lichine, who did the choreography, and Sergei Malavsky a third technical advisor. Mitchell Leison directed for human as well as musical values, and George Jessel produced in the spirit of show business as well as the art world.

TONIGHT WE SING.. 20th Century-Fox. David Wayne, Ezio Pinza, Roberta Peters Isaac Stern, Tamara Toumanova. Musical Director, Alfred Newman; Choral Arrangements, Ken Darby. Choreography, David Lichine.

Music: Excerpts from *Mme Butterfly*, *Boris Godunov*, *La Traviata*, *Faust*.
Moonlight (Russian folk song)
Sweet and Low, Barnby
Minuetta, Franz Schubert
The Swan, Saint Saens
Mattanati, Leoncavalle

Records: Album RCA Victor; Sound track of film.

BECAUSE YOUR MINE

Richard Lewine

In BECAUSE YOU'RE MINE MGM has provided Mario Lanza with a vehicle which should delight his fans and bring good cheer to exhibitors around the country, while operating at a minimum level of originality. The slim story takes place at one of those impossible Hollywood Army Camps and Lanza plays a conscripted opera star who falls into the hands of a top-kick with a large collection of long-playing records, most of them, happily, by Lanza. In due course, he falls in love with the Sargeant's sister, but not until there have been the usual clinches, misunderstandings and "I Never Want to See You Again", all running for the customary length of time.

Lanza sings constantly through the picture, going through some half dozen operatic excerpts, the "Lord's Prayer" and three not especially outstanding new songs. Singing opposite him is Doretta Morrow, recruited from Broadway. Her voice seems to lack warmth and richness, for all the skill of the orchestrating and recording, but she is, as someone remarked, especially "good in the misunderstandings".

Generally speaking there is very little to take seriously other than the skillful use of music throughout the film. Lanza's voice is splendidly recorded and his accompaniments are rich and colorful. There is very little present other than the picture's musical sequences and these are a model of orchestral taste and intelligence.

BECAUSE YOU'RE MINE.. Metro-Goldwyn-Mayer. Mario Lanza, Doretta Morrow. Director, Alexander Hall. Operatic numbers coached by Wolfgang Martin. Choral direction, Jeff Alexander. Musical Direction, Johnny Green, Technicolor.

Songs: "Because You're Mine".. Sammy Cahn, Nicholas Brodsky.
"The Songs Angels Sing".. Brahms-Aaronson-Webster.
"Lee-ah-loo".. John Lehmann, Raymond Sinatra.



SKY FULL OF MOON. A brief interlude in the growing up of a young cow-hand takes him to Las Vegas and exposes him to the temptation of rodeo prizes, gambling machines and a disillusioned girl who needs money. The encounters with all three age him a trifle, but leave no assurance that he-won't do it all again the next time he gets some cash. Except for an improbable touch or two, the little film is surprisingly satisfactory - its characters and local feeling colorful, alive and well-rounded. Paul Sawtell gets credit for the helpful score. An unusually pleasing Western ballad "A Cowboy Had Ought to be Single" by Charles Wolcott and Harry Hamilton is sung at the film's opening and closing, and does a good deal towards setting the tone of the picture.

Mary Powell

SKY FULL OF MOON.. Metro-Goldwyn-Mayer. Carleton Carpenter, Jan Sterling. Director, Norman Foster. Music, Paul Sawtell. "A Cowboy Ought to be Single", Charles Wolcott-Harry Hamilton. "Old Paint" , Paul Campbell arrangement.

* * * * *

LILI. MGM's new production is a love story with variations on a traditional theme that makes a pleasant experience for the eye and ear. There is a beguiling freshness in the romance between Leslie Caron, a naive little orphan who becomes part of a French carnival, and Mel Ferrer, a crippled dancer, who operates a puppet show through which he expresses his secret love for her. The young girl's day-dreaming provides opportunity for the film's two striking dance sequences. They are a far cry from the elaborate production numbers we have become accustomed to in recent years, particularly from MGM. The first is filmed inside a large tent with only Miss Caron, Zsa Zsa Gabor and Jean Pierre Aumont. A simple road with an unobstructed horizon and clouds is the setting provided for the second, danced by the four puppet characters, Mr. Ferrer and Miss Caron.

Bronislau Kaper's score is varied from the traditional French character of the opening to the very rhythmic and jazzy accompaniment for the first dream sequence: it complements the mood and action very well. With Helen Deutsch (author of the screen-play) he has also written an attractive and catchy waltz song, "Hi-Lili, Hi-Lo" which is effectively introduced by the puppets and repeated several times during the remainder of the film.

Arthur Kendy

LILI.. Metro-Goldwyn-Mayer. Leslie Caron, Mel Ferrer. Director, Charles Walters. Music, Bronislau Kaper. Technicolor.

* * * * *

HANS CHRISTIAN ANDERSEN. An opening statement that this is a fairy tale disarms biographically-minded carpers, and permits acceptance of the adventures of a Danish cobbler and story-teller Hans Christian Andersen who meets love and success during a stay in Copenhagen, but returns nevertheless to the peace of his village. It is a four million dollar fairy tale with Danny Kaye in the title role, vivacious Jearmaire as his beloved, a quantity of Frank Loesser songs, crowds of happy children and grown-ups in the pretty costumes and pretty sets of stereotyped early 19th Century town and rural life. Danny tells three of the Andersen tales - "Thumbelina", "The Ugly Duckling," and "The King's New Clothes" to his child audiences in song version. Mr. Loesser has five other good songs as well, and the most is made



of all of them, both in staging and musical presentation. The ballet sequences get handsome treatment, too, culminating in the elaborate "Little Mermaid" number, whose music is made up of excerpts from Franz Liszt: Gnomenspeil, Les Preludes, Tasso, Mephisto Waltzer and Pas d'Amour. Roland Pettit is responsible for the brilliant choreography and dance direction.

Songs: The King's New Clothes The Inchworm I'm Hans Christian Andersen Wonderful Copenhagen	Thumbelina The Ugly Duckling Anywhere I Wander No Two People
------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------

HANS CHRISTIAN ANDERSEN .. Samuel Goldwyn. RKO, Radio. Danny Kaye. Farley Granger. Director, Charles Vidor. Words and Music, Frank Loesser. Technicolor.
Mary Powell

* * * * *

THE IMPORTANCE OF BEING EARNEST. The main substance of this picture is some of the wittiest dialogue ever to appear on film, and little else. Notably absent are the staples of the film composer's art- action, suspense, and mood. But the film does have a definite tone, elegant, sophisticated, deftly satirical. And Mr. Frankel has caught the exact quality of this tone, implimenting it with a score no less deft and sophisticated. Shunning the brash or bizarre, and employing the most sparing methods, the music moves suavely and unobtrusively in and out of the background, to produce an occasional note of mock heroics or mock tragedy, to underscore briefly some small movement, chuck its tongue good-naturedly, chuckle mischievously, and generate a subtly satirical atmosphere of the nineteenth century drawing room. Since, as in all good film scores, music is employed only where it contributes to the total effect, it provides here just the right dash or spice and definitiveness in a high perfect production.

THE IMPORTANCE OF BEING EARNEST.. Universal-International . Joan Greenwood, Michael Redgrave. Director, Producer, Anthony Asquith. Music, Benjamin Frankel, Technicolor.
Herald Brown

THE JAZZ SINGER

Back in 1927 Warner Brothers brought sound to the screen in the THE JAZZ SINGER and Al Jolson became famous as its star. In this modern release, the basic story of a cantor's son who forsakes his father's calling to be an entertainer remains the same. Musically the film divides attention between a bright collection of popular songs, old and new, and deeply impressive religious music. Peggy Lee, of record and radio fame, shares the vocal numbers with Danny Thomas and her version of "Lover" is a highlight. In pleasant contrast is the fine solo and choral singing of traditional Jewish music in the synagogue, in the carefully and reverently simulated observance of the ceremonies of the High Holidays.

M. Langdon

THE JAZZ SINGER.. Warner Brothers. Danny Thomas, Peggy Lee. Director, Michael Curtiz. Musical Director, Ray Heindorf. Technicolor.

Music: Kol Nidre

I Hear the Music (based on the overture from "Raymond")

Living the Life I Love

What are New Yorkers Made Of?

Jerry Seelen and Sammy Fain.

PETER PAN now takes its place beside the other Disney feature-length cartoon versions of childhood classics, and is perhaps the biggest show of the lot. J. M. Barrie's tale of the "boy who wouldn't grow up", who tempts the Darling children from their London nursery to his Never Land, has been filmed with its full quota of pirates, Lost Boys, mermaids and Indians, and an impressive casting of Captain Hook, the crocodile and tiny golden pixie Tinker Bell. The lavish production has all the color, characterization, humor and thrills that mark the Disney style. True to Disney format also, a string of lively songs becomes part of the action. "You Can Fly" is sung by Peter and the Darling children in their flight to Never Land; "What Makes the Red Man Red" is chanted by the braves in celebration of their Princess Water Lily's rescue from the villainous Hook; "The Elegant Captain Hook" and "A Pirate's Life" extol the lot of the buccaneer; a jolly marching tune, "Tee Dum, Tee Dee" keeps the Boys moving briskly on an Indian hunt; "Your Mother and Mine", which Wendy sings to the Lost Boys and her brothers. Curiously, the popular "Never Smile at a Crocodile" (Churchill and Lawrence) is never sung in the film, although its funny pompous melody always announces the presence of the monster.

Mary Powell

Songs: "You Can Fly"

"What Makes the Red Man Red"

"The Elegant Captain Hook"

"Your Mother and Mine"

Sammy Cahn and Sammy Fain.

"A Pirate's Life"

"Tee Dum, Tee Dee"

Oliver Wallace and Ed Penner.

PETER PAN.. Walt Disney: RKO Radio. Musical Score, Oliver Wallace. Orchestration, Edward Plumb. Vocal arrangements, Jud Conlon. Technicolor.

THE PEPPERMINT TREE

When Jerome Moross considered the orchestration of Donald Fuller's score for the new theatrical animation short, THE PEPPERMINT TREE, he pondered for some time the problem of what to do with the six musicians allotted by the budget. He wanted to avoid the severely economical sound of "one of everything" -- that is, one instrument of every category, woodwinds, strings, percussion, etc. The problem was to create a satisfying over-all balance as well as an appropriate musical characterization of the style and charm of the figures in the cartoon.

The film was made to a delightful poem by John Latouche (lyricist of "Ballad for Americans" and "Cabin in the Sky") and is narrated and sung by a multi-voiced Carol Channing (star of GENTLEMEN PREFER BLONDES). It is extremely humorous and touching as it describes the situation and adventures of a Dr. O'Zany whose reputation among his neighbors as the town's most befuddled genius and fool gradually becomes altered in fairy tale-like quality to a hero completely and lovingly accepted by his fellow citizens.

Moross came up with a solution for the orchestra that well-fulfilled the story's events and quality. He chose a harp, guitar, harpsichord, piano and celeste(double), vibraphone and xylophone (double) and Hammond organ. The resultant sound is highly commended to this magazine's readers for its imagination, gentleness and ingenious blend of sound. Its relationship to the film is as precise and fascinating as a cartoon should be.

A song called "If You Wish on a Star" is as enchanting and warm a melody as one would ever want to whistle after a movie. The unique treatment of the score and its orchestration is heartily recommended. Gene Forrell

THE LUSTY MAN

Something of the rodeo riders career comes alive in this account of two performers - an exchamp and his successor; the dreary round of the circuits with their battered has-been hangers-on, the flashy girls, the anxious wives, the craze for quick money, glory and excitement, the inevitable tragic end. Roy Webb's score has a number of lovely passages, and in conjunction with Lee Garners' distinguished camera-work is memorable in building up the haunting atmosphere of this bit of Americana. M. Langdon.

THE LUSTY MAN.. RKO, Radio. Susan Hayward, Robert Mitchum. Director, Nicholas Ray. Music, Roy Webb.

PUBLIC LIBRARY OF CINCINNATI

Karline Brown

Five years ago the Public Library of Cincinnati and Hamilton County had a empty room in a storage building and an idea. Now that room has over six hundred and fifty 16mm sound films, thousands of recordings both in standard and long playing speeds, film strips, a large collection of glass slides and a growing one of 2"x2" Kodachromes.

Many public libraries today, among them the Cincinnati Public Library, have the point of view that it is the function and responsibility of a public library to meet the community's needs for knowledge, information, recreation, inspiration, whether these needs are met through the traditional book printed on paper, or through the film, filmstrip or Kodachrome slide printed on celluloid, or through the recording pressed on shellac or reproduced on vinylite.

We pioneering audio-visual librarians are having stimulating experiences in our field. We are seeing the horizons of the 16mm film expand technically, in variety of subject matter, Musical background is ringing interesting changes, too.

For instance, in the early days of the 16mm documentary film the two classic scores of background music to which film librarians always pointed with justifiable pride were THE RIVER and THE CITY, with expressive scores by Virgil Thomson and Aaron Copland respectively. These two films still keep high place, but many others in the Cincinnati Public Library's collection show true artistry in their handling of the musical score.

In a rather subtle motion picture like THE STORY OF TIME produced in 1952 by Robert G. Leffingwell for Cornell Films, as the rich animation unrolls on the screen the original score by Guy Warrack partially replaces speech. Indeed, the film was produced only with a musical score without narration, but it proved too abstruse for the average viewer, and commentary was added. Correlated with the visual images the musical score is an invaluable adjunct, reflecting the film's mood.

PICTURE IN YOUR MIND, a sequel to BOUNDARY LINES, produced by Julien Bryan, is even more subtle in its concepts of intercultural relations. Gene Forrell's original score is so perfectly integrated with the clever animation by Philip Stapp that it renders an emotional situation specific, provides continuity and cohesion to the screen material. The score gives Mood, warmth, emotional tone. It points up the action. It adds humor. It is important in establishing and maintaining the emotional tone. In PICTURE IN YOUR MIND there is a trinity of elements in nice balance-realistic use of speech, evocative music, exciting forms and colors.

Norman McLaren's ingenious hand-drawn abstract productions such as FIDDLE-DE-DEE and BEGONE DULL CARE, pioneers in their field, are now progenitors of a line of avant-garde abstract films. McLaren's work, however, remains outstanding for its fine synthesis of visual image and musical accompaniment, whether it be LISTEN TO THE MOCKINGBIRD in FIDDLE-DE-DEE or the boogie of the Oscar Peterson Trio in BEGONE DULL CARE.

On programs of Music at Noon, the Public Library of Cincinnati's weekly recorded concert, we often interpolate a musical film per se, such as that lovely example of piano music, MYRA HESS, so cleverly photographed that it avoids monotony and a notable example of a true sound track. Or we may use a slight variation, perhaps PACIFIC 231, Honegger's vigorous score with a photographic accompaniment of a train traversing the French countryside. With the Diesel engine gaining ascendancy, this motion picture and Honegger's concept of the sound of a steam locomotive, may become museum pieces before too long.

The Public Library of Cincinnati and Hamilton County has some forty musical films in its collection and many more documentary-type or "idea" films with specially composed musical scores to lend atmosphere, heighten a situation or serve as connecting link between sequences.

For the collection of the Western Ohio Film Circuit, composed of eight public libraries in Western Ohio and administered by the Public Library of Cincinnati, musical films have been carefully selected and are having quite a whirl.

RE-EDITING A SCORE

Gene Forrell

BLOOD BROTHERS was originally a French feature film called, THE TOWER OF BABEL and was released abroad more than a year ago. It traced the rise and threats of Nazi and Communist totalitarianism through the exclusive of extraordinary documentary and newsreel material from pre-World I days to the present. The score for the film was composed by Arthur Honegger, Arthur Hoeree, and Tibor Harsanyi with Honegger conducting the Concert Orchestra of the Paris Conservatory of Music.

When Robert Snyder (THE TITAN) was placed in charge of directing a much-revised version to a new script of Quentin Reynolds for American distribution, he suggested a new approach to the music as well as the visual material in the film. The original score was therefore supplemented by music and sounds of documentary origin to match the new structure.

The prologue and end of the film showing man in his lowest estate as concentration camp victims is accompanied by the singing of Medieval Catholic music.

To accompany most of the Nazi history, ideas were culled from the score to the famous Nazi film, TRIUMPH OF THE WILL. Here was found a long, sustained trumpet tone (like the opening to Wagner's Rienzi) which was used to signal "Heils" and various political pronouncements throughout this sequence. A real Nazi march with all its hero-glorifying quality was used repeatedly to accompany each invasion made by Hitler. Another march created solely by magnificently co-ordinated feet and drums produced a perfect deadly and hollow sound for a theme of the robotization of men in both German and Russian sequences.

For scenes of the life of the last of the Czars, the old Imperial Russian National Anthem as played by the Czar's own band and recorded many years ago is heard. Also, for the more recent Russian material since the Revolution, Soviet music is frequently employed. This includes the original "Internationale" played, sung and recorded at the time of Lenin's reign.

During a sequence of historical and sentimental paintings of the life and rise of Stalin, the quiet, serene music of the Tschaikovsky String Quartet is heard as casual satire.

Most of the original score for the French version is retained, although considerable liberty was taken in the re-arranging of its sections. In it there is an outstanding collection of drum rolls, marches and an exciting use of the Theremin which constantly gives a vocal aspect to the orchestral color.

BLOOD BROTHERS.. Produced by Parliament Productions. Distributed by Classic Pictures, Inc.

Gene Forrell has recently completed a score to an entertaining and unusual film about the lives and adventures of young children in a well-known private school in New York City. The film is called, HOUSE OF THE CHILD. Forrell's latest score accompanies a film produced for the American Cancer Society called THE WARNING SHADOW. Both films are scheduled for early release.

FILM MUSIC IN THE AIR

James Limbacher

Until a year ago, the problem facing members of the FILM ARTS SOCIETY at Bowling Green State University, Bowling Green, Ohio, was the acceptance of film music by the students, faculty and townspeople of Bowling Green. The problem was solved last September when the society began a series of thirty programs of film music discussions on the radio called "Music from the Films."

The society, (which at present consists of four members) also sponsors the campus Cinema Club, a motion picture study group; film research, and a film program planning service. All these things being successful, the society turned to the introduction of film music appreciation to the layman film goer.

In Cinema Club, which has a membership of 54 students, faculty and townspeople, the musical score of a film is discussed before the film is shown, much to the enjoyment of the members. Good and bad points of the musical score are pointed out.

The Film Arts Society is encouraging other film societies to adopt film music radio programs as a project and several university film societies are now planning such shows.

"Music from the Films" is presented weekly on Tuesday evenings and each program is one-half hour in length. More than a "disc jockey" broadcast the program is limited mostly to instrumental music and does not include the more "popular" scores from the Hollywood musicals. The programs are done in discussion form, usually with myself as moderator and one of the Film Arts Society members as guest. A variant of the regular program format has been a feature called "My Favorite Film Music" which presented five University students discussing their favorite music from a motion picture. The scripts are prepared several weeks ahead of the broadcast and sent to the participants so they may study them and make desired changes. None of the programs is presented without a script. The programs of film music are derived from the standard recorded works distributed by the major recording companies. The recordings of the J. Arthur Rank studios are not available for use. After 15 programs the listenership, although small, has become enthusiastic. The programs are broadcast from WBGU, the Bowling Green State University FM radio station, which has a radius of 20 miles around Bowling Green.

When the musical score being discussed does not fill out the entire half hour, we add a shorter piece of film music. Some are not in their original form -- such as Bach-Gounod's "Ave Maria" used as a theme in THE MIRACLE OF OUR LADY OF FATIMA and "La Vie En Rose" from TO THE VICTOR. All are instrumental versions.

On each program we offer a seven-page report on film music free for the asking. Requests have come in from several students and faculty members and, through a note in FILM MUSIC, have been requested by a St. Louis radio station, an Army band director in Michigan, and interested persons in several other states.

The program schedule for "Music from the Films" is as follows:

- | | |
|-----------------------------|-------------------------|
| 1. SPELLBOUND | 29-- QUO VADIS |
| 2. THE SONG OF BERNADETTE | 30-- SAMSON AND DELILAH |
| 3. A STREETCAR NAMED DESIRE | 31-- GRANDMA MOSES |

4. Documentary Film Music -- THE PLOW THAT BROKE THE PLAINS and THE LOUISIANA STORY.
5. Ballet Music -- THE RED SHOES and "Slaughter on Tenth Avenue" from WORDS AND MUSIC
6. British Film Music --STAIRWAY TO HEAVEN, THE OVERLANDERS, WANTED FOR MURDER, WHILE I LIVE and THE INVADERS.
7. Academy Award Scores by Max Steiner --SINCE YOU WENT AWAY, NOW VOYAGER and THE INFORMER.
8. Music of David Raksin -- FOREVER AMBER, LAURA.
9. My Favorite Film Music -- Featuring five student guests.
10. The Film Arts Society Christmas Party-- Featuring the favorite music of the society members.
11. OLIVER TWIST and SUICIDE SQUADRON
12. DESTINATION MOON.
13. Music from Experimental Films-- MUSIC OUT OF THE MOON, "Creation du Monde" from PARABOLA.
16. An Alfred Newman Program-- -- ALL ABOUT EVE, PINKY, A LETTER TO THREE WIVES, THE RAZOR'S EDGE, WUTHERING HEIGHTS, HOW GREEN WAS MY VALLEY and STREET SCENE.
17. A Miklos Rozsa Program-- MADAME BOVARY, LOST WEEKEND, and LYDIA.
19. British Film Music-- LOVES OF JOANNA GODDEN, MALTA, G.C. BLITHE SPIRIT.
20. FOR WHOM THE BELL TOLLS and THE MIRACLE OF OUR LADY OF FATIMA.
21. Music from American Film Dramas -- FOUR WIVES, DUEL IN THE SUN, UNDERCURRENT, FLESH AND FANTASY.
22. THE CAPTAIN FROM CASTILE and THE GLASS MOUNTAIN.
23. Music from American Mysteries -- THE PARADINE CASE, THE PHANTOM OF THE OPERA, THE RED HOUSE.
24. Scores by Aaron Copland-- FIESTA and OUR TOWN
25. GOLDEN EARRINGS and OUT OF THIS WORLD
26. Gershwin Film Themes -- AN AMERICAN IN PARIS and RHAPSODY IN BLUE
27. PLYMOUTH ADVENTURE and IVANHOE
28. Love Themes from Motion Pictures

For those interested in film music -- whether it be on the university or community level, a group of four persons can present an interesting and stimulating series of programs, and most radio stations should find time in their "public interest" schedules -- especially the smaller ones with the specialized listening audience.

If programs such as this are broadcast throughout the United States, they should bring film music into greater prominence as one of the most creative of the musical arts.

TEACHING APPRECIATION FOR MOTION PICTURES

Delinda Roggensack

The motion picture ranks with the newspaper and the radio in being one of the greatest forces of mass communication of our modern day. Because it is so, it behooves educators to reconsider courses of study to include the development of appreciation for the entertainment screen, and to set some values and standards for the young.

Few great writers of fiction had any ideas of education in mind when they wrote their great stories or plays. As with the theatre, it is the box-office on which the motion picture industry casts its eye. If there are by-products for education in the entertainment movie, so much the better. The motion picture is a very strong factor in our current culture and a powerful educative force. It being strong in and of itself, it correspondingly strengthens other areas. Calls for books of biography, history and fiction, increase materially following certain movies. Sales of recordings following musicals, --lives of composers or performers, operettas, or musical comedies, or excerpts of great compositions performed by great artists, - rise to astounding heights. While the story content of the average picture is the important consideration, an analysis of the complete structure shows a beautiful integration of art, music, and drama produced through the media of modern invention in the hands of highly skilled technicians and directors.

The modern school music teacher must be a paragon of virtues. Not only must he (or she) have an intimate knowledge of all phases of the music program, but he must keep up with the world in all matters that contribute to music. He must know recordings. He must know in radio what is on the "hit parade" as well as the so-called "classical offerings". The same is also true of TV. Since the students in his classes will see, on an average, two movies a week, it should be one of his objectives to develop some knowledge and some standard of taste.

How can one do all this? First, a knowledge of what is coming to the local theatres in the future. Your theatre manager will be happy to release such information and will give you, in addition, any materials he may have regarding "coming attractions". If one of the coming productions is a musical, or the life of some great composer or performer your opportunity is a gold mine! It serves as a perfect ready-made spring-board for future study in: -- biography; history of music in relation to history of man; performing groups; study of structure and form; and the artists and stars of the production. The prospect ahead for such films looks very happy indeed.'

If the picture is other than musical, it usually has a music background to enhance the plot. Most people know little, if anything about this new art-form. Knowledge of what goes into the writing of music for films; how that writing differs from other types of composition! who the music writers are; their experiences with specific films; their integrity in providing authenticity in music; - all aid in this problem of teaching for appreciation. If one can get students to observe the titles at the beginning of the picture for the music writers and music directors, he has started on his way. The next step is to hear the music!

While movie music is not generally concert music because of the necessary quick changes in moods, much of it is really good and even great music. To aid you in this "teaching appreciation" many themes from films have been excerpted and expanded for recordings and have been made available. Lists of those recordings appear from time to time in FILM MUSIC publication.

AFTERTHOUGHTS

Sigmund Spach

Just about the funniest thing in Gabriel Pascal's production of Bernard Shaw's ANDROCLES AND THE LION is having the early Christian martyrs enter the Roman Coliseum singing "Onward Christian Soldiers" and other modern hymns. G.B.S. himself would probably have appreciated this rather grim joke, if he did not actually originate it.

* * * * *

The charming songs of Frank Loesser are perhaps the greatest asset enjoyed by Samuel Goldwyn's gorgeous HANS CHRISTIAN ANDERSON. But the elaborate ballet of "The Little Mermaid" should have most of its music credited to Franz Liszt.

* * * * *

There is now a Polish film on the life of Chopin which is probably as authoritative as any yet made. Nevertheless it is not likely that the American public will ever forget A SONG TO REMEMBER, in spite of its musical anachronisms and historical inaccuracies. It happened to have audience appeal.

* * * * *

Eileen Joyce, the British pianist, who did the off-screen playing for the SEVENTH VEIL and other motion pictures, is now the subject of her own film biography, WHEREVER SHE GOES, whose title is obviously derived from the old Banbury roose nursery rhyme ("she shall have music"), etc. Miss Joyce concentrates mostly on the Grieg Concerto but also plays Beethoven's "Für Elise" for a scene representing her as a child prodigy.

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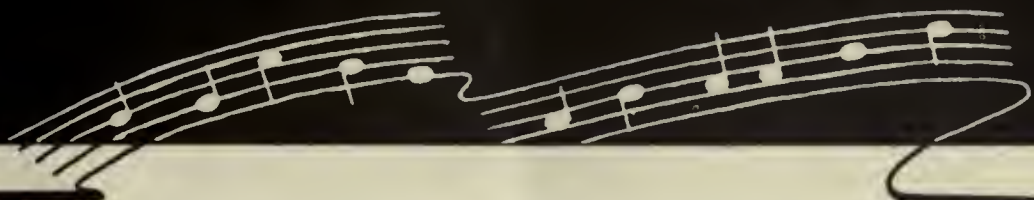
David Wayne hardly suggests the impresario S. Hurok whom he impersonates in the biographical TONIGHT WE SING. But Ezio Pinza is a good double for the fabulous haliapin, vocally as well as physically, and Toumanova should make a fairly convincing Pavlova. The tenor voice of Jan Peerce is merely dubbed in for a minor character!

* * * * *

It was a good idea to break up the documentary OF MEN AND MUSIC into a series of short subjects for television. That is the way the material should have been originally released to theatres and it is still a possibility even for so successful a feature as Walt Disney's FANTASIA.

* * * * *

There is keen anticipation of the filmed life of Dame Nellie Melba, with Patricia Munsel singing the role of the great soprano. John Philip Sousa has been successfully transferred to the screen in the waspish person of Clifton Webb, while Gilbert and Sullivan are on their way, with Robert Morley and Maurice Evans playing the famous pair of musical collaborators.



FILM MUSIC



MOULIN ROUGE

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THE NATIONAL FILM COUNCIL OFFERS A COMPILATION OF SEVENTY REVIEWS BY MARIE HAMILTON OF 16MM FILMS WITH MUSICAL INTEREST THAT HAVE APPEARED IN FILM MUSIC. THE MIMEOGRAPHED COLLECTION COSTS TWENTY-FIVE CENTS. STAMPS ACCEPTED.

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FILM MUSIC NEWS

THE NATIONAL FILM MUSIC COUNCIL has selected the following scores for their distinguished contribution to film music in 1952.

DRAMA SCORES	THE BAD AND THE BEAUTIFUL	David Raksin
	FACE TO FACE	Hugo Friedhofer
	HIGH NOON	Dimitri Tiomkin
	IVANHOE	Miklos Rozsa
	THE LUSTY MEN	Roy Webb
	MOULIN ROUGE	Georges Auric
	THE SNOWS OF KILIMANJARO	Bernard Herrmann
	THE THIEF	Herschel B. Gilbert
	VIVA ZAPATA	Alex North
MUSICALS	BECAUSE YOU'RE MINE.	Musical direction, Johnny Green.
	HANS CHRISTIAN ANDERSEN.	Songs, Frank Loesser. Musical direction, Walter Scharf.
	SINGIN' IN THE RAIN.	Songs, Arthur Freed, Nacio H. Brown. Musical direction, Lennie Hayton.
	WITH A SONG IN MY HEART.	Musical direction, Alfred Newman.

SIR WILLIAM WALTON Sir William Walton will pay his first visit to the United States this summer. He has been invited by the Southern California Symphony Association to conduct a concert of his work at the Hollywood Bowl in August. His new symphonic march "Orb and Scepter", written for the coronation of Queen Elizabeth II, will be included in the performance. Sir William is well known to American audiences for his many film scores, notably his HENRY V and HAMLET.

JOHNNY GREEN Johnny Green, General Musical Director for Metro-Goldwyn-Mayer, has been made a life member of the Academy of Motion Picture Arts and Sciences for his work as chairman, producer and director of the recent Academy Award program. Life membership has been voted to only three members in the twenty-five years of the Academy's existence. Mr Green has been identified with the Awards programs since 1945.

STANDARD OIL BROADCASTS Although the Standard School Broadcast does not come under the heading of film music, we would like to draw attention to it. The Broadcast has been presented to western classroom audiences once a week for the past quarter century by the Standard Oil Company of California over the NBC network, and is designed as a course in music enjoyment. Each program this year was devoted to the music of a different country and its place in America. A teacher's manual is provided, giving background material for the various lessons. The Broadcast features an orchestra of thirty-five men, directed by Carmen Dragon, film score composer and conductor.

MOULIN ROUGE

Lee J. Pockriss

MOULIN ROUGE purports to be the 'story' of Toulouse-Lautrec. As the synopsis says, it is "the human drama of Henri de Toulouse-Lautrec, a strange little man who was a giant in the world of art." It would seem to me that any picture dedicated to the 'human drama' of an important figure in the history of art would attempt to (1) capture the dominating spirit of his time and milieu -- (2) establish his artistic and social relationship to this milieu -- and (3) to try and give as honest and rounded a portrayal as possible of the person considered, consistent of course with the demands of making a commercial motion picture.

This film unfortunately limits its responsibility to a stated subject of scope and integrity by --(1) watering down the dominating spirit of Lautrec's time to a presentation of superficial aspects of Parisian life in the 1880's, such as the ebullience of the patrons and performers in the nightclub from which the picture draws its title, and several isolated shots of stereotyped segments of both the higher and nether regions of society --- (2) showing the artist's professional surroundings to be little more than the inescapable group of picturesque but ever impecunious group of painters clustered at a cafe table sharing pleasantries and a mutual thirst, and the late 19th century Bohemia of the operetta and romantic novel, complete with garret, misunderstanding blue-nosed art-patronesses, and copious amounts of cognac -- and (3) limiting its appraisal of Lautrec as a person by focusing attention on his physical deformity, and its concomitant unhappiness. This facet of his personality is admittedly an important one, and must have undeniably colored his personal life to a great degree, but to dwell unceasingly on this one sensational aspect to the exclusion of everything else seems unfair.

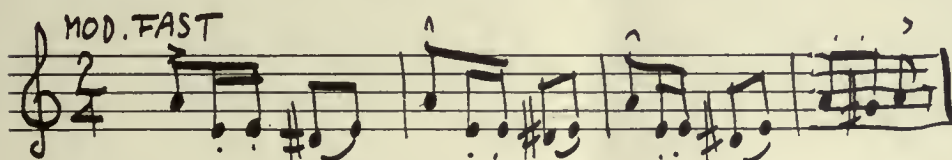
These qualifications would not be necessary if MOULIN ROUGE did not imply that it was the definitive film work on Toulouse-Lautrec, because considered purely on the grounds of film entertainment, MOULIN ROUGE is a colorful and unusual evening's entertainment.

The score for MOULIN ROUGE was written by Georges Auric, one of the Group de Six, who of recent years has devoted much time to the composing of film scores. The music here is excellent, refreshing in texture, imaginative in orchestration, and discriminating in choice of material, I think the question of texture is the most important factor in setting this music apart. It is generally very light and translucent with a predilection for using woods in a solo capacity and in such a characteristic way, that they are able to extricate themselves from the usual gluey background of strings and horns in which they are so often buried. The texture is very French and piquant, and the music itself has a 'point of view' and immediacy which is at once apparent and quite important in successfully fulfilling its commitments. The problems of mise en scene, presence, etc, will be mentioned as they occur in the film.

The title music is in the form of a small three-part overture beginning with an agitato - like theme in the strings and a hazy background of woods. This is followed by a charming and nostalgic little waltz lightly scored for flute, harp and strings. The material for this middle section is taken from one of the two songs which later occurs in the film, and later is used once again as background music. A short reprise of the opening

agitato ends the title music, and the film proper opens with a shot of the crowds entering the Moulin Rouge. There is no music for the establishing shot.

The following scene inside the Moulin Rouge contains one of the longest sections of music in the film, most of which is devoted to the dances which follow. At first it is orchestrated in a very realistic fashion; perhaps one trombone, one trumpet, one sax, several woods and a modest number of strings, resulting in a very believable sound consistent with what one might expect a twelve or fifteen piece band to sound like in an unsavory dancehall. The balance, however, is occasionally too low for a hall containing two thousand noisy people. As far as the music itself is concerned, it is almost rondo-like in form. A lively little theme in the flute keeps recurring, interspersed with different sections of polka material. The flute theme is very simple, but demanding and stayed with me.



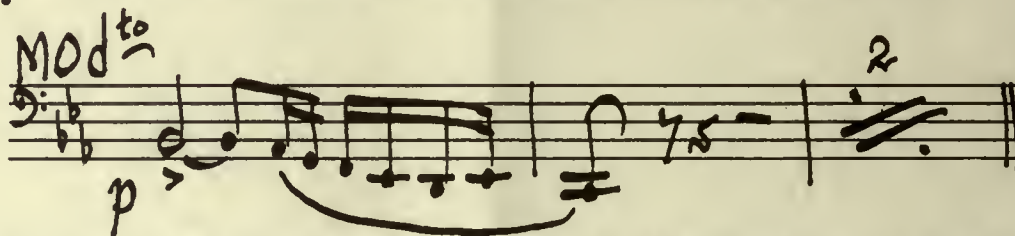
Next on the floor show is Miss Gabor (Zsa Zsa, that is) who as the character of Jane Avril sings the song from which the middle section of the title music was taken. The music of the song is warm and appealing, but the lyrics are completely out of keeping with the decor, the voice used is of the bad concert hall variety, and Miss Gabor's staging is unbelievably bad. And suddenly the orchestration becomes more complicated and sophisticated. It is, considered by itself, charming and tasteful, but quite inconsistent with the surroundings after the realistic use of ostensibly the same orchestra which played for the dances.

The can-can girls then enter to a burst of the traditional Offenbach music, played by an orchestra miraculously augmented for this purpose to symphonic proportions.



As everyone leaves the Moulin, Lautrec is left seated alone at his table, the lights grow dim, and the scrubwomen begin to clean up. It is here that the first music of dramatic intension occurs. A *mysterioso*, funereal in character, begins with the strings playing a tremelo figure and celeste figurations. Slowly it builds till Lautrec stands to reveal his stature, and then recedes again. As he walks through the deserted streets he is accompanied by a sad and somewhat modal theme used throughout the film to signify his loneliness and enforced isolation.

A flashback of his childhood follows with fragments of music in several scenes, always returning to his walk through the streets, and continuation of the initial music. After meeting Marie Chalet, they both continue to his apartment, and this section of the music ends with a run on the bassoon repeated several times which is quite atmospheric in context.



There are quite a few scenes which follow establishing Lautrec's unhappy relationship to Marie and his life of waiting for her to return to him. For this Auric uses music of basically non-thematic character relying again on solo woods in ostinato and dreary recurring figures.

One scene takes place in a very fashionable restaurant and the music is drawn from what one might expect to hear in such a place. It is a string ensemble playing rather contemporary sounding salon music, sweet in character. As the relationship between the two people becomes strained they begin to argue, and the refined sound of the string ensemble continuing in the background is a striking contrast to the bitter haranguing taking place between them. However, they leave as they argue, and the music accompanies them outside, and down the block, which was a little disconcerting.

The use of realistic music is occasionally inconsistent for a little later Lautrec in his search for Marie goes to the Paris stews. Here he finds her in a cheap bar of Hogarthian aspect, and the music is wonderfully realized through the use of a concertina and out-of-tune piano.

There are several important and wholly dramatic scenes which gain from an intelligent and sensitive use of music showing the composer's insight into the situation and his characters, but they all cannot be discussed. One is the suicide scene where the music ominously follows Lautrec's thoughts, as he turns on the gas and closes the window. It follows closely as he sees an unfinished canvas and realizes slowly that this is his reason for continuing to exist. He adds a few brush strokes to it, and then turns off the gas and opens the window to reveal the light and hope of the morning. This is a complicated psychological transition which takes place in a short amount of time, and is successful I feel through the ever present support of the music.

There is also a river scene on the Bateau Mouch with a simple use of harmonica and humming which is quite effective, and a montage of Lautrec's



paintings and sketches, which allows for a lively and successful little concertino for woods and chamber orchestra, and a circus scene where again a use of solo instruments and light orchestration is charming and well conceived.

Another song by Zsa Zsa (Gabor) again leaves much to be desired but I doubt whether Mr. Auric can be saddled with this responsibility. It is compensated for by another montage of Lautrec's works, these concerned with his subjects of lesser social repute. The music for this is very strange, modal, and almost oriental in character, and quite desolate in feeling.

Finally in Lautrec's death scene the spirits of his Moulin Rouge that was, dance in to wave goodbye to him. Here again is used the little flute theme I mentioned earlier, and other musical elements of the opening dance section.

MOULIN ROUGE .. Romulus: United Artists. Jose Ferrer, Suzanne Flon. Director, John Huston. Music score, Georges Auric. Technicolor.

SALOME

George W. Duning

The writing of the background score for the Columbia Picture, SALOME was one of those "once in a blue moon" opportunities for a film composer. The film story by Harry Kleiner presents Salome in a sympathetic light. The main ingredients of the story are the love of Claudius for Salome, the plotting of Queen Herodias against John the Baptist by King Herod. The film was directed by William Dieterle, a director who has a tremendous flair for this type of picture. A great deal of the score, over an hour in length, plays in the open without dialogue or sound effects to cover it.

All of the chief characters, Salome, Claudius, King Herod, Queen Herodian, John the Baptist, and Ezra, the King's religious counselor, are more or less of equal importance. The tried but true technique of the leit-motif was suggested.

Unlike QUO VADIS, whose fine score by Miklos Rozsa was stylistically correct and authentic, SALOME was filmed as a dramatic love story, and it was the opinion of Morris Stoloff (head of Columbia Music Department) and myself that the music should be written in a symphonic manner. I did considerable research in ancient Hebrew music and the music of the Greeks and Romans of that period. I found, in wading through several centuries of music both prior to and following the time of Christ, a remarkable similarity in melodic lines. I noted numerous examples of music settings for Psalms of David in which the same sequences of notes could be found in the Gregorian Chants which came several centuries later. As a matter of fact, when I set up the material for the "Baptist" theme, I instinctively did so in terms of the Gregorian Chants.

The only concessions that were made as to authentic sounds of instruments of the period were the occasional uses of an Irish harp, a viola d'amore, an oboe d'amore, cymbals, camel bells, and flute. My orchestrator, Arthur Morton and I felt that the occasional use of these colors was sufficient to indicate the geographical flavor of certain scenes. Otherwise, the entire score is written in the grand symphonic manner, using a modern orchestra consisting of full strings, woodwinds in twos, four horns, three trumpets, three trombones, tuba, harp, and a battery of percussion.

The main theme, which is the Salome (Rita Hayworth) and love story theme, was divided into three sections; The first section (example A) has a somewhat modal character.

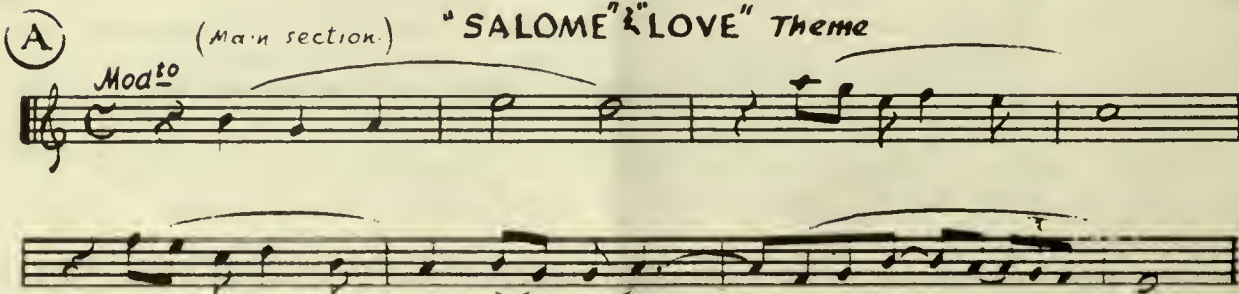
THEMATIC EXCERPTS FROM COLUMBIA PICTURES PRODUCTION

"SALOME"

Comp. by GEORGE W. DUNING A.S.C.A.P.
(Copyright Columbia Pict. Corp.)

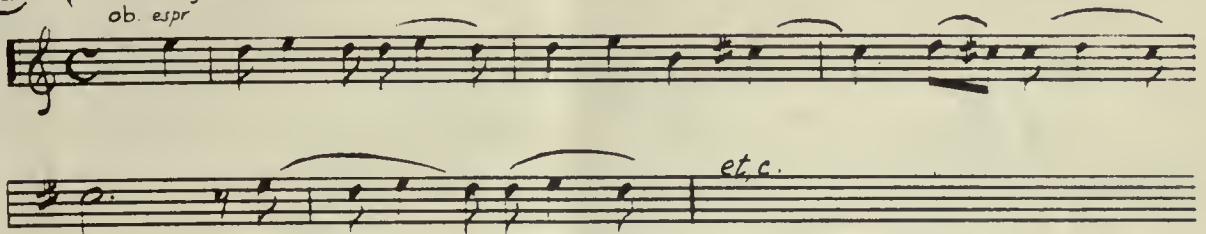
(A) (Main section) "SALOME" & "LOVE" Theme

Mod^{to}



The second section (example B) is of a rather light and expressive character.

(B) (secondary section:
ob. espr



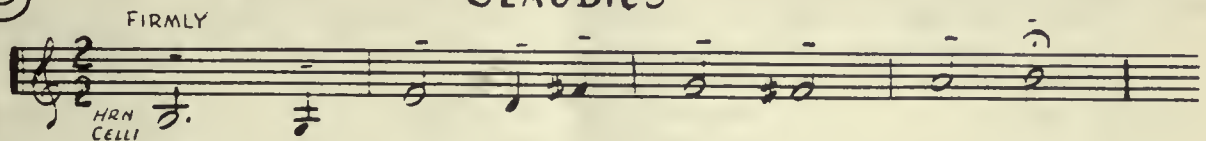
The third section (example C) was used for the more moody and dramatic scenes: for instance, the quarrel between Claudius and Salome and the scene where Queen Herodius asked her daughter to dance for the King and Salome storms out of the Queen's quarters.

(C) (third section)
DARK - MOODY



The Claudius (Stewart Granger) theme (example D) is usually heard in horns, or horns and cello. It was written so that it could be played as a counter line to the first section of the Salome theme (example K).

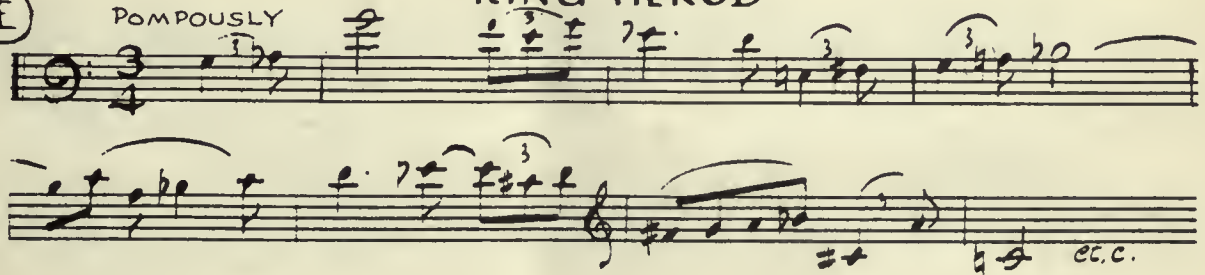
(D) "CLAUDIUS"



The main theme (example A) was also used in the light manner (example I). This treatment was used in an amusing scene between Salome and Claudius in which Salome is piqued because she has been supplied with sea water for her bath.

King Herod (Charles Laughton) called for a strong and somewhat pompous theme (example E). This theme usually was played by the low strings in the tutti passages, or as a bass clarinet solo in the quieter dialogue scenes.

(E) "KING HEROD"



The Queen Herodias (Judith Anderson) theme (example F) is of a fragmentary nature and is usually heard in the cold tones of a pair of muted horns or a clarinet played non-expressive.

(F) *And^{te}*
THIN - WORMY
ob. Cl.

"HERODIAS"

The musical score for 'HERODIAS' is written on a single staff in 3/2 time. It begins with a treble clef and a key signature of one flat. The melody is characterized by a slow, fragmented quality with wide intervals and a somber mood. The notation includes various note values and rests, with some notes marked with a '1' above them.

The character of Pontius Pilate and his Roman followers is set up in a martial piece of music in which I used a unison of horns set above a bass line consisting of a succession of parallel fourths and fifths (example G).

(G) *Mod^{to}*

"PILATE" & "The ROMANS"

The musical score for 'PILATE' & 'The ROMANS' is written on two staves in 4/4 time. The top staff is for Trpt. and Horns, and the bottom staff is for Harshly. The music is characterized by a martial, rhythmic quality with a unison of horns and a bass line consisting of a succession of parallel fourths and fifths. The notation includes various note values, rests, and dynamic markings.

As noted above, the character of John the Baptist (Alan Badel) was set forth in a melody adapted along the lines of the Gregorian Chants. This melody is usually heard in horns in unison played very softly with a cushion of strings above. In one wonderful scene, near the end of the picture, in which Salome and Claudius visit the Baptist who has been imprisoned in a dungeon in Herod's palace, I was able to use the Baptist theme to greater advantage. The scene is over six minutes in length, and most of it is covered by a long speech by Claudius in which he describes the miracles he has seen performed by Christ. Because of the low, soft quality of the dialogue, I had to be extremely careful in the treatment of the background music. I used two groups of strings, one with mutes, and played them against each other. Under one very low line, I even thinned out the orchestra to four violins. At the climax of the scene, where John the Baptist has been overcome with emotion over the realization that the Messiah has come, he gives his blessing to Salome and Claudius and tells them to "go in peace". This dialogue was extremely low and I got over it by resolving the climax achieved with the full string orchestra to a single note which holds over the dialogue line "go in peace".

(H) *Lento*
PURE - SIMPLY
Fls
Stras.

"The BAPTIST"

The musical score for 'The BAPTIST' is written on two staves in 2/2 time. The top staff is for Fls and Stras., and the bottom staff is for Hrms. The music is characterized by a slow, soft quality with a melody adapted along the lines of the Gregorian Chants. The notation includes various note values, rests, and dynamic markings.

(I) *Gracefully* Fl.

"SALOME" (Light Treatment)

The musical score for 'SALOME' (Light Treatment) is written on a single staff in 6/8 time. It begins with a treble clef and a key signature of one flat. The melody is characterized by a graceful, light quality with a cushion of strings above. The notation includes various note values, rests, and dynamic markings.

The caravan scene in which Salome is being transported by the Roman soldiers back to Galilee is beautifully filmed. A great many of the scenes were actually shot in Israel. As a matter of fact, the scene on the river bank in which the Romans attack the Baptist and his followers, was shot on the bank of the river Jordan. Because of the length of the caravan scenes, I set up special material (example J) and alternated this material with treatments of the Salome music. When the caravan arrives at the castle of Herod, I was able to alternate this music with the Herod theme.

J (STEADILY) The "CARAVAN"

The musical score for 'The CARAVAN' is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes percussion. The tempo is marked '(STEADILY)'. The score begins with a 4/4 time signature and a key signature of one flat (B-flat major or D minor). The melody in the upper staves is characterized by a steady, rhythmic pattern with eighth and sixteenth notes. The percussion part includes 'Plus. PERC. - TAMB. - PERSIAN CYMB. - CAMEL BELLS etc.'. The score concludes with a double bar line and a repeat sign.

The picture ends with excerpts from the Sermon On The Mount. Again, I had the problem of a low dialogue level plus the fact that I wished to bring in the Roger Wagner Chorale and work to a climax for the end title. I used four horns in a modal melody which starts on a low "g" played very softly to an organ of high strings. The melody played by the horns gradually climaxes to a high "b" at which point I had all the violins repeat the horn melody in a higher register. The Chorale is singing a supporting structure; the entire scene resolving to "D" major.

K SALOME (MAIN TITLE TREATMENT)

The musical score for 'SALOME (MAIN TITLE TREATMENT)' is written for a string quartet and horn. The tempo is marked 'Warmly'. The score is in 4/4 time with a key signature of one sharp (F# major or D minor). It features a complex, modal melody in the upper staves, starting on a low G and gradually rising to a high B. The lower staves provide harmonic support with chords and moving lines. The score includes various performance directions such as '(Salome)', '(Claudius)', 'esp.', and 'w.w.'. The score concludes with a double bar line and a repeat sign, followed by 'et.c.'.

"HEROD" THEME (MAIN TITLE TREATMENT)

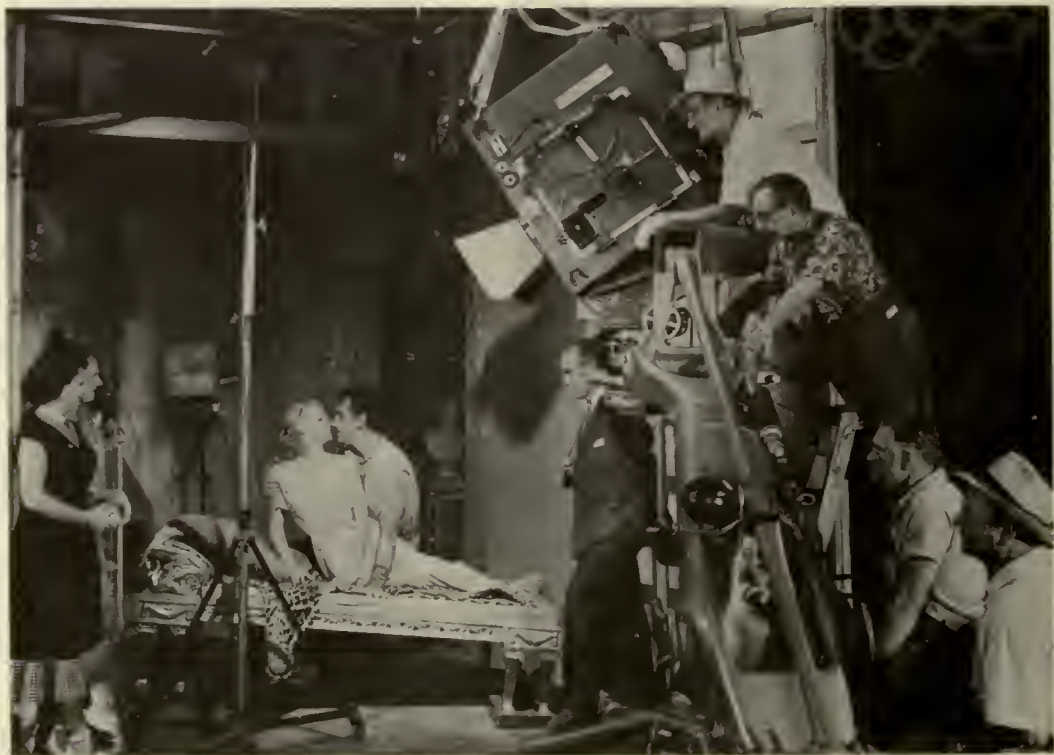
(L)

Handwritten musical score for "HEROD" THEME (MAIN TITLE TREATMENT). The score is written on two systems of staves. The first system has a treble clef and a 4/4 time signature. The second system has a treble clef and a 3/4 time signature. The music includes various notes, rests, and dynamic markings such as *f*, *mf*, and *p*. There are also handwritten annotations like "Hrns.", "-3", and "et.c."

The music for the "Dance of the Seven Veils" was written by my eminent colleague, Daniele Amfitheatrof.

A thirty minute album of some of the principle scenes in SALOME will be available on Decca records.

SALOME.. Columbia Pictures.. Producer, Buddy Adler. Director, William Dieterle. Musical Director, Morris Stoloff, Music Score, George Duning. Orchestrations, Arthur Morton. "Dance of the Seven Veils", Daniele Amfitheatrof.



CALL ME MADAM

Nathan Kroll

20th Century Fox may well take a bow for this excellent film version of Irving Berlin's CALL ME MADAM. It's a big lush musical in the best Hollywood tradition. It boasts a good workable plot, a bag full of good tunes by one of America's great tunesmiths, plus the incomparable Ethel Merman.

As in the Broadway success, the screen version is about one Sally Adams (Ethel Merman) who has gravitated from Oklahoma to Washington, D. C. where with her naturalness and her oil millions she has rapidly become the leading party giver, hostess to some of the biggest names in the news. Such unusual talents bring their own rewards, and as the story opens, Ethel is being sworn in as the ambassador of the United States to the Grand Duchy of Lichtenburg (mythical, of course). Not knowing beans about her new job, she takes with her as her press attache a young man of great erudition and charm (Donald O'Connor). Once in Lichtenburg we meet the usual servicable Grand Duke and Duchess, Prince and Princess (Vera-Ellen), and the handsome Secretary of State (George Sanders). Ambassadorial proceedings are studded with amusing imaginary telephone conversations between Ambassador Ethel and "Harry" that take in good-natured kidding of Margaret's adventures with music critics.

Musically, the film offers a flock of typical Berlin tunes, all expertly handled, though a bit on the brassy side. When Miss Merman is on she literally pops out of both the screen and the sound track. After thirteen tunes this can become a bit wearing. However, most audiences will enjoy Merman's singing "Hostess with the Mostes on the Ball", "Marrying for Love", and many others. "I Like Ike" is the only tune that was eliminated from the original Broadway version. Irving Berlin substitutes a song he wrote in 1913, called



"International Rag." This number introduces Ambassador Ethel to the assembled Lichtenburgers at a palace reception. The song is in the mold of "Alexander's Ragtime Band" and serves its purpose very well in this film. It gives La Merman a chance to really let go. She is accompanied by the old world orchestra led by Leon Belasco, the conductor of the palace musicians.

Donald O'Connor as the Ambassador's personal press attache and lovely Vera-Ellen as the Princess have had scenes built up for them that give both performers song and dance opportunities that are exceptionally pleasing to watch. This is especially true of the way in which "It's a Lovely Day Today" is used. Robert Alton contributes his usual competence to the dance routines. A show stopper is Vera-Ellen's dance "The Ocarina" as well as Donald O'Connor's solo, wherein he is given ample opportunity for diving, prat falls, dancing on a xylophone, etc.

George Sanders also deserves mention for the charm with which he plays the Secretary of State. More important, he reveals a melodious bass baritone voice which he uses very nicely, particularly while singing "Marrying for Love." Herbert Spencer and Earl Hagen are responsible for a smooth scoring job, and as always Alfred Newman can be relied upon for a perfect job of musical direction.

Call Me Madam .. 20th Century Fox. Ethel Merman, Donald O'Connor. Director, Walter Lang. Songs by Irving Berlin. Musical director, Alfred Newman. Technicolor.

DEPARTMENT OF AMPLIFICATION AND SO FORTH

After my review of David Raksin's music for THE BAD AND THE BEAUTIFUL appeared in the last issue of FILM MUSIC, Mr Raksin favored me with a note which disclosed some of the philosophy underlying the course and quality of his score. Although his remarks were not intended as anything more than a friendly personal communication - to show me that his "errors are not arrived at without considerable preparation" - he consented when I proposed passing some of them along.

First of all, my round declaration that his aim had been to build scenes rather than characters turned out to be a rash one, for, in a modest statement of purpose, he writes, "My object, hardly sublime, was neither to build characters nor scenes, but to write a whole score." This could be inferred to some extent on careful inspection of the excerpts quoted with the review, but I might well have made it plainer. Most of the score's apparently 'independent' ideas are to be found in the 'Georgia' theme (now called "Love is for the very young"). Such procedures belong to a formal conception which goes beyond the mere supplying of occasional textures and melodies appropriate to the action. Mr Raksin doesn't feel that the score will be perceived as a single, unified composition since there is relatively little of it in a longish picture. This seems likely enough, but I'm sure that, heard or not, it is the constructional element that gives the music its general aspect of rightness.

On character-building, the composer has this to say: "It was precisely the film's concentration on character that impelled me away from it.... I think the course upon which I decided (and in which Minelli and Houseman concurred) was correct.." "There is no theme for the central character. When we realized how our instinctive thinking was leading us away from this universal procedure, we decided that, if I was not to write 'Jonathan music', perhaps it would serve the picture best - even in certain crucial scenes - to be consistent and not pop up with heavy music delineating the baser side of Jonathan, like a Hungarian playwright introducing an important new character in the third act."

The composer agrees in part with my remark that the score comments, "but, if I may split a hair, it is subjective commentary. I could not see myself writing 'Well, how d'ye like this swine?' music for Jonathan, and only bitter music would have been right for him. Just as we know Jonathan chiefly through the people he has hurt, it is through them also that the music speaks of him and of Hollywood. And do not forget that Minelli, Houseman, Schnee and I are, for all to see, denizens of Hollywood, and all commenting madly, like a local-color man on a pool-telecast of an atomic blast. We are all frank to say that we too are movie people."

W. H.

NEW FILM MUSIC FOR NEW FILMS

Mary Ellen Bute

The usual service of music to films is the portrayal of character, to set the mood for the plot and to form a fabric for the knitting together and pointing up of documentary or literary ideas. It is often used as a running commentary developing in parallel or contrary motion with the intellectual mood of the film, and serves as a basic fabric out of which the sound effects and dialogue emerge. It sets the rhythm and pace for the audience's impression of the action.

For all this integral relationship with the current cinema, MUSIC plays an even more salient part in the ABSOLUTE film where it is actually inter-composed with the visual material. I have been dedicated to the advancement of ABSOLUTE film for some time and my interest in it is growing and branching out.

Many contemporary composers have been intrigued with the idea of one kinetic composition to be realized in the two materials (aural and visual) in such a way that they were inter-dependent and neither the musical composition or the picture would be complete alone. I have worked to such an end with the late and deeply lamented Joseph Schillinger and George Gershwin, and with the brilliant and forward looking composers, Henry Cowell and Edwin Gerschefski.

For some years, in order to explore the possibilities of the film medium, I have been working on the visual perception of classical and semi-classical music such as Saint Saens' "Dance Macabre" for "Spook Sport", Liszt's "Hungarian Rhapsody #2" for "Color Rhapsodie" and Shostakovich's Polka from his "Age of Gold" ballet for "Polka Graph," which uses the graph pattern of the music as a springboard for the visual interpretation.

cc.
a.k.
r.
II
lo
III
a.s.I

pizz.
f
pizz.
f

45 Allegretto. M. M. ♩ = 84.

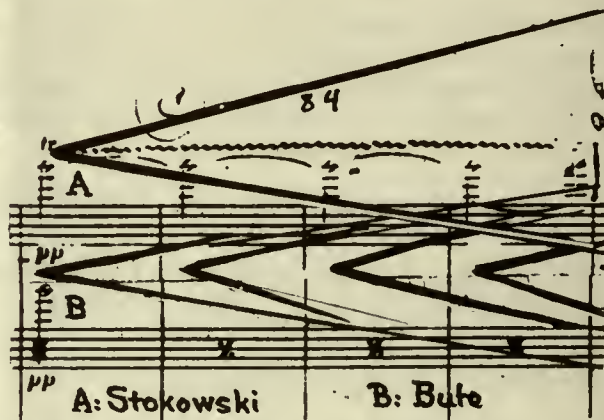
The image shows a musical score for a piece titled "Polka Graph". It consists of eight staves, labeled on the left as cc., a.k., r., II, lo, III, and a.s.I. The music is written in a 2/4 time signature. The first staff (cc.) has a treble clef and contains a melodic line with some slurs. The second staff (a.k.) has a bass clef and contains a lower melodic line. The third staff (r.) has a treble clef and contains a melodic line with a forte (f) dynamic marking. The fourth staff (II) has a treble clef and contains a melodic line. The fifth staff (lo) has a bass clef and contains a melodic line. The sixth staff (III) has a bass clef and contains a melodic line with a piano (pizz.) dynamic marking. The seventh staff (a.s.I) has a bass clef and contains a melodic line with a forte (f) dynamic marking. At the bottom left, there is a box containing the number 45, followed by the tempo and meter: Allegretto. M. M. ♩ = 84.

Each small square equals vertically one semitone; horizontally one sixteenth.

The image shows a graph pattern of the music. It is a grid with a vertical axis representing pitch and a horizontal axis representing time. The grid is composed of small squares. The pattern shows a series of steps, representing the pitch contour of the music. The steps are vertical, indicating a change in pitch, and horizontal, indicating a change in time. The pattern is a series of steps that generally move upwards and then downwards, with some horizontal segments. A text box at the bottom left of the grid explains the scale: "Each small square equals vertically one semitone; horizontally one sixteenth." The grid is divided into four quadrants by a vertical line and a horizontal line.

I am doing two films with Leopold Stokowski, who has long been actively interested in this field. The first film which is completed is PASTORAL, a visual interpretation of Bach's "Sheep May Safely Graze". The second, EXUBERANCE, is a visualization of excerpts from "Carmen",

The acute reaction of an inspired musician to the visual development of my work is a source of great concern and excitement to me. For instance, in the following passage from Carmen I have a series of pictures which start in the background on each note and zoom out at the audience. The effect is cumulative and at the end of the phrase I feel that I have approximated the sound effect of Bizet's music. Mr. Stokowski feels that one visual element in a continuous zoom from distant field, would be more eloquent of the music. As it was his immediate and spontaneous reaction, I will try it that way and see how it fits in with my overall idea.



EXUBERANCE is like a painting which reveals itself in time continuity. In this way the painter can control the succession of visual impressions delivered to the on-looker and involve his audience aurally at the same time. The picture part of EXUBERANCE is more than a "visual interpretation" of the music. It has the elements of an interrelated composition.

My story is one of metamorphosis, which I am sure no creative worker who may read this will be in the least surprised to hear. As a painter desirous of expressing movement and controlled rhythms in time sequence, I turned to the then existent optical instruments and color organs and went to work with Leon Theremin, the inventor of electronic musical instruments, among which his Theremin Ether Wave instrument is the widest known.

There seemed to be no idea that was foreign to Leon Theremin. Among his many incredibly wonderful inventions and devices he had platforms surrounded by magnetic fields. One could dance on these and with the gestures of his arms and legs make his own music. Joseph Schillinger, who was most outstanding himself, said that Leon Theremin's mind was of such a high order that he made everyone else he (Schillinger) knew seem atavistic.

From the first half hour with Theremin I was installing tiny mirrors, about 1/8th inch in diameter, on minute oscillators in tiny tubes of oil to cut down the friction and make them amenable to control. We would reflect light through prisms on these mirrors to get a range of spectral colors, then move the point of colored light about on the screen. We felt that much form is latent in a point, that a travelling point inscribes a line; a point returning on itself a circle, a cube, an angle. From a vibrating point we got a spiral, the figure 8 "line of beauty" and so on.

Needless to say these visual "goings on" were accompanied by electrical tones and sounds of the most unusual order. The wave lengths of the colors were arithmetically related to the wave length of the sounds and I found the results exhilarating as did the little group in the workshop. But it wasn't enough for wide public demonstration. It was the kernel of something marvelous, but it needed money and concentrated effort to make it grow and flourish.

None of us had any money or the ability to interest venture capital in our ideas and Theremin had no bump of self-preservation. So he left the world poorer than it would have been had he been able to sustain himself in it longer.

As this phase of my work shut down, I turned to the film medium and found that with careful budgeting I could buy an adequate amount of 16mm film, use borrowed cameras and carry on with my experiments.

One day a girl, a friend from Houston, came to see me. Naturally I exposed her to some of my ideas and showed her my films. She said that she couldn't understand why I skimped and struggled. Why didn't I go to a bank and borrow money to make a proper movie? I put on my hat and went to a bank. With a little research I found I knew two boys with adequate jobs to act as co-makers. So I took a personal loan and made my first ABSOLUTE film, RHYTHM IN LIGHT, which was then booked by the Radio City Music Hall.

Ted Nemeth, ace cinematographer and film producer, photographed RHYTHM IN LIGHT. He not only filmed my first productions but taught me enough about motion picture photography so that I now expend only about $97\frac{1}{2}\%$ of my vital energy on the technical realization of my ideas and have a full $2\frac{1}{2}\%$ left over for creative work.

My next film, which is taking shape in my head and is charging my emotions, is entirely new visually and aurally. For it I have turned back to many of my early experiments which I am now technically equipped to develop.

A mathematical system serves as a basis for this picture. I take the relationship of two or more numbers, for instance 7:2, 3:4, 9:5:4, fraction them around their axis, raise to powers, permute, divide, multiply, subtract and invert until I have a complete composition of the desired length in numbers. Then I realize this composition in the materials I have selected to employ. I use this composition of numbers to determine the length, width and depth of the photographic field and everything in it. This numerical composition determines the length, speed, and duration of a zoom, a travel back with the camera, the curve and angle at which the camera approaches a subject. It determines the shape, size, color and luminosity of the subject; how, when and in what relationship to other elements of the composition it develops and moves. The melody, harmony, rhythm, dynamics, etc., of the sound are elaborated from the same numerical composition, thus setting up an exquisite relationship between the structural and rhythmic interferences of the combined materials.

If at some time I compose a visual and aural combination that stands my hair on end I assure myself that it is my art impulses that are at fault. I am not necessarily to blame, but rather long generations of dull training of visual and aural perceptions have retarded my aesthetic tastes and emotional responses to a point where they are far behind the type of art I am capable of realizing.

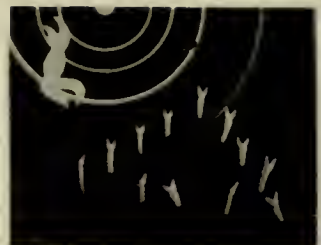
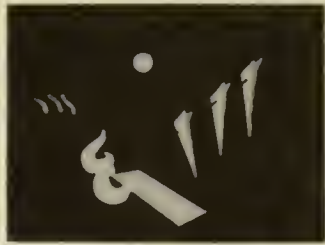
But I and my indefatigable and far flung confreres feel there are indications that the day is close upon us when we will cast aside our atavistic art attitudes and impulses, leaving ourselves free and unencumbered to be exhilarated by the ever expanding revelations of this art which is expressive of our culture and refreshing entertainment for modern man.

MARY ELLEN BUTE'S SPOOK SPORT






a graveyard gambol

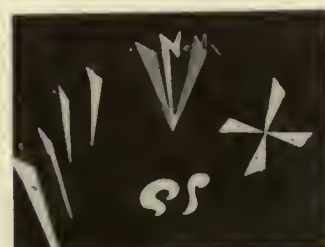
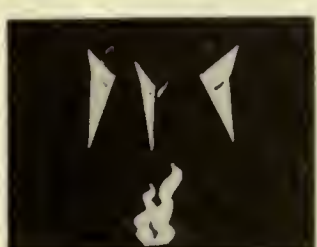
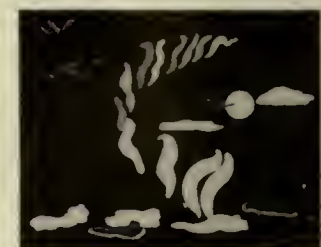
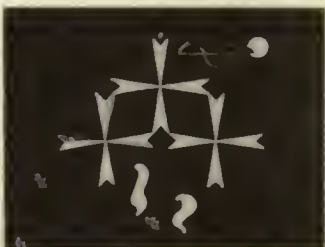
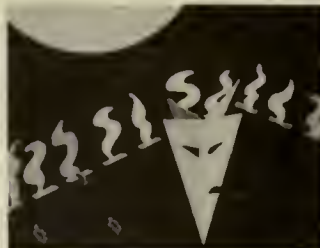
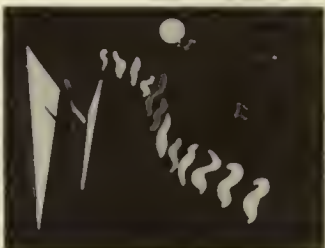
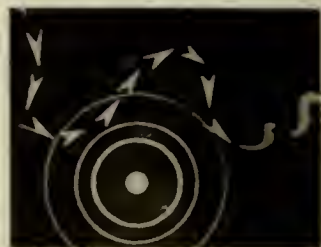
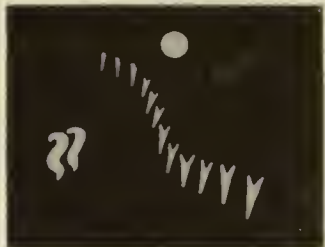
PRODUCED BY
TED NEMETH STUDIOS
ANIMATED BY
NORMAN McLAREN

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Cost of Characters:

Spook	
Ghost	
Bat	
Ball	
Sun	
Place	<i>a deserted graveyard</i>
Time	<i>midnight</i>



The ten abstract films Miss Bute has completed to date are RHYTHM IN LIGHT, SYNCHROMY No. 2, PARABOLA, ESCAPE, TARANTELLA, COLOR RHAPSODIE and PASTORAL. In the past fourteen months POLKA GRAPH, which won the award at the International Film Festival in Venice in 1952, COLOR RHAPSODIE and SPOOK SPORT, each of which premiered at the Radio City Music Hall, have had a phenomenal number of theatrical bookings from coast to coast. PASTORAL, on which Miss Bute collaborated with Mr Stokowski, is scheduled for early release. These films are also available on 16mm.



by BUTE
END
TED NEMETH STUDIOS

MUSIC IN ART FILMS

William Hamilton

At the end of November, the 2nd International Art Film Festival ran its course in five sessions at the Hunter College Auditorium in New York. Representing as it did the collaboration of a large number of dedicated, responsible people, the whole affair was probably as comprehensive and authoritative a survey of a rather sprawling field as could be produced. It comprised forty-four items, most of which were films on Art - expositions of personalities and pre-created works. The remainder, a more experimental category not yet named satisfactorily, were attempts at creation directly in terms of motion picture. However worthy and promising these latter efforts were, I was a little surprised to find myself impressed oftener by the gains which have been made in the more conservative documentary practice. Many of these film-makers in their writing, shooting, and editing seem to have found the knack of banishing that tired travelogue quality, no mean feat when dealing with subject matter that just sits there.

Musically, these dozen or so hours of film provided a wide sampling of attitudes, methods and budget sizes. The ultimate in thrift is, of course, to have no music at all but to lard the commentary with fancy talk by way of compensation. This was done in JOAN MIRO MAKES A COLOR PRINT, and the result was not happy. Conditioning has done its work, and, for me at least, a movie entirely without music is probably bound to seem half-finished. Another picture of similar content, bluntly titled NEW WAY OF GRAVURE, typified the next lower stage in cost-cutting. Here the credits are accompanied by a few measures of one of the Brandenburg slow movements, apparently dubbed from an old phonograph record. When the commentary begins, the music fades in mid-phrase and is heard no more. As in the Miro film the speaker is William Hayter, who in this one also appears on the screen as print maker. He is a man blessed with a fine voice and forceful delivery, but his ringing announcement "Angels Wrestling." - the name of the finished print - still calls for some formula of conclusion. Even a firm V-I on the piano would have helped.

Quotation from the standard literature was also applied to TOULOUSE-LAUTREC. The treatment was fairly systematic in that the excerpts used had some connection with the subject matter: Offenbach-type vivace for the dancing girls and the Debussy Quartet for the serious stuff. Yvette Guilbert singing "Le Fiacre" was all to the good, too. On the other hand, rough and random cutting gave the 'score' a patchy, disconnected character which deprives this motion picture of much of its motion.

Two abstract animations, AMERICAN MARCH and MOTION PAINTING NO. 1 by Oskar Fischinger present respectively "The Stars and Stripes Forever" and the fourth Brandenburg Concerto complete, accompanied by beguiling stripes and colors on the screen. For me, this sort of thing is fun only when the sound is in close sync with the picture, for this reason (and I guess, just this once) I was more beguiled by Sousa than by Bach.

The Festival's most distinguished musical offering was MISERERE, a study of Rouault's series of etchings. It's a completely professional job of picture making and the sound track brings us an uncut and thoroughly magnificent recording of an authentic masterpiece. Josquin des Prez' setting of the fourth Penitential Psalm, "Miserere mei, Deus", is as beautiful and historically

important as it is rarely heard, and to come upon it as a film background is a windfall indeed. Ideally I should have preferred to hear it without narration on top of it, (the commentator has a slight tendency to 'pong') but that would have been egg in my beer. The performance is by the Ensemble Vocale Marcel Couraud plus a trombone for the vagans, here a fifth voice which enters eight times to repeat the opening phrase on successively lower scale degrees.

A large trend observable in the scoring of films which deal with art of the past is the making up of music in the appropriate antique idioms. The most studied essay along this line was the score for THE GREAT PASSION, a film devoted to Dürer's treatment of the life of Christ. The idiom chosen is pretty clearly Eighteenth Century - of course long past Dürer. However, when thinking of Passion music, Bach comes much more readily to mind than Josquin, so the anachronism should probably be excused. The composer gives us a good capsule assortment of Bach-like forms and textures. There are fugatos, simulated recitatives (without voices) and chorale 'workings up'. The recorded sound of the instruments is unusually fine. In case anyone's interested, the three chorales used are "Christus der uns selig macht", the Passion Chorale, and "Meinen Jesum lass ich nicht."

The antiquity principle is applied more loosely and, I think, more successfully in two French pictures (with English commentary) LES GISANTS and ST. LOUIS, ANGEL OF PEACE. The former is a study of recumbent statuary on the tombs of French royalty and nobility. Music for voices and organ with a rather generalized 'liturgical' flavor accompanies it very impressively. ST. LOUIS takes up the story of Louis IX as told in picture and sculpture of the XIII and XIV centuries. Here, in sonorous brass and organ are the rough harmonies and bounding triple rhythms of the late organa. There is also a "Dies Irae" and (with men's voices) a "Veni, Sancte Spiritus."

The work of Veit Stoss, a fifteenth century wood sculptor is shown us in ALTAR MASTERPIECE. The score for this film and that for STEPHAN LOCHNER, a painter of the same period, are both of a less heroic cast than the two French items just mentioned. Both are obviously of the present day with antiqueness conscientiously worked in as flavoring matter. In both cases the result was quite attractive, although of the two, I found the LOCHNER music a little less interesting in content. At the same time, LOCHNER does provide several lovely seconds of light organ registration in the restored Baroque style.

Sir Arnold Bax' setting of JOURNEY INTO HISTORY (a very brief survey of English art in the eighteenth century) has its topicality completely absorbed into the personal style of the composer. Here it is not a matter of citing this figure or that turn of phrase as being redolent of the age of Hogarth and Johnson. Rather, we have a piece which renders the sentiment of the eighteenth century in the vocabulary of the twentieth. Such control - proprietorship, even - of ends and means is the mark of a very accomplished worker, and the geniality and elegance and verve of the whole production must be credited in large part to Sir Arnold.



Henri Storck, Director and Cyril Knowles, Photographer
at work on **THE OPEN WINDOW**

BUSTELLI is a charming display of porcelain figurines by another eighteenth century artist who worked in Germany. The music for it ranged rather freely in idiom -- from old dance forms to conventional present-day illustrative music such as the ornamental flute and harp stuff we've heard so often accompanying fountain shots, or a few bars on the black keys to identify something Chinese. Altogether the track has an appropriate gentleness of sound; there is properly sparing use of the brass, and the occasional small pleasant-ries serve well in the place of more imposing musical incidents.

The two pictures last mentioned mark a kind of boundary line between the Festival's pastiche, or mimic composition, and its composition-for-real, wherein the music represents the composer's direct, personal slant on the subject. Films falling in the latter group were, as might be expected, much more numerous, due, no doubt, to the mythical cachet associated with "originality". Again, the factor determining the style of many of these scores was economic. As a result, there were many attempts to bring forth *multum in parvo* by using solo instruments and small ensembles. That the attempts were not all completely satisfactory is less important, I think, than the fact that these byways in film music are being explored.

Two pictures, GOYA and A PAINTER'S WORLD: MILTON AVERY are accompanied in a vagrant improvisatory manner by solo guitar. In both cases the quality of the scene is reflected in the music with ease and suppleness, though there is no clear connection shown between the American Avery and the slightly flamenco accent of his sound-track. Neither guitarist is credited on the screen, but the Festival program advised me that GOYA is backed up by a man named Ségovia.

Piano - entirely alone - supplies the music for PHILIP EVERGOOD. This score strikes me as quite a substantial piece in its own right -- one which I would be glad to hear again. Unfortunately it also seems to wag the dog. While it is adapted, at least superficially, to the ins and outs of the picture, the music lives its own life without really providing the desired background.

IMAGES D'ARGILE and a companion piece, IMAGES DE L'ANCIENNE EGYPTÉ are scored predominantly for woodwinds, and, as forecast by Rimsky-Korsakow, the effect "soon becomes wearisome." Occasional harp and pizzicato strings are not sufficient to relieve the deadly sameness of texture, and the writing itself is dry and austere. Consequently, our perusal of these beautiful objects from the Greek and Egyptian collections at the Louvre is made something of a chore.

A similar ensemble was used for DAPHNI, VIRGIN OF THE GOLDEN LAURELS, but with happier results. The instrumentation is nicely varied and the musical matter quietly appealing throughout.

A 'one-of-everything' wood-wind and string group plays a slightly avant-garde score behind MIRROR OF HOLLAND, a gimmick picture in which an assortment of Dutch landscape is seen as reflected in adjoining bodies of water. The music

employs fractions of the semitone in unessential positions, thereby lending strangeness without disrupting the tonal sense, and it follows beautifully the mood and shape of the film.

In totally different style, the same sort of forces play a fine, sassy background to MADELEINE, a cartoon in the manner of Ludwig Bemelmans and based on one of his whimsies. And a final more arty example-- ABSTRACT IN CONCRETE-- which is another reflection study, this time taken in midtown New York. The score for this one is pleasant, lively, unsurprising music in a cultivated jazz vein.

So much for now. The remainder of this summary, some general observations and a complete list of credits will appear in the next issue of FILM MUSIC.

TELEVISION NOTES

Roger Bowman

The situation in television today with regard to the use of live music, aside from variety shows, and the incidental organ or celeste obligatos on "who dunnits" is in a sad state. The expense involved in both the hiring of musicians - let alone composer-conductors - is pleaded by sponsors as reason enough in view of the generally soaring production costs for minimizing or eliminating them.

Sponsors admit sadly that a television drama without background music is like a stage setting without scenery - bare, empty, and lacking the third dimension required to round out the mood of the play.

In the light of the paucity of live, creative music, let us concern ourselves at this writing with the procedures used by one network for choosing music from recordings at a minimum or no-charge to sponsors from the extensive-growing library of the network. There are, at NBC in New York, approximately 10,000 selections in the special library of background music and up to 100,000 records in the NBC library of classical music.

In 1945, when this operation started, there was only a desk and a turntable and access only to the standard classical record library. Today, with the physical facilities equal to a staff of five people (four roomettes where directors and music programmers can listen to music) there is a library of specially recorded music on 16-inch vinylite discs, seven English libraries of special background music, composed originally for films and now used extensively in both television and radio in the United States and in England.

Catalogues provide clues to the general mood of each record. "Dramatic Atmosphere" had as subtitles: "Aftermath," "Deserted City", "Haunted House", "Snow Scene", "Motif for Murder", "Stop Press". Under "Fanfares" are titles: "Big Moment", "Majestic". "Light Atmosphere" has "All Strings and Fancy Free", "Exhilaration," "Shopping Center". Other titles include "Marches", "Melodic", "National", "Oriental", "Sea" and "Storm, Machines, War", etc.

According to Miss Margaret Snyder, director of the music section, "The individual compositions are broken down into several moods and can be used in whole or in part. But the library is so much larger and so much more varied than a written catalogue could indicate that the music programmer must rely on his memory. Besides, he should keep an open mind, since one piece may be applied in many different situations - one week tragedy, another mystery, still another comedy. You have to interpret the mood of the script and paint-in the background from knowledge tucked away in your mental file."

A full-hour TV drama, such as NBC's "Television Playhouse" or "Robert Montgomery Presents", takes a varying amount of time for music selection, depending on the individual director and the amount of music to be used. Ten to 16 hours is average for a single script. A period piece takes longer because the selector tries for authenticity, but also considers maintaining the mood of the play and keeping the music unobtrusive and in good taste. The script is received about a week in advance. The music programmer, assigned to a specific group of shows, reads the script, gets an idea of the type of music needed. Sometimes the director marks the places in the script where he wants music. The programmer selects music, sometimes pulling out ten times the amount of music needed. With the music programmer, the director decides on the final choices.

After the director approves the selections, the music programmer makes a synopsis of the visual or dialogue cues for the turntable engineer, and indicates the record numbers, starting positions (marked on records in red crayon), stacks the records in proper order and arranges to have them delivered to the studio in time for rehearsal.

The programmer of music has other duties. Music must be cleared for copyright, kinescope rights, tape-recording and other rights. As is to be expected, the music-programmer is always on the watch for new material and is sensitive to the need for replenishing old stock.

Said Miss Snyder, "We've just ordered our third dozen of King Palmer's 'The Film Opens'. This is the popular theme of WNBT's 'Eleventh Hour Theater,' and is played four or five times a day - - for station-break announcements besides being played on the program. What a windfall for the composer!"

"Generally, we can make better use of unfamiliar music for backgrounds. Many well-known classics are specifically identified with a composer or a drama. There are exceptions. We make wonderful use of Stravinsky's 'Rites of Spring' in an Indian battle scene on the Gabby Hayes show. And the works of Howard Hanson, Aaron Copland and Prokofiev are excellent standbys for various kinds of backgrounds."



FILM MUSIC

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COVER: Stars of "Main St. To Broadway". Left to right, Gertrude Berg, Oscar Hammerstein II, Richard Rodgers, Faye Emerson, Rex Harrison, Lilli Palmer, Joshua Logan, Leo Durocher, Shirley Booth, Tallulah Bankhead, Cornel Wilde, John Van Druten, Agnes Moorehead, Ethel Barrymore, Herb Shriner, Mary Martin, Louis Calhern, Helen Hayes, Lionel Barrymore.

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THE NATIONAL FILM MUSIC COUNCIL OFFERS A COMPILATION OF SEVENTY REVIEWS BY MARIE HAMILTON OF 16MM FILMS WITH MUSICAL INTEREST THAT HAVE APPEARED IN FILM MUSIC. THE MIMEOGRAPHED COLLECTION COSTS TWENTY-FIVE CENTS. STAMPS ACCEPTED.

SO YOU WANT TO BE A MUSIC DIRECTOR?

NOTES ON MAIN ST. TO BROADWAY

(with score excerpts)

Ann Ronell

Writing the original score and directing music for MAIN ST. TO BROADWAY - a story about love and show business in which numerous stars of the theater and films appear as themselves for the first time on the screen - was for all its exciting experiences a difficult and challenging assignment, taking three times as long as any other because of its special nature. The actual composition of the background music was done in 3 weeks. However, the technical work of cutting the soundtracks took 3 months. The picture was shot in 3 different cities, New York, Hollywood, Chicago, with as many different production units. The first scene with Lilli Palmer and Rex Harrison was shot in 3 hours near Third Ave. (you can hear the subway on the soundtrack) where 3 blocks had to be roped off from eager New Yorkers. There were 3 recording sessions on both east and west coasts with 3 different sound service crews, 3 songs published from the picture, and to wind up this list of gleeful threefolds, there was a trio of organizations responsible for MAIN ST. TO BROADWAY - sponsor The Council of the Living Theater, independent producer Lester Cowan, distributor MGM. For attending to the enormous detail necessary in my department alone, I should have had 3 arms, 3 legs, at least 3 heads, but extraordinary coincidence ended here and left me with only the ordinary number.

Assisting the producer on planning music for the film when the screen play was first being written, I worked in New York while he set Hollywood studio schedules with film director Tay Garnett and camera-man James Wong Howe. One important musical sequence to be prepared was the Theater Rehearsal scene, in which famous writers Richard Rodgers and Oscar Hammerstein, singer Mary Martin, stage director Joshua Logan, conductor Salvatore Dell'Isola appear as themselves (much as they might have acted during the staging of their hit musical SOUTH PACIFIC). I met with Rodgers and Hammerstein as they composed their song "There's Music in You" for the picture, discussing the scenes in which they would be shown writing it.



On the set: Aaron Copland, Ann Ronell, and Oscar Hammerstein, 2nd

The Hollywood company was busy preparing the dramatic theater scenes involving Tallulah Bankhead, Agnes Moorehead, Cornel Wilde and the unknowns chosen from the ranks of new talent to play the romantic roles of Mary, the young drama student from Main St. and Tony, the budding playwright of Broadway. Reporting to the producer by long distance and reams of typed ideas, I traveled down to Bucks County, Pa. to confer with the author of the screenplay, Samson Raphaelson, on the R & H scenes and the integration of their song into the script. Since it would be developed as the "love theme" in the film score, story and music continuities had to be created at the same time.

Erranda Cue*

With no precedent for making a film where so many stars in real life are woven into the very fabric of the fictional script, it was up to the producer to unravel countless, conflicting commitments of the actors, singers, writers and others tied up with stage, TV and tour dates so that their scenes in MAIN ST. TO BROADWAY could be filmed amenably with his own complicated and travel-burdened dates for production. To say it took intense work and a lot of genius is an understatement. Recording sessions were demanded to fit into tight production schedules, sometimes called at a few hours' notice. Mary Martin's commitments abroad would allow her only ten days' visit to the U.S. from England to appear in the picture. Before leaving London, Miss Martin had already received her song "There's Music In You". However, the musical comedy routine as it would be staged by Josh Logan for the film still had to be vocally arranged for her recording. To plan this routine with Miss Martin, Mr Logan flew to join her in the Virgin Islands where she stopped en route to the U.S. to visit Noel Coward. Though it would have been far more pleasant for me to fly there too, we conferred by overseas operator. It was my job to have the music ready on time. Glamor, begone. I had to locate and work with her accompanist and arranger on the vocal, choral and orchestral settings of the routine, get the music written and copied in her keys, check with Mr Rodgers for last minute changes, obtain personnel for the recording session, and prepare all other cues possible to get recorded at the same session.

By this time our production unit had moved from Hollywood into the Martin Beck Theater in New York to shoot the Theater Rehearsal scenes and the Opening Night sequences in which celebrities of theater, art, and society would appear. All action had to be shot within the two week period that the house would be available between its rental commitments for plays "The Gray-Eyed People" and "The Crucible". Plans had to be set with the New York sound studio to conform with the film schedule. Our special needs for recording voice and piano with isolation channels had to be explained and taken care of, equipment specified for the technique to be employed, and a crew secured to stand by in the studio for making the play-back discs after the recording of all tracks was completed. When Miss Martin landed in New York, John Lesko was ready to rehearse her the first day, the principals in her sequence were on stage to rehearse with her the second day, and we recorded all song and realistic cues for "There's Music in You" the third day. Working with the sound-service crew from 2 p.m. till midnight, I left the studio only when I had the actual play-back discs under my arm for shooting on stage next day.

The discs recorded were Miss Martin's vocal arrangement by Ted Royal conducted by Jack Shaindlin, 3 sets of vocal solos, some with different lyrics and accompaniment, various piano and choral settings of the song by Mr Lesko for 6 voices, and numerous cues for the Rodgers and Hammerstein scenes in which they themselves sing, play, and whistle their song. All in a day's work? Easy as falling off a log. The takes were recorded in time to satisfy the commitments of Mary Martin, who had to get her costume fitted, R&H who had to attend a testimonial event in their honor, the choral group who had to catch trains, the pianist who had a show on the air, the sound recorders who went on overtime and the music director who went without dinner.

(1)^{tr} JUST A GIRL *

I - WANT A GIRL WITH A
SMILE - UP - ON HER COOK-IE FACE

(2)^{tr}

JUST A GIRL JUST A GIRL

The image shows musical notation for the song 'Just a Girl'. It includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. Below the staff, the lyrics are written in a stylized, spaced-out font. There are two versions of the notation, labeled (1)^{tr} and (2)^{tr}. The first version includes the lyrics 'I - WANT A GIRL WITH A SMILE - UP - ON HER COOK-IE FACE'. The second version includes the lyrics 'JUST A GIRL JUST A GIRL'. There are also some handwritten annotations and a star symbol next to the title.

Haste was also the keynote recording. Herb Shriner for his song "Just a Girl" while he was in Hollywood on a 4-day shooting schedule between TV dates in New York. Herb arrived on a Sunday to learn his role as Frank, the Main Street rival to Tony. It was decided that Frank's progress with Mary's folks could be more briefly and dramatically shown by an informal singing scene. I wrote the song Monday, it

played and sung for Mr. Garnett onstage Tuesday, accepted and worked into the screenplay during breaks. I made the musical arrangement for the scene, reserved space and crew for the sound-stage, located Perry Botkin, Bing Crosby's ukelele-ist, and obtained the necessary permit from the Musicians' Union. We rehearsed and recorded the song that night -November 4 - and we didn't know who was elected President of the U.S. until we got out the door at 2 o'clock in the morning. The playback discs were ready for the scene on stage Wednesday, and by Thursday Herb was back in New York.

GRAVURE HCELL -

Figure 1
Figure 2
Figure 3
Figure 4
Figure 5

MAIN TITLE RIPI PTA
(Pic. 8...)
LEAD OF PART A
REPEATABLE

Piano out.
Piano led. side w.w.
Piano

During production of musical scenes, I was called upon to assist Mr. Garnett when playback were used on the set. We worked with different sound engineers in each city, naturally, and recorded sound not only in the studio, but on the street and inside the theaters. Most singers are familiar with playback technique, synchronizing their action to music already recorded. In MAIN ST. TO BROADWAY Herb Shriner made his debut as an actor as well as singer, and with so much material to perform in the picture, he left lyrics to remember up in the air. That's where they stayed. We wrote the song out on a huge blackboard facing him overhead on the set. Rehearsals were conducted before each take with instruments seen in the sequence, to match fingering, breathing, and tempo with the playback. This meant long hours on the set.

Problems always rose unexpectedly. During NY production in the Martin Beck, the sound equipment didn't work the day Mary Martin was being filmed in her song sequence. I was called on to be responsible for okaying synch in a new set of circumstances. Although music could be played on the machine, it could not be recorded with the film

action, thus making no provision for essential synch music cues needed by the film editor in Hollywood. Jimmie Howe had me stand in front of the camera when action began and clap my hands just as the music cue started, in this way photographing visual synch marks for the editor instead of sound. Miss Martin graciously complied with our startling signal until the sound equipment was repaired. There were jobs other than watching the synch of the performers' lip-movement and correcting it when necessary to match playback. The sound crew had to be instructed when various sets of discs were indicated for certain scenes, being sure the right one was played at the right time (Mr. Rodgers chose out of 3 sets the one he preferred for Miss Martin's performance). Start and stop marks had to be located on the discs according to the needs of the director for the action. Since few technicians in the sound crew are musicians, I would make these marks in red pencil right on the groove of the disc. Rehearsals had to be held with everyone concerned with music; finally, there was checking and listing for the music-cutter of what number takes and camera setups were ordered for printing.

Though playback is the medium for getting perfect musical soundtrack, it was decided that the R&H scenes would be more spontaneous taken 'live'. When we heard the film in the projection room, the live track was filled with traffic noises which had penetrated the theater, and the level on Dick's piano playing was higher than that of Oscar's voice. There was no way to equalize levels, clarify dialog or music. We had no other take of their action to match their playbacks, so this sequence with R&H and Mary Martin joining them at the piano are ad lib as shot. You will hear realistic sound all through the picture, auto horns, gears, street hubbub having been recorded with the dialog. In the re-recording process, the music tracks having to fight noise effects, could not mix properly as intended. You may notice all kinds of extraneous sound which couldn't be discarded or printed down unless dialog was also lost; live sound which, for all its nuisance value, seems finally to give that authentic touch of vitality and documentation to the picture against which no musical theory, good or bad, can ever argue.

For scoring the diverse elements of MAIN ST. TO BROADWAY, I found I had to provide as many as 10 themes. The first identifies the train in the Main Title. Whereas this cue was composed for footage without action at the time of recording, other cues had to be prepared in our rush schedule for action which was not yet in its final edition. We faced unusual problems in scoring all the background music at one time for a picture which could only be edited for final footages after experimental previews.

EX. PART 2 →

EX. PART 2 — PROLOGUE CUE

(Over lights of New York)

2 F.S. - celest. cd. F.S. octavo.

THERE "Times Square"

Mandolin Harp. actual pitch.

Harp.

Timp / one roll.

S.E. Traffic

Vlns. Figure 1

C.V.

h.

Dissolve as TRAIN Stops

Harp.

Though the music director was harassed by complications in the cues, I as the composer was pleased by the variety of their character. From the descriptive, emotional, functional, to the fantastic, our cues had to be timed in various techniques, by the second, by the foot, by the clicktrack, or by imagination, to suit the film action sequences already edited for the recording schedule and those only planned for later filming. Greatly assisting me during the 3-week deadline of composition, film editor Steve Previn took care of mechanics and strategy for the scoring session; Leon Arnaud took care of both orchestration and orchestra. With close knowledge thus gained of the material to be recorded, Mr. Arnaud expertly conducted our sessions within schedule, and the music department with a staff of only 3 was able to wave the flag of victory over the calendar. The Main Title cue - See Excerpt A, Part 1 and Part 2 - was composed for a montage showing a train on its way from the Main Sts. of the country to the skyscrapers of New York. The train music first establishes rhythmic Figure 1, then in combination, Figure 2 full string and woodwind sections, brass taking pulse and color from the train bell heard as we see the wheels of the train. Figure 3 enters with trombones counterpointing 1 and 2, followed sonorously by horns stating 4.

When the train swerves onto the track pointing to the skyline of NY City, Figure 5 the "Main St. to B'way" theme" is announced by trumpet, within progression of 4 to 6 by trumpets in higher register. Built up on successive repetitive Figures, the train music was planned for special Sound-effects as part of the arrangement. Note train bell indicated Bars 3-6, doppler, Bars 18 into Part B, train whistle over inner Overture section of Part B (not illustrated) and traffic in Prolog cue. As train slows down, per Figure 2, supposedly landing us on Broadway with change of scene and dissonance, the rhythmic roll of train wheels, described in 16th notes Figure 1, resolves into quarter notes for same Figure, providing a related bass pattern sustained against the new "Times Square theme" and a smooth transition into Part 2 of the Title.

Stating tempo for the electric signs which flash on the star credits, Figure 5 reappears to develop as a slow blues. We hear the theme extended to accompany Helen Hayes' description of the Broadway scene, its theaters old and new, its stars past and present, its hopes and dreams for those who write its plays. As we meet Tony in the Playhouse, the "Main St. to B'way theme" closes the Title sequence, and appears from then in the score in various guise or combination with other themes whenever Broadway or its special characters are identified musically. After scoring was completed, I was requested to develop this theme into songform with lyrics for publication as "Theme from Main St. to B'way" (Blue New York).*

How blue is the evening - Just the last of sunset
fading - on the Hudson

The "Indiana theme" appears when Mary and Tony arrive in Terre Haute, and identifies Mary's sweet qualities. It is heard as a piano piece which Mary is seen playing at home. See Excerpt C, Part 1 and Part 2 where piano music counterpoints love theme in scene where Tony visits Mary's folks. Flute takes melody over section in Part 1.

Later, the piano music is combined with Frank's theme when he visits her folks. Flute again takes counterpoint to section in Part 2. The "Indiana theme" is satirically treated as a march when Tony starts to write his play in Mary's home, and is used in cues "Fantasy" and "Goodbye to Indiana".

Melody line: "There's Music in You" *
Indiana piano piece for Mary // (part (a))

*"Blue New York"

*"There's Music in You"

Ex. C Part 2

Melody line: "Just a girl" *

Andiana Piano Pista

Ex. E Part 1

A sweet woman
A good woman
A nice woman

He p... d... v...

AC 1111 GRADINE

Themes for the Artist-at-Work and the Playwright-at-Work intertwine with the others. See excerpt D, "Errands" cue, where Al Hirschfeld, cartoonist of the N. Y. Sunday Times appears in the film as himself, drawing for the Drama Section. When sketching Mary Martin, his theme is countered by her song theme. Part 1, bars 3& Later, after rehearsal, both themes are recalled in Part 2. Sketching Tallulah's rehearsals, the Broadway theme joins his.

The Playwright-at-Work theme is heard as we see Tony working on his play: "Into Blue" cue, celeste and harp wafting us over his typewriter, the beat of the keys punctuated by marimba. As he types, we watch the creative process at work, seeing the play which he is writing for Tallulah come to life in his imagination. See Excerpt E, Part 1 and Part 2 where this theme enters "Tony's Walk" cue to remind him of his work seemingly done in vain - Part 2, Bars 10-12 - when Tallulah's words turning down his play ring in his ears. These phrases "But I thought I was to be a sweet woman, a good woman, a nice woman" were transferred from dialog to music. Re-recording the dialog track at variable speed, the inflections of Tallulah's voice become tonalities comparable to middle C, B, F. Note the actual tones of all syllables in rhythmic pattern Part 1. With strings simulating her words, the downbeats of the pattern C, B, F, resolved into the pedal beat of the composition accompanying Tony as he despondently walks the streets of the city. Against this, the play theme quivers insistently with the typewriter beat of marimba and harp, the B-way theme enters Bar 12, the "Fantasy" themes follow, flutes to violins recalling cue music describing Tallulah in his play as a "sweet woman", Part 2, Bars 13-16.

Ex. F Part 2

POCOPIUMOSSO

the sequence in which Tony writes his play, moving his actors around as his thoughts dictate, cutting out their lines when he changes the script, and directing Tallulah, is the "Fantasy" cue. A 4 1/2 minute musical sequence composed to fit every action on the split-second. We timed this on clicktrack, composition matching the comedy action and special optical effects of stop-action and freeze frame. Sound-effects of typewriter keys and carriage bell used as part of the composition - See Excerpt F - clicks marked above manuscript indicating action to match.

The image shows a handwritten musical score for a cue. It consists of two systems of staves. The top system covers measures 237 to 240, and the bottom system covers measures 241 to 246. The notation includes musical notes, rests, and dynamic markings. Handwritten notes and lyrics are interspersed throughout the score. Key annotations include:

- Measure 237: "multi Trpt", "p", "multi keys", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 238: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 239: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 240: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 241: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 242: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 243: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 244: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 245: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".
- Measure 246: "p", "ballon - news", "Talk", "Sh. reads", "di. bruce".

Other cues are functional for backstage theater when John Van Druten directs Constance Carver and the Siamese children from the "King and I" sequence, for intermission music Opening Night sequence, for jukeboxes, organ-grinder on the street, and cocktail bar swing combo.

When you read the glittering list of stars in MAIN ST. TO BROADWAY, I can hear you exclaim, "Oh, what fun it must have been!" "What a ball working on that picture!" With fresh memories of the long, too long, hours spent cutting my own music tracks into ribbons to fit the scenes of these glittering personalities, I answer, "Yes, what fun!" With raw recollections of re-recording schedules starting at 8:30 a.m. and going through till 3 a.m. I answer, "Yes, what a ball!" I find it hard to remember the short, too short, moments of pleasure or anything more glittering than the list of duties which assailed me endlessly with music continuity, personnel, arrangements, copies, synch, and running between soundstage, movieola, and projection room without meals, sleep, or relaxation. I wanted to be a music director! But I ought to know, after this 6th picture I've supervised, that memories, too, have a way of cutting their own sound tracks. In no time, I'll be remembering the laughter, the good times, the wonderful relationships, the joy of another job accomplished. Oh, good grief, I forgot I haven't made out the Cue Sheet yet.

* * * * *

MAIN ST. TO BROADWAY.. MGM-Lester Cowan Production . Tallulah Bankhead, Ethel Barrymore, Lionel Barrymore, Gertrude Berg, Shirley Booth, Louis Calhern, Leo Durocher, Faye Emerson, Oscar Hammerstein, Rex Harrison, Helen Hayes, Joshua Logan, Mary Martin, Agnes Moorehead, Lilli Palmer, Richard Rodgers, Herb Shriner, John Van Druten, Cornel Wilde. Director, Tay Garnett. Composer, score and lyrics, Sam Ronell. SONGS "There's Music in You". Music by Richard Rodgers, lyrics by Oscar Hammerstein II. Publisher, Williamson Music, Inc. N.Y. "Just a Girl" and "Theme from Main St. To B'way". Music and lyrics by Ann Ronell. Publisher, Keys Music, Inc. N.Y. RECORDINGS available MGM, Decca, Victor, Capitol, Columbia Records.

THE JUGGLER

George Antheil

At first sight, perhaps, a composer at the first running of this unscored picture might think that the most important thing about it was that it was mostly shot in Israel, a place of enormous interest to the rest of the world, due to its religious background, plus the facts of recent history. That, certainly, was most tremendously important; and I did not ever forget this fact, BUT, also, I did not want to make it an out and out Jewish score. Particularly of the kind of Jewish music which, throughout the centuries, in Europe and elsewhere, the world now supposes Jewish music to be. For in the first place, the music of present-day Palestine is not like that: for the most part it is gay, different, because the new people of Palestine do not, particularly, want to remember the past, and Europe particularly. So, in the interim, they have almost created a new folksong, folksong based on the past, but with optimistic coloring. This, of course, created some problems copyright-wise; for, naturally, music recently written is not of that beloved Public Domain character which, then, may be used indiscriminately. To buy various folksongs, recently composed, would have necessitated a tremendous cash outlay; moreover, frankly, I personally faintly disapprove of the introduction of well-known material within the realm of any motion picture score; it invariably sticks out like a sore thumb. The further we motion picture composers get into good scoring for motion pictures, the further we get into outright symphonic development composing: and, as any symphony composer can tell you, there is nothing that is harder to develop than a well known theme or folksong. It cannot easily be picked apart for development.

Accordingly, and for THE JUGGLER I listened to a tremendous amount of Israelite folksongs, and studied many more, soaked in their peculiar quality. Then I invented, from this atmosphere, a series of my own; and used them as basic material myself. Thus, I believe, I secured the atmosphere of the country without handcuffing myself, symphonically, or introducing material which, later, I should have to butcher into pieces, the murder being apparent - - and unpleasant - - at each step. The a capella hora dance, towards the middle -end of the picture, was prescored and, consequentially, had to be used in the picture; but I did not derive any of my thematic material, otherwise, from it.

Secondly - - though perhaps this should have come firstly - - I also realized, at the first running without score that this was a highly dramatic picture; and, therefore, merely to commit it to a highly atmospheric score would mean nothing. The picture, as the title implies, is mainly about a juggler, a mad juggler at that. I therefore had to invent - - and quite against the otherwise atmosphere of the picture, the sort of music which would have surrounded a vaudevillian juggler of 1920-33; and fortunately, having attended many such shows during my sojourn in Europe during the 20's, I knew that it had a special quality, quite different from American vaude-



ville of the same period. I had to invent a bright and identifying theme for the juggler, and from the very outset, for he appears in the title. (Main title.) I followed him with this music wherever he went, except for the rare instances in which he nostalgically recalled "Wiener Blut", by Strauss. However, and as his madness developed, or became apparent, it, too, became appropriately twisted; and, here again, it would have been difficult to twist a known tune, so I invent a special vaudevillian juggler theme, which I show in the accompanying theme quotations. In short, as this picture is about a juggler, this theme is one of the most important in the piece; but it does not portray the atmosphere of the country, and fits as ill in it as, at first, the juggler himself. Finally, however, it does commence to fit.

Thirdly, there are other interesting characters who needed musical treatment, identification. The little girl, and the boy particularly. The love interest, Miss Vitale, needed only romantic music; but here, again, the problem was to create a romantic music which was Israelite, not American or European. The same Israelite quality had to be secured for the little boy juggler; it could not be of the same quality as the big juggler, as the boy was born and raised in Palestine.

Fourthly, of course, this is a gripping chase story. The chases had to be new and original, with coloring appropriate to the country in which these chases were taking place. The chief of detectives, therefore, comes into cities in a jeep, follows the juggler first from a distance, then more and more closely, with a chase music that is appropriately themed from the color of the country. In short, it was my duty, wherever possible, to emphasize two things (1) the juggler himself, his problems, his fundamental niceness and fine character, his growing madness, his European background which was, actually, terrifying, and (2) the color of a country which interests us all, of whatever religion, and wherever possible, through the other characters, chases, or what. As it could not, too often be done with (1). I had to do it through (2), above.

This, in quintessence, gives the basic problems encountered as I commenced the writing of this particular motion picture score, and how I attempted to carry them out.

THE JUGGLER.. Columbia Pictures.. Producer, Stanley Kramer. Kirk Douglas, Milly Vitale. Director, Edward Dmytryk. Music, George Antheil. Orchestrations, Arthur Morton.



Themes from the picture
"The Juggler" by George Couthard, 1952.

① The juggler as standard performer (from main Title, etc.)

Handwritten musical score for 'The juggler as standard performer'. The score is written on two staves. The first staff is in 4/4 time, with a key signature of two flats (Bb, Eb) and the tempo marking 'vivoce'. It features a melodic line with several trills and a complex, multi-measure rest of 8 measures. The second staff is in 7/4 time, with a key signature of two flats. It features a melodic line with many slurs and trills. There are dynamic markings such as '>>' and 'a tempo vivace'.

② The juggler in claustraphobia

Handwritten musical score for 'The juggler in claustraphobia'. The score is written on two staves. The first staff is in 4/4 time, with a key signature of two sharps (F#, C#) and a tempo marking 'vivoce'. It features a melodic line with many slurs and trills. The second staff is in 7/4 time, with a key signature of two sharps. It features a melodic line with many slurs and trills. There are dynamic markings such as '>' and 'etc'.

③ A transference of Laezel (one of numerous folks like themes invented and used often for the long juggler)

Handwritten musical score for 'A transference of Laezel'. The score is written on two staves. The first staff is in 4/4 time, with a key signature of two flats (Bb, Eb) and a tempo marking 'vivoce'. It features a melodic line with many slurs and trills. The second staff is in 7/4 time, with a key signature of two flats. It features a melodic line with many slurs and trills. There are dynamic markings such as '>' and 'Harp. 6'.

1) *slow* *various* *on* *more* *more*, *in* *original* *music* *no*, *improvised* *in* *the* *orchestra*

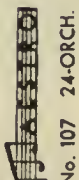
5) *Juggler with little girl - about his former wonderful reputation*

slow

6) *Original Danzabite theme (invented by myself) for 'Love interest', 'Joad'*

moderate *ly-*

(all of the above material original, and not copied from Palestine an. folk music)



Copyright

THE SWORD AND THE ROSE

Clifton Parker

Having worked for ten years on an opera on a medieval subject, just completed and published, I was in close touch with early music and found it very useful for this picture. I did not use any existing music, but composed original music in the style of the various forms I wished to use.

In Queen Katherine's audience chamber the players seen on the screen are a consort of viols, represented by a string quartet. They played a Fantasia followed by a Passepied.

For the practice scene in Mary's drawing-room the instrument used was a Lute. This has a very sweet but extremely quiet tone, and we had some difficulty in recording because the player's breathing could be heard! The two pieces were an Almain and La Volta, the latter to be used again in the ballroom scene, and to become, in a slow variant, the romantic theme associated with the lovers. In the ballroom scene the visual orchestra consisted of recorders, serpent, consort of viols and tabor also Lute represented by Harp, flutes, bassoon, string quartet and tenor-drum, and the two dances were a Pavan and La Volta. The extended version of the latter was in the form of what the Elizabethans called divisions of beat -crotchet, quaver, semiquaver, demi-semi-quaver. This gave us the cumulative effect we wanted. We also cheated a bit by slowly adding a much larger orchestra. The music for the French wedding banquet was based on the rhythmic possibilities of an old Dutch dance called a Lesquercade. (Incidentally, there lies the reason for not using actual old music. It would have seemed rather unsophisticated for film purposes. apart from the question of fitting, but many of these old forms, also the instruments on which they were played, suggest all sorts of possibilities which are old enough to be new. For example, the use of



trumpets - or their old equivalent the sackbut - - to accompany gentle love songs. There was -- perhaps fortunately - no opportunity to revive this practice in this film!) In the Lesquercade I used little bells (represented by Glockenspiel), which were very popular in early secular music, it seems. The music for the ride in the park was a variation of the Lesquercade.

I have confined my remarks to the period music of the score, because the rest of it is normal film music and not, I should think, of any particular interest. I felt this would give more scope for underlining the dramatic side of the story, and as all the period music is actual - that is, belongs to dancing or festive occasions - I don't think there is a conflict of styles. Perhaps one interesting point is the music for Brandon's escape from the Tower. This is a very peculiar score, designed to be used with an echo chamber, and I think it did create some quite strange noises.

THE SWORD AND THE ROSE.. RKO-Radio. Walt Disney. Richard Todd, Glynis Johns. Director, Kenneth Annakin. Music, Clifton Parker. Technicolor.

CINDERELLA

Quaintance Eaton

Almost co-incidentally with the sparkling production of Rossini's comic opera CENERENTOLA, at the New York City Center, an Italian picturization of the work came to the Little Carnegie Theatre in New York. Entitled plain CINDERELLA, the film is about as different from the staged opera as can be imagined. At City Center, the production was completely stylized, which accounted a great deal for its charm. The film is in naturalistic, fussily rooooo settings, and never quite leaves the ground. My chief objection to it is that so many bits of action and mugging have been devised to keep pace with the music that the music is often lost sight of in visual "appeal" - - surely this is going to an extreme to "produce" musical stories. It took five writers to accomplish this effect. Perhaps three would have been enough. The music was obviously dubbed, and in the case of the heroine, rather incongruously. For from the pretty mouth of an ingenious young wench issue the heavy-weight tones of Fedora Barbieri's lush mezzo-soprano voice. The part, of course, was written for a low voice, and there are few today who can sing it. But this distracted me, as if you were to hear Pinza's voice out of a slim tenor.

The cast included Lori Randi as Cinderella; Gino del Signore as the Prince; Afro Poli as Dandini, the Prince's valet; Enrico Formighi as the Magician, who replaces the Fairy Godmother in Rossini's version; Vito de Taranto as Don Magnifico, Cinderella's stepfather; and Franca Tamantini as one of the sisters. The other is identified only as a voice, that of Fernanda Cadoni, a bit of obscure listing. Neither of the sisters seem to sing much, by the way, as far as lip movement goes. Altogether a curious business, consuming 95 minutes.

CINDERELLA.. Times Film Corporation. Lori Randi, Gino Del Signore. Director, Fernando Cerchio. Adapted from the opera, "La Cenerentola" by Rossini.

GRAND OPERA FEATURE FILMS

Quaintance Eaton

A half-dozen of the best operatic films seen hereabouts in the past couple of years may now be obtained on 16mm through Brandon Films, and should be a welcome addition to 16mm menus. Two German productions, two from Russia, a post-war Italian film and one from post-war France are included, as well as a new short film, ALTAR MASTERPIECE. All, of course, have English titles.

The German films are Mozart's MARRIAGE OF FIGARO and Nicolai's THE MERRY WIVES OF WINDSOR. The Russian ones are GRAND CONCERT and MOUSSORGSKY. Verdi's IL TROVATORE comes from Italy; Rossini's BARBER OF SEVILLE from France. Four of these I can report on from recent viewings; my memories of MARRIAGE OF FIGARO are not too sharp but pleasant enough; ALTAR MASTERPIECE and MOUSSORGSKY I have not seen, although from reports it seems certain that lovers of the opera "Boris Godunov" are sure to get more than a fair sample of that work in the Russian film. The four I can recommend highly are GRAND CONCERT, BARBER OF SEVILLE, IL TROVATORE, and MERRY WIVES OF WINDSOR.

GRAND CONCERT

Because it seems the most exotic, let us consider GRAND CONCERT first. Filmed in vivid Magicolor, its 105 minutes are divided into four parts of "serious" music and one part folk celebration. This is all to the good, because the one sequence where modern-day Soviet citizens appear -- opera singers and farm workers joining in a great "victory" celebration -- is the one where propaganda rears its head ever so slightly, and the citizens are self-conscious instruments for the kind of stilted supervised talk that passes for Soviet conversation, instead of artists doing their work in freedom. Except for some charming singing by Natasha Zvantzeva as a farm girl -- she has by far the best and steadiest female voice in the entire cast -- this episode struck me as the one false note. It was so obviously "staged".

However, when the camera enters the opera house, all is well. The first and longest section of the picture is a representative slice of Borodin's "Prince Igor", an opera all too rarely seen in this country. It contains some good bass solos, a few fine choruses, and, of course, the famous Polovstian role, and others were Ivan Kozlovsky, Yevgenia Smolenskaya, and Maxim Mikhailov. The dances, performed with a wild abandon that seldom reaches any screen and never gets into an opera house, were done by Elena Chikvaidze, Olga Pepeshinskaya and Asaf Messerer.

I said that the camera entered the opera house, but in PRINCE IGOR, it quickly exited. This is the superiority of movie technique over the stage, and the Russians took full advantage of it. The scene opened on the Bolshoi Opera stage, but soon we were out on the steppes with Igor and his army, watching his imprisonment by the Khan and the blandishments offered him to call off a long war -- a good theatrical way to bring in the dancing girls. Once in a while we touch the stage boards again, to re-orient ourselves, but soon spring off into the outside world. What a colorful world it is too! Reds seem to dominate this picture, and that is intended in no way a pun.

To touch briefly on the other elements of GRAND CONCERT: the tenor Kozlovsky sings Lensky's aria from Tchaikovsky's "Eugene Onegin" in a painfully mawkish staging; several rehearsal scenes of Tchaikovsky's ballet, "Swan Lake", brings us the art of Maya Plisetskaya, Yuri Kondratov, Marina Semyonova and Vladimir Preobrazhensky; a stunning excerpt from Prokofeiff's ballet, "Romeo and Juliet", shows Galina Unanova, Mikhail Gabovich, A. Ermolayev and S. Koren; and the film closes with the finest single artistic episode of all - a scene from Glinka's "Ivan Susanin" in which Mark Reizen, the revered bass, sings the aria, "You Will Come, My Dawn". Reizen not only possesses the best voice in the picture, he is the most communicative artist, the most subtle actor. Is it quibbling to contend, as I have contended for years, that Russian high voices almost invariably are either whiney or wabbly or both? And a new contention that Russian ballerinas seem to have thickened in the thigh and ankle since the old days? Quibbles aside, GRAND CONCERT is an absorbing and more often than not artistically satisfying document. Vera Stroyeva directed; the music was arranged by N. Kryukov; the screenplay was by Y. Maksimenko; and the cameramen, who deserve a special nod, were M. Gindlin and V. Nikolayev. Chorus and orchestra were from the Bolshoi Theatre, with A. Melik - Pashayev, Y. Fayer Golovanov and V. Nebolsin as conductors.

IL TROVATORE

Matching PRINCE IGOR in unconventionality is the Italian production of IL TROVATORE. To tell the complicated story of the abduction by the gypsy of a noble baby, her destruction of her own child, her revenge as this child is eventually destroyed by his own brother, and the love story that runs parallel to this theme of vengeance, Carmine Gallone, creator of THE LOST ONE, ranges far and wide over natural settings and never once enters the portals of an opera house. The story is considerably amplified by the pictures of battles, tournaments, gypsy and army camps, and castle gardens and fortifications, but it must be confessed some of the impact of Verdi's music has had to be sacrificed. The operatic style does not mix too well with naturalistic acting. So we lose some dramatic communication when Ezno Mascherini (Count de Luna), Gino Sinimberghi (Manrico), and Vittorina Colonnello (Leonara), are singing their famous arias and ensembles. Only Gianna Pederzini (Azucena) fits both the music and dramatic frame. Contrariwise, we tend to undervalue the music in the scenic grandeurs and well-handled crowd effects. Still, Gallone has made a good try, and probably won a wider audience for opera through his story telling. The orchestra and chorus of the Rome Opera are conducted by Gabriele Santini. The picture runs 98 minutes.

THE BARBER OF SEVILLE

The BARBER OF SEVILLE also benefits from explicit story-telling, by the device of added dialogue written by Castil-Blaise to clarify the portion of Beaumarchais' play used by Rossini as a libretto. Thus, certain motivations that can be ignored in the opera house (the venality of the music teacher, Don Basilio, for example) are clarified. Usually, I cringe at spoken dialogue in the midst of music - - opera comique and singspiel are not my favorite dishes - - but here it seems excusable. This may partly be due to the presence of several fine singing-actors in the cast. I thoroughly enjoyed the art of Louis Musy as Bartholo and Roger Bourdin as Basilio -- two rogues with wonderfully rich characters, and not the mere caricatures

that the opera stage usually makes of them. Lucienne Jourfler as Rosina was pert and pretty, and sang with only occasional shrillness. Roger Bussonet was agile enough to be everywhere at once, as Figaro is expected to be. Raymond Amada as Almaviva seemed too boyish and fragile in face, voice, and figure, when the picture opened -- he reminded me disturbingly of a very youthful Rudolf Bing -- but gradually gained credibility in all three departments, and occasionally appeared really elegant.

Jean Loubignac is credited with the screen production; M. Louis Musy of the Opera Comique with the art direction; Claude Dolbert was the director. The orchestra and chorus of the Opera Comique were directed by Andre Cluytens. As in *IL TROVATORE*, there was no hint of a stage; the action took place entirely in naturalistic -- and very charming -- scenes. The film runs 105 min.

THE MERRY WIVES OF WINDSOR



This film has the fascination of the almost unknown -- it has not been seen in these parts for a good long time. A new production of Nicolai's opera is due at Central City, Colorado, this summer, so that the film served me as an introduction to the opera's content, musically at least. The story is the familiar Falstaff yarn made more famous by Shakespeare -- and Verdi. But Nicolai's version has its own delights. The music is as sprightly and fetching as Offenbach's, and the story only gets longish in the last scene -- which was Shakespeare's fault, after all.

Georg Wildhagen, director and co-author with Wolff von Gordon of the screen play, has used the device of making the theatre a springboard into reality. His stage is that of a band of strolling players -- a la Pagliacci -- in a small German town. The overture sees them through credits and the establishment of the little theatre. Once the play has opened, the action widens to realism, an clever realism at that. The daily doings of a tiny town are delightfully portrayed, and sometimes the livestock seem better actors than the humans.

Here, as in Rossini's *CINDERELLA*, which I have reported on in another column, the camera is so busy filling your eye with incident that your ear is often distracted. Still, there is a great deal of the charming Nicolai music to enjoy, and it is well sung by all. The cast includes Sonja Ziemann as Frau Fluth (Mrs Ford); Camilia Spira as Frau Reich (Mrs. Page); Paul Esser as Falstaff; Claus Holm as Herr Fluth (Mr. Ford); Alexander Engel as Herr Reich (Mr. Page); Eckart Dux as Fenton; Ina Halley as Anna Reich (Anne Page); Joachim Teege as Spaerlich (Slender); and Gerhard Frickhoffer as Dr. Cajus.

SPECIAL MUSIC FOR QUEEN'S CORONATION

The Coronation of Queen Elizabeth, with its dazzling pageantry, is also a great musical event. While the solemn rites are being performed on June 2nd, Westminster Abbey will ring out the work of Britain's best contemporary composers blended with the hymns and anthems of the 16th and 17th centuries.



CORONATION CEREMONY;
British Information services.

Massed in the Abbey will be an orchestra of 60 musicians drawn from Britain's 12 leading symphonies, a choir of 400, and the State Trumpeters whose fanfares will have a thrilling effect resounding through the shrine.

Dr. William McKie, organist of Westminster Abbey, selected the music. He has commissioned eight new works. Heading the list of distinguished composers is Sir Arnold Bax, Master of the Queen's Musick, whose title is the music world's equivalent of poet laureate. His contribution is a Coronation March which will be played as the Queen, wearing the Imperial State Crown, leaves the Abbey to begin her drive through the tumultuous London streets.

Ralph Vaughan Williams has made the arrangement for the hymn, "All People That on Earth Do Dwell" which will be sung by the congregation and the choir and accompanied by the orchestra, organ and trumpeters. He has also composed a short motet which will be sung pianissimo and unaccompanied during the Communion.

Sir William Walton's "Te Deum" is presented on a tremendous scale for choirs, large orchestra with important parts for the organ and trumpets. Sir William has also composed a march "Orb and Sceptre" which will be played as the Queen enters the Abbey.

Other new musical works have been specially composed by Sir Arthur Bliss, Sir George Dyson, William Harris and Herbert Howells. A homage anthem has been composed by Healey Willan of Toronto, Canada, which is probably the first time that a Commonwealth composer has contributed music for the Coronation service.

Blending with new compositions will be hymns dating back to the 16th and 17th centuries. They include John Redford's "Rejoice in the Lord", William Byrd's "I Will Not Leave You Comfortless," and Orlando Gibbons "O Clap Your Hands". During the Anointing Handel's anthem "Zadok the Priest" will be sung. It was written for the Coronation of King George II (1727) and its words go back to Saxon times.

Courtesy of Chicago's MUSICAL LEADER.

The foregoing is the musical program to be followed in the ceremonies on June 2nd, which will be televised and appear in film at a later date.

The British Information Service has an excellent short film, CORONATION CEREMONY, which gives a history of the ceremony and explains its deep national and religious significance. Old prints, historical documents, and drawings of the procedures as they will take place at the coronation of Elizabeth II illustrate the impressive narration by Leo Genn. John Gardner has written a background score with indications of the traditional music used for the occasion.

CORONATION CEREMONY.. British Information Services. 35 min., b and w , 16mm, 35mm
Music score, John Gardner. Played by the Royal Philharmonic Orchestra. Conducted by John Hollingsworth.

MUSIC IN ART FILMS - Part II

William Hamilton

As to method and approach, there is no sharp line separating the films mentioned at the end of Part I of this summary and the first few considered here. Roughly, the order followed indicates a trend from chamber towards orchestral concepts.

The common traits of four Italian films are not sufficient to mark a national tendency but the likenesses among the four sound-tracks in question are worth noting together. The most conspicuous thing about them is that they are scored in a style quite close to that of the music heard on the radio in this country, usually in dramatic shows. There is the frequent tutti by the slightly-too-small orchestra, the very dead, very close-mic recorded sound and a pervasive use of the organ -- which, under these conditions, sounds excessively Hammond. The writing does not have radio's extreme shortness of breath, however; the composers here have had the opportunity to get their idea rolling.

CHRIST AMONG THE PRIMITIVES shows (without commentary) the effect of Christian teaching on African sculpture. In brief, the composer's job was to follow the cutting back and forth between "influenced" and "uninfluenced" sculptures. This is a simple enough scheme, but, executed with precision, it succeeds splendidly. The "Christian" music and the "barbaric" are highly contrasted -- unfortunately in such a way as to make a pretty powerful esthetic argument in favor of the latter. One is overwhelmed by the ferocious barrage of brass and percussion (which recorded magnificently), and there is a distinct letdown when this is supplanted by the organ, snivelling along in the tearful tradition of late nineteenth century church music. The latter conception has to prevail, of course, and it is developed to a reasonably climactic level for the finish the cloying opacity of the organ being mitigated by the addition of strings. But in spite of this musical deficiency, CHRIST AMONG THE PRIMITIVES is a notable example of the visual decisively providing its own climax and asserting its own rhythm. It ends with a succession of hieroglyphic symbols to illustrate a spoken recitation of the Apostles' Creed. For simplicity and grandeur both at once, there is probably no conclusion to equal "And the life everlasting. Amen." (Unless it's "And the life of the world to come. Amen.")

BIBLE OF THE POOR and BICCHERNE DI SIENA are concerned with, respectively, the carving on the doors of a church in Verona, and the decorated covers of mediaeval Siena's city ledgers. Since I have neither the specialist's enthusiasm nor a knowledge of Italian, these two rather bald presentations of two rather small subjects didn't move me much. The music is respectable, old-fashioned stuff with the same unpleasant sound quality referred to above. Of the two, the BIBLE score is the more up-to-date; it ventures

into modernity -- or modernisticity -- to about 1926. This is a style better suited to a film study of the Chrysler Building or of those constructions in dirty celluloid of which the Museum of Modern Art keeps a few samples on hand. It should have some interest for those of a nostalgic turn. BICCHERNE DI SIENA lacks even so small an attribute as this.

The last of the Italian items, SICILIA BAROCCA, gets handily over the language barrier by virtue of livelier camera work and a topic which must be of wider appeal than the two described above. The argument is that the Sicilian community at large was and is thoroughly permeated by the exuberant spirit of the Baroque. The evidence is presented at all levels, from the shape of dolls and candy to architectural ornamentation. The amiable extravagances are often quite astonishing and as often quite charming. The score, again though far from lovely in sound, is definitely more than just doing what comes naturally. The organist earned himself a screen credit due to the commanding nature of his part. It is an interesting one which shifts among the functions of solo, accompaniment and combination on equal terms with other instruments. This last is new to me. To combine, say, two voices on the organ with two in the wood-wind, ought, I should think, to raise questions about blend and balance. In SICILIA BAROCCA the procedure gives the organ something of the character of a dancing elephant - which is not inappropriate.

My organ 'kick' ends with an American picture, CRUCIFIXION, a presentation of paintings by Rico Lebrun. The sound contrasts absolutely with all of the foregoing. Here is spaciousness and brilliance in place of suffocating confinement and a three thousand cycle cut-off. The organ used in CRUCIFIXION (like those heard in LFS GISANTS and ST. LOUIS) is the real article. Together with the organ, which throws its weight around - very brio - in the manner of Messaien, the score also includes orchestral winds and percussion to dramatize with great power and sonority the depicted incidents.

Of the full-sized symphonic scores, EQUILIBRE was notable for its deftness. The film discourses (in French) on some of the fundamentals of architecture, with animated drawing and footage of great buildings of the world. A large part of the score is developed from the Hallelujah Chorus, first in little distorted fragments, and finally whole and correct. This is a witty parallel to the synthesizing nature of the script.

Of the remainder of the program, the four most interesting musical items were the exotic scores to SEVEN PAGODAS, QUETZALCOATL, BUMA and MASQUERAGE. Mr Shirali of the Government of India Film Division has provided SEVEN PAGODAS with music which I assume to be authentic and undoctored. I wonder, though, if authenticity would have been seriously compromised by just a few tacets. The music as it stands has attractions, the greatest of these being the gorgeous soprano voice which enters towards the end. But if this and other episodes had been separated from the continuous skein of music, they would themselves have stood in sharper relief and would have provided the punctuation that western film music usually strives for. I don't suggest that this should have been done in a production from India, since I am totally ignorant of the musical ideals of that country. Besides, plenty of western film music is just as incessant and a good deal more wearisome.

QUETZALCOATL examines relics of the Toltec culture, and, when its eighteen minutes have run out, we are hip-deep in pots, baskets and graven images. The man with the scissors should have had another go at it. The music is played on a few conventional wind and percussion instruments. It is mostly a synthesis of what I'm perfectly prepared to believe the Toltec in the street was used to. There are odd rhythmic tatoos, and micro-tones and curious scratching, rasping noises. It's an enlivening score for the picture; it's also sufficiently strange to our normal system of musical weights and measures to stand cutting without too much damage.

The sound track for BUMA: AFRICAN SCULPTURE SPEAKS is primitive music in its purest condition, having been performed by real natives in genuine Africa. There is no indication that the recording was cut to fit the joints in the picture. So, both elements go their separate ways, neither supporting the other except at a fairly high level of abstraction: both sound and pictures have "some connection" with the African native. The music is fun to listen to and is, naturally, a fine, authentic source of primitive scales and rhythms.

In the matter of musical aptness which I have belabored so hard in this report, my point of reference has been the Festival's one perfect picture, MASQUERAGE. It is a film whose photography and sound track - both of the first rank - combine to produce something that is, mysteriously, more than the sum of its parts. I hardly hesitate to call it inspired.

MASQUERAGE is another African study, a collection of masks in the Leyden Museum in Holland. Illuminated only by an ordinary flashlight, these masks are photographed with unusual élan, and every shot is cunningly composed to intimate some special individual quality. It's a magnificent exercise in the exploitation of rigorously limited resources. The sound track is

the first example I've encountered of Musique Concrète, a technique which has been written about for a couple of years now. It qualifies as music only where we accept the definition: 'Music is organized noise', and I doubt that the definer, in propounding his definition, ever contemplated Musique Concrète which can, for artistic necessity, forego the organization part. Without its theoretical basis (of which I know nothing), here's what it is: a recorded arrangement of natural and man-made sounds, either in the form in which they occur or modified in any manner that recording equipment is capable of. The development of high-fidelity magnetic tape has made an endless vocabulary of prodigious effects not only possible but economical. It is not music to be performed in the usual sense. It is produced once and for all by the 'composer' and, automatically every performance is absolutely authoritative. I'm not sure I'm ready yet for a dress-up concert of this sort of thing, but MASQUERAGE convinces me that Musique Concrète is a natural for the movies - or, at least, for a documentary about African masks.



BUMA

The picture and sound are joined with breath-taking precision into a single composition of extraordinary power. I can't identify the sounds themselves with any certainty. There seems to be machinery, both crashing and brumming, animals, birds, a couple of patches of music, an unintelligible babble of humans, and for one short moment, somebody speaks - only it's in Dutch. Some sounds undoubtedly are distorted versions of others speeded up, slowed down, run backwards or whatever. It makes fascinating listening. And as an adjunct to the mask footage, it is flawless. The composer, Pierre Schaeffer, is, by the way, the chief practitioner of Musique Concrète.

The attached list contains a number of titles of which I have made no mention. If this demotes what I've been fondly thinking of as a "report" to the status of a mere sampling so be it. It should be remembered that the assemblers of the Festival were not attempting a selection of film scores. Consequently, most of the scores included in it tend to be of average quality, with little to distinguish them -- good or bad. Such being the case, it seems to me that a sampling should be sufficient to indicate accurately enough what's going on.

ABSTRACT IN CONCRETE; 16; Music: Frank Fields
 ALTAR MASTERPIECE; 35; Music: Andrzej Panufnik; Brandon Films, Inc. 200 W 57, NY 19
 AMERICAN MARCH; 16; Music: The Stars and Stripes Forever: J. P. Sousa
 ANIMATED GENESIS; 35; Music: Thomas Henderson
 ART AND MOTION; 16; Encyclopedia Britannica Films Inc. Willamette, Ill
 THE BIBLE OF THE POOR; Music: Gino Marinuzzi Jr; Italian Films Export, 1501 B'way, NY 18
 LE BIGCHERNE DI SIENA; Music: Roman Vlad; Italian Films Export
 BUMA: AFRICAN SCULPTURE SPEAKS; 16; Arthur S. Alberts, Recordist; Enc Brit Films
 BUSTELLI; 35; Music: Armin Knab
 CHRIST AMONG THE PRIMITIVES; 35; Music: Roman Vlad
 CRUCIFIXION; 35; Music: Boris Kremenliev; Univ Calif Extension, Los Angeles 24
 DAFNI: VIRGIN OF THE GOLDEN LAURELS; 35; Music: Howard Brubeck; Helen Annsworth Corp
 197 N Canon Drive, Beverly Hills
 EQUILIBRE; Société C. O. D. I. C.
 LES GISANTS
 THE GOLDEN FISH; 35; Music: Hugo Godron; Martin Toonder Film NV, Amsterdam
 GOYA; 35 & 16; Music: Andrés Segovia; Pictura Films, 55 Tarrytown Road,
 White Plains, NY
 THE GREAT PASSION; 35; Music: Viktor Hruby; Fides Pub, 21 W Superior, Chicago 10
 HENRY MOORE; 16; Music: William Alwyn
 IMAGES D'ARGILE; 35; Music: Van Hoorebecque; Les Films Maurice Cloche,
 25 Avenue Kleber, Paris 16e
 IMAGES DE L'ANCIENNE EGYPT; 35; Music: Van Hoorebecque; Les Films Maurice Cloche
 I REMEMBER THE GLORY (THE ART OF BOTTICELLI); 35; Music: Jacques Belasco;
 20th Century Fox, 444 W 56, NY 19
 JOAN MIRO MAKES A COLOR PRINT; 16; Thomas Bouchard, 80 W 40, NY 18
 JOURNEY INTO HISTORY; 35; Music: Sir Arnold Bax; British Information Services,
 30 Rockefeller Plaza, NY 20
 LIGHT IN THE WINDOW; 35; Music: Jacques Belasco; 20th Century Fox
 MADELEINE; 35; Music: David Raksin; Columbia Pictures, 729 Seventh Ave. NY 19
 MAMBO; 16; Kinesis, 566 Commercial St. San Francisco
 MARK TOBEY: ARTIST; 16; Music: Mark Tobey; Brandon Films
 MASQUERAGE; 35; Music: Pierre Schaeffer; Nederlandse Filmonderneming VISIE
 MASQUES ET VISAGES DE JAMES ENSOR; 16; Music: André Souris; Scientifique
 Institut Belge de Cinématographie, 23 Rue Ravenstein, Brussels
 MIRROR OF HOLLAND; 35; Music: Max Vredenburg; Forum Films, Amsterdam
 MISERERE; 35; Music: Josquin des Prez; Pictura Films
 MISTR TREBONSKI (MASTER OF TREBON); Music: O. Macha
 MOTION PAINTING NO. 1; 16; Music: Brandenburg Concerto No. 4: J.S. Bach
 NEW WAY OF GRAVURE; 16; A. F. Films, 1600 B'way, NY 19
 THE OPEN WINDOW; 35; Music: Georges Auric; British Information Service
 A PAINTER'S WORLD: MILTON AVERY; 16 Walter Lewisohn, 49 W 19, NY 11
 PHILIP EVERGOOD; 16; Music: William Ames, played by Ray Lev; Howard Bird,
 Woodstock, NY
 QUETZALCOATL; 16; Music: John Paddock; Enc Brit Films
 SEVEN PAGODAS; 16; Gov't of India Services, 2107 Massachusetts Ave NW, Washington, DC
 SICILIA BAROCCA; Music: Ennio Porrino; Italian Films Export
 STEPHAN LOCHNER; 16; Music: Walter Girnatis; Kultur und Lehrfilm Institut, Bremen
 ST. LOUIS, ANGEL OF PEACE; 35; Foreign Agencies Inc, 67 Wall St, NY 5
 TOULOUSE-LAUTREC, PAINTER OF THE PARIS BOHEME; 16 & 35; Peter Riethof, 59 E 79, NY 21
 WE DRAW AND PAINT (WIR ZEICHNEN UND MALEN); 35

FILM MUSIC NEWS

Films and television continue to prove their worth as teaching mediums resulting in a rapid increase in source materials and training centers. In Texas, Station KUHT went on the air in May, operated by the University of Houston and the Houston Independent School District. At the University of Southern California in Los Angeles, Station KUSC -TV will also be operating shortly under an educational license, with plans for serving the community as well as the university. The station is financed by a \$500,000 grant from the Allan Hancock Foundation. Audio-Visual departments are steadily increasing in importance in school systems and the college curriculum. Mrs. Helen Dill, of the National Film Music Council, reports success of the Audio-Visual Center in the recent California-Western Music Educator's Conference held in Tucson. The University of Southern California offers about a dozen courses in the evaluation and use of audio-visual materials, and closely allied cinematic studies. Provision for the subject is being made in the University of Montana's new building. David Foltz of the University of Nebraska is chairman of a progressive department that has published a useful listing "Evaluation of Sound Films for Music Education". In Indiana alone there is an amazing amount of activity in the field. The Indianapolis City Schools have set up a program of Visual Education Production. Summer school sessions abound. Butler is holding a work-shop, Notre Dame has scheduled two courses, Purdue is having four workshops and a course for teachers. Indiana University is offering some eighteen courses in the graduate school, and will hold an Audio-Visual Conference in cooperation with the university's other departments in early July. The account of similar activities all over the country could be carried on indefinitely.

MUSEUM OF MODERN ART

The Film Library of the Museum of Modern Art in New York announces that five kinescopes of the Museum's television series "Through the Enchanted Gate", on creative art for children between 3 and 10, are available for rental. The five half-hour kinescopes show teachers and children absorbed in the activities arising from "Tell Your Ideas with Clay", "Make a Space Design", or "Paint a Picture of Sounds". These demonstrations have been selected for "teacher training, parent-child study groups, educational conferences, courses in visual aids for education, courses in television production, and for direct motivation for children's creative activity". An adaptation of this excellent program in the field of children and music is something greatly to be desired.

MUSIC FROM THE FILMS

The London Symphony Orchestra with Muir Mathieson conducting and Eileen Joyce as soloist presented a program "Music from the Films" in London's Royal Albert Hall. The selections played were pieces from the concert repertoire that had been adapted to film use, and excerpts from scores specifically composed for films. John Huntley wrote the notes for the program, which follows:

Overture: The Barber of Seville .. Rossini.	Film, THE BARBER OF SEVILLE
Helen's Minuet and Jig.. William Alwyn.	Film, THE HOUSE ON THE SQUARE
Pas de deux .. Offenbach	Film, TALES OF HOFFMAN
Symphonic Variations.. Cesar Franck.	Film, GIRL IN A MILLION
Suite .. Sir Arnold Bax .	Film, MALTA C.C.
Piano Conoerto in A .. Edward Grieg.	Film, THE SEVENTH VEIL
Prelude .. Vaughan Williams.	Film, 49th PARALLEL
Touch Her Soft Lips and Part.. Sir.W.Walton.	Film, HENRY V
Legend of Glass Mountain.. Nino Rota.	Film, THE GLASS MOUNTAIN.
Overture: Oberon.. Weber.	Film, PRELUDE TO FAME

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William Hamilton

(score excerpts by David Raksin, composer.)

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Quaintance Eator

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The following back issues of FILM MUSIC are available:

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FILM MUSIC

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THE BEGGAR'S OPERA

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THE NATIONAL FILM MUSIC COUNCIL OFFERS A COMPILATION OF SEVENTY REVIEWS BY MARIE HAMILTON OF 16MM FILMS WITH MUSICAL INTEREST THAT HAVE APPEARED IN FILM MUSIC. THE MIMEOGRAPHED COLLECTION COSTS TWENTY-FIVE CENTS. STAMPS ACCEPTED.

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THE BEGGAR'S OPERA

Harold Brown

It is noteworthy that while the musical film, Hollywood style, is one of our most effective movie forms, grand opera as such has been some thing less than effective when attempted on film. Perhaps the reason is simply that while the particular operas attempted have been excellent as music, they did not make very good movies. My own theory goes a bit further, holding that the arts mix successfully only when one is dominant, that traditional opera is invariably dominated by the music, but that while music can serve the film, the film does not lend itself happily to serving music. The musical comedy makes no pretense of fusing the elements of drama and music, and is the better for it, though I cannot consider it an integrated art form.

This seems to put Warner Bros.' version of THE BEGGARS OPERA in a class by itself, for it is distinctly not an opera, and is much more integrated than any musical comedy I have seen. Its realization is eminently successful (what happens at the box office remains to be seen), and this is due to the fact that it is treated primarily as a movie, with all of its elements subordinate to the scenario and camera. Yet so carefully is the scenario planned to give the music its rightful place that the score becomes an indispensable element in the whole, and there are times when one is scarcely aware that the characters deliver their lines in song, not speech. In at least one scene only song could support the action properly.

John Gay's rollicking, witty story of a charming rogue whose weakness for women was his undoing retains all of its freshness and much of its satire, providing excellent film fare, while Christopher Fry's supplementary lyrics and dialogue are delightfully in character. And Sir Arthur Bliss, fully understanding the problem at hand, has provided not another version of an old score, nor an attempt at a new opera, but an original score which is distinctly film music.

This fact makes it possible to by-pass all but the most die-hard purists, and even they scarcely have a case; using traditional tunes in a contemporary setting has been the custom for composers from the early days of polyphony right up to Stravinsky and Bartok. Such a task comes quite naturally to a composer like Bliss, for more than any other modern school, the British composers have derived their idiom from the folk music of their country. Thus Bliss' background music flows easily into folk song accompaniment without the slightest break in continuity, musical or dramatic. Where the action demands it, however, he does not hesitate to underline an old song with new techniques, such as the strident brass harmonies which accompany the trapped Macheath's song of impending doom. But for the most part, the modal or seventeenth century flavor is preserved in a harmonic background which is as timeless as the melodies it adorns. Only once did I feel that Bliss stepped out of bounds and that is in the final trio at the scaffold, where we are somewhat reminded of Rossini, complete with barbershop harmony and sentimental melodic lines.

There are devices used which are indigenous to the film technique itself, such as the final verse, in an entirely new scene and context, which Polly sings to the song which Lucy began. Or again the film music version of the leit motif (dating back to "WAY DOWN EAST"),



where a gay drinking song, associated early in the picture with riding in a carriage, appears again with new words and orchestral treatment in a wild ride as Lockett, Peachum, and Mrs. Trapes, apprised of the escaped Captain's whereabouts, track down their prey. In a brilliantly executed scene of unparalleled freneticism, the carriage lurches dizzily through the twisting, cobbled streets, the three pursuers rolling crazily and lustily bellowing their song of a now sinister hilarity. Here music and action are as one; mere speech, however excited, could never suffice.

In the freely composed background music, Bliss uses, as might be expected, snatches of the thematic material for development, and this is done in a subtle unobtrusive manner as befits good film music. And he is expert in the art of underscoring; there are the shuddering, lengthening chords as the escaping Macheath swings from the prison window, in ever widening arcs, climaxing with a crash of glass as he goes through a window, and ending in a sudden, tension-breaking silence. The longest freely composed sequence is the ride to the scaffold, the Captain seated on his own coffin in the cart as it rumbles slowly through the roistering crowds in a scene of fantastic, macabre gayety. Here a brooding motif is developed in the strings, while the winds support the bedlam with dancelike fragments of a folk character. Then the pause at the gallows, Macheath's farewell to his two loves ("at least now I shall be of one mind", followed by the Rossini trio. But before he hangs, the scene reverts back to the prison cell where the beggar is conducting the prisoners in the last measures of his opera. A wild music strikes up as Macheath and the prisoners escape, and once more we hear the opening light-hearted song of the Captain as he gallops away to freedom.

The singing is uniformly first class, with the exception of Olivier, who sings his own part and does very well indeed for an amateur. Why he essayed to do this leads to some speculation. I doubt that he would have tried Mozart; possibly he thought that folk songs do not require a highly polished singing style. Whatever the reason, he made an unwise choice. The English folk song is simply not like any other; it lends itself readily to an art setting, and in such a setting can be as sophisticated and

exquisite as any of Mozart's melodies. It has engendered in Britain a tradition and style of singing unlike anything found on the Continent - a style which to an instrumentalist like myself is pure joy, for it is concerned solely with the delineation of a perfect, musically expressive melodic line.

Absent are the portamento, the quavering vibrato, the heavy accent, and a hundred other common devices more related to speech mannerisms than to melody. It is a style deceptively simple, for it requires the highest degree of training in both vocal technique and musical sensibilities.

Unfortunately the credits do not state which singer sang which part. If I had to make a choice for laurels, it would be for the voice of Polly Peachum. It is not a voice of operatic grandeur (so much the better), but the effortless simplicity with which it molds phrases of exquisite refinement and feeling represents the British vocal tradition at its best.

It is a good evening's entertainment, and if it proves good box office, one wonders if it will have successors. We must remember, however, that if this film is unique, the contributing circumstances are equally so; an excellent libretto, a score which consisted essentially of skillfully selected anonymous tunes, and the fact that no great names were involved in the original made possible a free adaptation without raising the cry of sacrilege. And it is the freedom and brilliance of the adaptation, I am sure, which made it work.

THE BEGGAR'S OPERA.. Warner Brothers.. Laurence Olivier, Hugh Griffith. Director, Peter Brook. Music arranged and composed by Sir Arthur Bliss. Technicolor.

MARTIN LUTHER

Frank Lewin

In any treatment of MARTIN LUTHER and the Reformation music plays an important role. Part of Luther's reforms consisted of conducted church services in the vernacular, and he accomplished this aim not only by translating the Bible into German but also with the introduction into the service of hymns in German, many of which he wrote and composed.

The best known of Luther's chorales, "A Mighty Fortress is Our God," is employed by Mark Lothar throughout the film. It forms the basis of the main title and brings the film to a sonorous close sung by Luther's congregation in his church. There is an eloquent quotation of the chorale's opening notes, in distorted harmonization, to express Luther's doubt in a cell of the Augustinian monastery. On his journey to stand before Charles V at Worms we hear the chorale struggling to emerge from the rest of the music, a parallel to the growing clarification of Luther's faith as he sits pouring over his books. It is one of the most effective sections of the score.

A great deal of the music heard in the film is, of course, closely connected with the liturgy of the Catholic Church. When Luther arrives in Rome, the splendor of the Church is vividly underscored by the singing of the choirs. In the monastery at Erfurt, as Luther is ordained a priest the plain chant of the monks resounds in the chapel. A felici-



tous touch is the transition from this scene to the market place of the town. The music just heard as plain chant becomes a secular background to the bustle of the people.

Much of the score acts as accompaniment to the documentary-type narration employed in MARTIN LUTHER. This music sounds rather vague, possibly in order not to conflict with the voice. However, even where the music is free to make its point in the clear, the impression of indefiniteness persists. In the main title, little of the sturdiness of the chorale or of the film's portrayal of Luther is evident in the musical treatment. A fine chance for some strong dramatic music would seem to be indicated during Luther's burning of the Papal bull threatening to excommunicate him. The music, however, does little more than picture the flames and misses any commentary on the defiance symbolized in this act.

Similarly superficial and redundantly descriptive is the treatment of the plundering rabble, unleashed by Luther's colleague Carlstadt - the music here is almost gay. An equal lack of incisiveness characterizes the description of Luther's abduction on his return from Worms. Throughout the score, little of Luther's obstinate strength - as portrayed in this film -- finds its way into the music.

MARTIN LUTHER.. Louis de Rochemont Associates. Niall Mac Ginnis, John Ruddock, Director, Irving Pichel,. Music, Mark Lotar.

Mark Lotar is music director and composer of the Bavarian State Theatre in Munich. The orchestra used is the Munich Philharmonic, directed by the composer, and the choral music for the Rome sequence was sung by the Munich Philharmonia choir.

JULIUS CAESAR

Miklos Rozsa

In my previous articles about the music of QUO VADIS, IVANHOE and PLYMOUTH ADVENTURE I have expanded my theories about music written for historical films. Shakespeare's JULIUS CAESAR presented new problems. If it had been merely a historical film about Julius Caesar I would have undoubtedly tried a reconstruction or approximation of the Roman music of the First Century B.C. However, it is more than that. It is a Shakespearean tragedy, and, with its language, a true mirror of Elizabethan times, and it is principally this language which dictates its style. In Shakespeare's time, as they had few scruples about stylistic correctness, the music was undoubtedly their own - Elizabethan. Should I have composed it in Roman style, it would have been wrong for Shakespeare - should I have tried to treat it as stage music to an Elizabethan drama in Elizabethan style, it would have been anachronistic from the historical point of view. I decided, therefore, to regard it as a universal drama, about the eternal problems of men and the most timely problems about the fate of dictators. I wrote the same music I would have written for a modern stage presentation: interpretative incidental music, expressing with my own musical language, for a modern audience, what Shakespeare expressed with his own language for his own audience three hundred and fifty years ago. The example set by Mendelssohn with his music to MIDSUMMER NIGHT'S DREAM was obvious, as he wrote his own, highly romantic music which now everybody accepts as authentic, to this romantic play of Shakespeare.

To emphasize the Shakespearean stage drama I wrote an overture, based on the main themes of the music, to precede the play. It was strong and stark, to set the audience in the mood of the following events. It was later replaced by Tchaikowsky's "Capriccio Italien", which addly enough, some people found more appropriate to precede "Julius Caesar".

The four protagonists of the play are Caesar, Marc Antony, Brutus and Cassius. The first two represent the ruthless, ambition filled, arrogant, Roman imperialists; Brutus, the honest, straight-forward man who loves Caesar but loves his country better, and finally Cassius with a "lean and hungry look" who is filled with envy and jealousy of Caesar.

The three main musical themes are these:

- 1) The theme of Caesar, which also serves later as the theme of Marc Antony, as the two represent the same basic ideas in the play, for "Antony is but a limb of Caesar." It is a martial theme, stern and "Constant as the Northern Star", which appears the first time as Caesar's march as he and his entourage come for the "Course" and is interrupted by the soothsayer's voice, "shriller" than all the music.



Marchiale

Handwritten musical score for 'Marchiale'. The score is written on two systems of five-line staves. The top system consists of a grand staff (treble and bass clefs) with a melody in the treble clef and accompaniment in the bass clef. The bottom system continues the accompaniment. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and the word 'etc.' written to the right.

2) The theme of "gentle and most noble Brutus" is brooding, musing and sighing" portraying musically the man who is willing to sacrifice his friend (or was he his father?) who knows "no personal cause to spurn at him, but for the general". The theme appears first under the titles as a canon with motives of the Caesar theme interrupting it.

Handwritten musical score for 'Andante'. The score is written on two systems of five-line staves. The top system consists of a grand staff (treble and bass clefs) with a melody in the treble clef and accompaniment in the bass clef. The bottom system continues the accompaniment. The music is in 2/4 time and features a slow, brooding melody with many accidentals (flats and naturals). The piece concludes with a double bar line and a fermata over the final note.

3) We first hear Cassius' theme under his monologue after Brutus' departure, when he first tells about his intriguing. The music portrays the determined character of this envious intriguer who "reads much; is a great observer, looks quite through the deeds of men; loves no plays and hears no music."

Molto moderato

etc

This music leads to the street scene of thunder and lightning and disappears with the opening words of Cicero.

Calpurnia's dream (this is only mentioned by Shakespeare but in the film we can also see it) about the murder of Caesar, is accompanied by a dissonant muted brass figure in which high violin harmonies eject the Caesar motif. The nervous music follows the scene until Caesar addresses his own statue: "Nor heaven nor earth have been at peace."

Allegro

V. I. - Vln.
V. II. - Vln.
V. - Vla.
Fl. - Fl.

etc

Before I set out to compose the music and before I saw the picture, I thought that no dialogue scene should have any music, as on the stage one uses music only for pre and postludiums, transitions and entr'acts. The filmed stageplay, however, dictates new aesthetics and dramatic rules. Scenes with strongly dramatic content could be emphasized and brought nearer to our consciousness by the use of appropriate music.

As Artemidorus waits for Caesar before the Capitol, reads his letter of warning, Caesar and the senators arrive, and until he enters the Senate-house, there is a tremendous tension - as we know that he enters the trap laid for him by the conspirators.

The music which accompanies this scene is low; dissonant seventh chords are slowly creeping forward on a basso ostinato of tympani and bass pizzicati.

Andante

The whole assassination scene in the Senate and the oration of Brutus and Antony at the Forum are without music. These are not only the strongest scenes of the whole tragedy, but undoubtedly the most famous and greatest writing of the entire dramatic literature. Here every line is precise in meaning and does not need any help from any other medium. Music sets in only as a final punctuation, as the citizens of Rome rise in mutiny.

At Caesar's funeral we hear the lament of women. It is a dirge in the manner of a Greek Nenia.

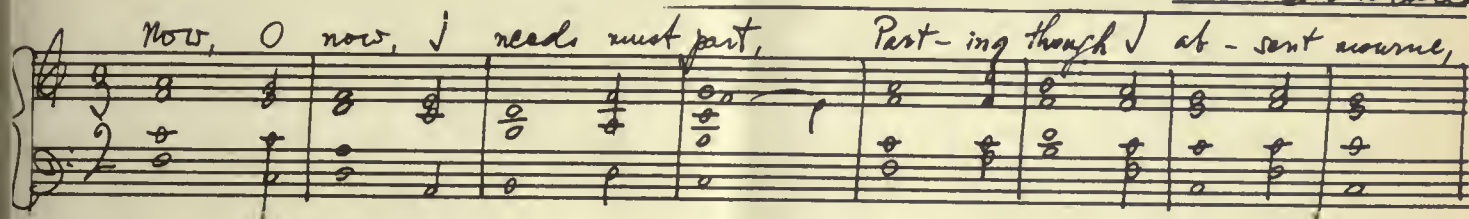
Adagio dolente

Female Voices

After the so-called pricking scene, when Octavius leaves, Antony remains alone, sitting on Caesar's chair and imagining himself as his successor. The brassy music brings back the ominous Caesar-theme.

In Brutus' camp, the meeting of Brutus and Cassius, their quarrel over their grievances are scenes of matter-of-fact realism and did not need any music. After Cassius and his captains leave, Brutus asks his little servant Lucius to sing a song. Shakespeare only indicates "music and a song", and I thought that an Elizabethan song, because of its language, would be the most appropriate. I chose John Dowland's "Now, O now, I needs must part", which was published in 1597 and might have been known to Shakespeare.

John Dowland



The famous scene in the tent when the ghost of Caesar appears before Brutus to tell him that he will see him again at Philippi, is accompanied by a cold, glassy and shimmering sound and we hear the distorted Caesar motif again. It breaks off as the ghostly image of Caesar disappears.

The next music we hear is during the battle of Philippi. It starts with the frantic bugles of Brutus' array as it is attacked by Antony's legions. It is rather an impression of the battle instead of a detailed and long debacle and on the victorious close-up of Antony, we hear the victorious Caesar-Antony theme.

The last music starts after Cassius dies and continues from here to the end of the picture. The themes of Cassius and Brutus appear again in a subdued, low and depressed manner. Brutus appeals to his friends for death and they refuse him. He asks his servant Strato to hold his sword whilst he runs on it. He dies with the words on his lips: "Ceasar, now be still; I kill'd not thee with half so good a will."

Largamente



Throughout these scenes I wanted to give the impression that the victorious armies of Antony and Octavius are continuously advancing and coming nearer and nearer. This scene, however, is the culmination of the tragedy, when its noblest character, Brutus, like a Greek hero in a Greek drama, faces his inescapable fate. I wrote, therefore, two entirely different scores, contrapuntally worked out, but in content completely independent. The one, which represents Antony's nearing army, is a march based on Caesar's theme and is scored for brass, woodwind and percussion instruments. The other, which plays the scene in the foreground and underlines the tragedy of Brutus, is scored for strings only. Thus there is a complete contrast of color between the two, apart from their emotional, rhythmic and thematic differences. The new stereophonic technique, with three loudspeakers behind the screen, came to my help. As the direction of the approaching army is from the right corner of the screen, we put the march track on this loudspeaker and the string track on the two others, screen center and left corner. Thus there is complete separation of the two scores, which were recorded separately, and geographically the listener immediately feels that the army is marching from the right corner of the screen.

As Brutus dies the march becomes louder and louder and as Strato runs out from the scene it completely overpowers Brutus's string music and dominates the whole screen.

The image shows a handwritten musical score titled "Gyasi March". It consists of three staves. The top staff is for a brass instrument, with notes and rests, and includes the instruction "Vcra" above it. The middle staff is for a string instrument, with notes and rests, and includes the instruction "pp" below it. The bottom staff is for a percussion instrument, with notes and rests, and includes the instruction "H. Sord. M." below it. There are various musical notations, including accidentals, dynamics, and performance markings throughout the score.

This juxtaposition of two different moods is not entirely my innovation, as Bizet already most effectively used it in the third act of "Carmen", when Escamillo enters the arena and Carmen remains alone with Don Jose. In the background we hear the gay, bullfighter music which is interrupted by the orchestra with somber comments about the impending drama in the foreground.

Octavius and Antony arrive in the camp where Brutus's body lies in a tent and we hear from outside the mournful rhythm of the drums. As Antony finishes his final eulogy on Brutus; "his life was gentle, and the elements, so mixed in him that Nature might stand up, and say to all the world "This was a man", the sound of the drums grows with the growing flame of the taper, and breaks off as the taper goes out. There is a moment of silence and then the tragic theme of Brutus concludes the picture.

An MGM LP record album of the somewhat condensed soundtrack is available for the public. With its beauty of language, rhythm of its words and weight of its thoughts, it can be listened to without seeing the action just as much as one listens to a recording of an orchestra without seeing the performers.

JULIUS CAESAR .. Metro-Goldwyn- Mayer .. Louis Calhern, Marlon Brando.
Director, Joseph L. Mankiewicz. Music, Miklos Rozsa.

Capitol records is releasing a triptych of Dr. Rozsa's film scores (12 inch LP) - a symphonic suite based on themes of "QUO VADIS, the SPELLBOUND Concerto, and THE RED HOUSE suite. SPELLBOUND and THE RED HOUSE are also available in a separate album. (10 inch LP) as is "QUO VADIS.



FILM MUSIC ON RECORDS

Alen Morrison

Since the last listing of recordings of music from motion pictures appeared in FILM MUSIC there has developed a public interest in the field that is without equal in its history. This has resulted in the making available and preserving on phonograph records music from film productions which otherwise would have survived only in faint memories and all but passed from existence. Admittedly, as in the past, many of these recordings are but popularized and often even vocalized adaptations of themes from scores, but like their more authentic counterparts, the orchestral and soundtrack suites, they are still essentially 'film music' and merit classification as such.

The following list contains in order by composer all recordings currently (or soon to be) available of music from motion pictures. The restriction made is, of course, to music that was written especially for the picture, and therefore excluded are all recordings from musicals and of works simply used in films.

Only records available on the 33 and 45 r.p.m. speeds are included because the majority of those made pre-1948 on 78 r.p.m. only are now out of circulation and insufficient information on them warranted their omission. In parentheses after the title there is mentioned either the only recording available or the versions believed to be the most faithful to the original score.

Addinsell, Richard

"Suicide Squadron": Warsaw Concerto (Stokowski--vic; Fiedler, Boston Pops Orch.--vic; Mantovani--lon)

Amfitheatrof, Daniele

"Salome": Dance of the Seven Veils (Morris Stoloff, Studio Orch.--dec)

Auric, Georges

"Moulin Rouge": The Song from Moulin Rouge (Percy Faith--col; Al Goodman--vic)

Bassman, George

"The Joe Louis Story": soundtrack suite (Bassman, Studio Orch.--mgm)
theme (Bassman, Studio Orch.--mgm)

Bath, Hubert

"A Lady Surrenders": Cornish Rhapsody (Mantovani--lon; Victor Young--dec)

Bax, Arnold

"Oliver Twist": suite (Muir Mathieson, Philharmonia Orch.--col)

Berners, Lord

"Nicholas Nickleby": suite (Ernest Irving, Philharmonia Orch.--ent)

Chaplain, Charles

"Limelight": Terry's Theme (Frank Chacksfield--lon; Victor Young--dec)
Incidental Music (Frank Chacksfield--lon)

Copland, Aaron

"Our Town": suite (Thomas Scherman, Little Orchestra Society--dec)

"The Red Pony": Children's Suite (Thomas Scherman, Little Orch. Soc.--dec)

Duning, George

"From Here to Eternity": love theme (Ray Bloch--cor)

"Salome": suite (Morris Stoloff, Studio Orch.--dec)

Easdale, Brian

"The Red Shoes": Ballet Music (Muir Mathieson, Philharmonia Orch.--col)

Friedhofer, Hugo

"The Best Years of Our Lives": Wilma theme (Victor Young--dec)

Gilbert, Herschel Burke

"The Moon is Blue": The Moon is Blue (Henri Rene--vic)

Gray, Allan

"A Matter of Life and Death"/"Stairway to Heaven": Prelude (Charles Williams, Queen's Hall Light Orch.--ent)

"This Man is Mine": theme (Charles Williams, Queen's Hall Light Orch.--ent)

Gomez, Vincente
 "Blood and Sand": suite (Gomez Quintet—dec)
 "The Fighter": suite (Gomez Quintet—dec)

Herrmann, Bernard
 "The Snows of Kilimanjaro": themes (Al Goodman—vic)

Kaper, Bronislau
 "Invitation": Invitation (Johnny Green—mgm; Victor Young—dec)
 "Lili": ballet music (Adolph Deutsch, MGM Studio Orch.—mgm)

Karas, Anton
 "The Third Man": The Third Man Theme/Harry Lime Theme (Anton Karas—lon)

Korngold, Erich Wolfgang
 "The Private Lives of Elizabeth and Essex": theme (Victor Young—dec)

Lieber, David
 "All I Desire": All I Desire (David Rose—mgm)

Lopez, Francis
 "Violettes Imperiales": Elaine (Hugo Winterhalter—vic)

Newman, Alfred
 "All About Eve": theme (Newman, Hollywood Sym. Orch.—mer)
 "Captain from Castile": suite (Newman, 20th Century-Fox Studio Orch.—mer)
 "David and Bathsheba": themes (Al Goodman—vic)
 "How Green Was My Valley": love theme (Newman—mer)
 "A Letter to Three Wives": theme (Newman, Hollywood Sym. Orch.—mer)
 "Pinky": theme (Newman, Hollywood Sym. Orch.—mer)
 "The President's Lady": theme (Jackie Gleason—cap)
 "The Razor's Edge": theme (Newman, Hollywood Sym. Orch.—mer)
 "The Robe": suite (Newman, 20th Century-Fox Studio Orch. and Chorus—dec)
 "The Song of Bernadette": suite (Newman—dec)
 "Street Scene": theme/Sentimental Rhapsody (Newman, Orch.—mer)
 "Wuthering Heights": Cathy (Newman, Hol'd Sym. Orch.—mer; Victor Young—dec)

Newman, Emil
 "Island in the Sky": suite (Newman, Studio Orch. and Chorus—dec)

North, Alex
 "A Streetcar Named Desire": suite (Ray Heindorf—cap)

Prokofiev, Serge
 "Alexander Nevsky": cantata (Ormandy, Philadelphia Orch., Westm'r Choir—col)
 "Lieutenant Kije": suite (Kurtz, Royal Philharmonic Orch.—col)

Raksin, David
 "The Bad and the Beautiful": Love is for the Very Young (Percy Faith—col)
 "Laura": Laura (David Rose—mgm; Hollywood Theme Orch.—rainbow)

Rodgers, Richard
 "Victory at Sea": suite (Russell Bennett, NBC Sym. Orch.—vic)

Roemheld, Heinz
 "Ruby Gentry": Ruby (Richard Hayman—mer; Percy Faith—col)

Rozsa, Miklos
 "Ivanhoe": suite (Rozsa, MGM Studio Orch.—mgm)
 themes (Al Goodman—vic)
 "Julius Caesar": suite (Rozsa, MGM Studio Orch.—mgm)
 "The Lost Weekend": themes (Al Goodman—vic)
 "Lydia": theme (Ray Bloch—cor)
 "Plymouth Adventure": suite (Rozsa, MGM Studio Orch.—mgm)
 "Quo Vadis": suite (Rozsa, MGM Studio Orch. and Chorus—mgm)
 "Spellbound": soundtrack suite (Rozsa, Studio Orch.—rem)
 themes (Al Goodman—vic; Victor Young—dec; Ray Bloch—cor)

Shostakovitch, Dmitri
 "The Golden Mountains": Waltz (Kurtz, Columbia Sym. Orch.—col)

Spoliansky, Mischa
 "Idol of Paris": suite (Sidney Torch, Queen's Hall Light Orch.—ent)

Spoliansky (cont.)

"That Dangerous Age": Song of Capri (Sidney Torch, Queen's Hall L. Orch.--ent)

"Wanted for Murder": A Voice in the Night (Charles Williams, Q. H. L. O.--ent)

Steiner, Max

"Gone with the Wind": themes (Al Goodman--vic; Victor Young--dec)

"The Informer": suite (Steiner--cap)

"Now Voyager": It Can't Be Wrong (Hollywood Theme Orch.--rainbow)
suite (Steiner--cap)

"Since You Went Away": suite (Steiner--cap)

Stevens, Leith

"Destination Moon": suite (Stevens--col)

Thomson, Virgil

"Louisiana Story": Acadian Songs and Dances (Thomas Scherman, Little Orch.
Soc.--dec)

suite (Thomson, Philadelphia Orch.--col)

"The Plow That Broke the Plains": suite (Thomas Scherman, L. O. Soc.--dec)

Tiomkin, Dimitri

"Blowing Wild": Ballad of Black Gold (Frankie Laine--col)(sung as background)

"Duel in the Sun": themes (Al Goodman--vic; Ray Bloch--cor)

"The Fourposter": If You're in Love (Al Goodman--vic)

"The Happy Time": theme (Al Goodman--vic)

"High Noon": Do Not Forsake Me (Tex Ritter--cap)(sung as background)

"Return to Paradise": suite (Tiomkin, Studio Orch.--dec)

theme (Percy Faith--col; David Rose--mgm)

Vaughan Williams, Ralph

"The Loves of Joanna Godden": suite (Ernest Irving, Philharmonia Orch.--ent)

Walton, William

"Hamlet": suite (Muir Mathieson, Philharmonia Orch.--vic)

Waxman, Franz

"A Place in the Sun": theme (Victor Young--dec; Al Goodman--vic)

Williams, Charles

"While I Live": Dream of Olwen (Mantovani--lon; Victor Young--dec)

Young, Victor

"The Accused": Latin Rhythms (Young--dec)

"For Whom the Bell Tolls": suite (Young--dec)

"Forever Female": Change of Heart (Young--dec)

"Golden Earrings": suite, theme (Young--dec)

"Love Letters": theme (Young--dec)

"My Foolish Heart": theme (Young--dec)

"The Quiet Man": suite (Young--dec)

"Samson and Delilah": suite (Young, Paramount Sym. Orch.--dec)

"Shane": Call of the Faraway Hills (Young--dec; Al Goodman--vic)

Eyes of Blue (Richard Hayman--mer)

"Something to Live For": Alone at Last (Young--dec)

"The Star": Moonlight Serenade (Young--dec)

"Thunderbirds": Wintertime of Love (Young--dec)

"The Uninvited": Stella by Starlight (Young--dec; Ray Bloch--cor)

Record label abbreviations:

cap--Capitol
col--Columbia
cor--Coral
dec--Decca
ent--Entre

lon--London
mer--Mercury
mgm--MGM
rem--Rem
vic--Victor

SEATTLE PUBLIC LIBRARY —
(Films and Record Collections)

Ellen L. Walsh

With hiking boots and rucksack slung over her shoulder, our film librarian was waiting for a bus one Sunday morning when a very lively seven-year-old and his mother arrived at the bus stop. So enthusiastic over his experience that they had to tell someone, they immediately informed the librarian (whom they did not recognize) that the boy had just attended junior church services. "We had a swell film", he said, his face shining, "-- it was called INSTRUMENTS OF THE ORCHESTRA. Of course the film had been borrowed from our Seattle Public Library collection.

This is the kind of experience which makes librarians wish they could more often go about in disguise gathering audience reactions from more spontaneous comments than those on the statistics slips. We would not have considered INSTRUMENTS OF THE ORCHESTRA an obvious choice in recommending films that would provide an exciting experience for a seven-year old boy, yet in the hands of a skilful user of films it had been just that.

Since then we have been encouraged to try some of our musical films with other unlikely audiences.

There is no problem in finding audiences for films which present famous musicians such as the YEHUDI MENUHIM CONCERT and JOSE ITURBI. These are borrowed for the pleasure of seeing a well-known personality in action as well as for the music. We expect the film MARIAN ANDERSON to be especially popular because it adds to the appeal of a famous name and voice the emotional impact of deeply moving scenes of singer and audience as they respond to the music. Films of radio broadcast music have an obvious appeal. The problem -- and the pleasure -- is in finding wider audiences for the film that is a little off the beaten track.

For instance, the delightful Norman McLaren experimentals. FIDDLE-DE-DEE is so short that when a borrower has selected almost his full allowance of films we can suggest he take it along and see what he thinks of it. We did that for a group of old-age pensioners this spring and were delighted when one of them returned the film next day because he chuckled and remarked, "Isn't that a bunch of darned foolishness? -- but we liked it!"

In some musical films the producer seems to have been at a loss to know what the camera should look at to fill in the time. This leaves the audience wondering why it is looking at a film instead of listening to a record. Since the Seattle Public Library has a large record collection and we feel that under average projection conditions the sound quality of music in a 16mm film is inferior to that of a good record, we do not like to buy this type of production. But there is something about the film in which visual and musical elements are truly wedded and not merely put together that appeals even to many of the musically unsophisticated. For instance, THE STORY OF TIME (we have the version without narration, only the symphony score.)

It is a film which people borrow over and over again to show to their children and their friends and relatives and business associates.

Not yet tried out on our borrowers are two newly-purchased items that are off the beaten track -- PACIFIC 231, music score by Arthur Honegger and IMAGES FROM BEBUSSY. The first we expect to interest musicians for its symphonic score, artists and camera fans for its visual patterns, railroad fans for its subject and children for its Dance groups will like it for its movement. Church groups should find it useful because to the music it adds visual patterns of light and shade, of water and weed and tree, that will fit into their theme of the wonders of God in nature.

Sometimes the subject interest of a film overshadows the musical aspects and we need to bring it to the attention of people we know are interested in music. Two new acquisitions of this type will go on our shelves this fall.

QUETZALCOATL, unique visualization of a Mexican legend, owes much to its original musical score. So does IMAGES MEDIEVALES, in which the medieval spirit touches the audience through the music as well as through the beautiful presentation of illuminations from old manuscripts,



IMAGES MEDIEVALES

The library's record collection began in 1939. With seven years start on the film collection, it has reached a total of 4500 items as compared with 500 for films.

Who borrows records? Obviously, the musically literate welcome our symphonies, concertos and operas. Film Music from such productions as the Olivier Shakespeare and records of Broadway musicals attract the attention of our local play producers and film makers as well as of the general listener. In a theater-conscious community like Seattle it is natural that borrowers of our play recordings should include many an "ordinary citizen" who enjoys an armchair evening of drama, be it literary classic or modern Broadway, even though he is not a member of one of the organized theater groups. A delight to amateur actors is our small collection of sound effects records, among which fanfares and storm and thunder effects have been most popular.

For the audience of the future we are beginning to build a non-circulating record collection of today's definitive recordings of fine music and of on-the-spot records of world events. These may be played in the library's listening room but are protected from the wear and tear of general use. We have no non-circulating films, the problems of preservation and use being so much greater than with records.

If there has been more about audiences than about music in this article, that is only natural. To the public librarian, the library's collection does not exist for its own sake. It exists for the people who read and listen and look. So it would be hard to write about our records and films without writing also about our public - the people who in such large numbers and with such enthusiasm have come to believe that their library would not be complete if it did not add picture and music to its content of the printed word.

CANADIAN FILM NEWS

Gerald Pratley

The most absorbing and unexpected theatrical event to take place this summer was the Shakespearian Festival at Stratford, Ontario, in which Alec Guinness and Irene Worth came from England to appear in RICHARD III and ALL'S WELL THAT ENDS WELL. The music for these two plays was specially composed by Louis Applebaum. Displaying the composer's gift for a strong dramatic effect achieved through clever orchestration for a small group of musicians, both scores will be used in the National Film Board's film recording of the Festival, now being directed by Morton Parker.

A visitor to the Festival was Ann Ronell, who stopped in Toronto long enough to attend a screening of MGM's MAIN ST TO BROADWAY and give press and radio film commentators an idea of what composing for the movies is like.

The National Film Board in Ottawa is working without Maurice Blackburn, who has gone to France for a year to undertake a musical research on a \$4000 scholarship awarded by the Royal Society of Canada. Eldon Rathburn and Robert Fleming are busy however, the latter having composed a ballet for the Royal Winnipeg Ballet Company. Called SHADOW ON THE PRAIRIE it has been filmed by the NFB (director Roger Blais) but the result is a rather flat, drab and uninspired creation, with a score which appears more chaotic than melodious. Fleming's music for A MUSICIAN IN THE FAMILY however, is very attractive. This cleverly made picture, directed by Gudrun Parker, concerns the son of a prairie farmer who learns to play the trombone. His father disapproves until he accompanies the boy to the local music festival, where he comes to realize what music means to his son.

Over at the nearby Crawley Studios in Ottawa, composer William McCauley has turned producer, director, cameraman and writer and is making a short called TWO LITTLE RACOONS. Kay Shannon has been added to the music department at Crawley's to help McCauley cope with the increased number of films which the studio is now making.

Among the CBC's recent film programs (prepared with the co-operation of the BBC) have been reports by Lilian Duff on the Cannes and Venice Film Festivals, illustrated by soundtrack excerpts from leading films, and a report by Roger Manvell on Edinburgh. On this program Manvell introduced Basil Wright, Forsyth and James Beveridge. Wright spoke about UNESCO film, WORLD WITHOUT END made with Paul Rotha and scored by Elizabeth Lutyens. In a six-week series THE FILM MAKERS' POINT OF VIEW, Manvell discussed film making with Charles Frend, Jack Hawkins, Carol Reed, T.E.B. Clarke and Thorold Dickinson. Other programs included a discussion on THE SURVIVAL OF THE CINEMA with Manvell, Edgar Anstey, head of the British Transport film unit. John Elliot of the BBC's film unit and Kenneth MacGowan, head of the faculty of film and drama at the University of California at Los Angeles. This was based on the conference of "Television and Film at Edinburgh". Also heard were broadcasts dealing with the production of THE TITFIELD THUNDERBOLT, THE SOUND BARRIER and THE CRUEL SEA, in which the directors and stars participated and sound track illustrations were used.

Norman McLaren, the NFB's director of animation, is back in Ottawa after spending nine months in India with Adward Ardizzone, London painter and author,

teaching film animation techniques to Indian artists, educators, draughtsman and photographers, under the auspices of UNESCO. One of many innovations McLaren introduced was the production of film strips by engraving directly onto raw film, with a gramophone needle, instead of using cameras to photograph artists' drawings. This low-cost system of making educational materials resulted in the training of 40 students, who produced 22 film strips, 12 strips by camera, 10 short animated cartoon sequences, 15 silk screen posters, 52 wall stencils, and 14 pamphlets. Subjects dealt with were literacy, health, village life, composing, industry, folk arts, and the production of visual arts.

Eldon Rathburn has brought his jolly sense of humor to the amusing film depiction of transport in Canada through the years called *THE ROMANCE OF TRANSPORTATION*, an animated production directed by Tom Daley. A simpler, but equally charming picture is the short-5-minute music professor, one of the *FACES OF CANADA* series. In this a music professor ruminates on the worthyness of his calling as he tries to bring a sense of feeling and rhythm to pupils whose ambitious mothers are more interested in having them play the piano than are the children. Then comes the moment when a child with the instinctive feeling for music sits down and plays, as he knows that his life has a purpose after all. Morris Surdin has scored two NFB productions. *THE SETTLER* and *POWERTOWN STORY*, and his fresh and forceful style are a definite asset to both pictures.



THE ROMANCE OF TRANSPORTATION

MOVIES AND MUSIC

C. Sharpless Hickman

Let's go on the sound-recording stage of one of the big studios and see just what happens in putting music to an average action-drama picture. On the Paramount lot--one of the two majors still actually located in the heart of Hollywood --this stage is as big as a normal two story house. It has foot-thick walls and double-door entrances to prevent the infiltration of outside sound. At one end there is an elevated motion picture screen, in front of which are "risers" on which the members of the orchestra are seated, with the conductor in front of them, facing the screen. At the other end of the room are two booths -- one for the film projectionist and the other for the sound-mixing crew. A series of curved "flats" at the edge of the screen further focuses the orchestra's sound, and of course there are microphones all over the place. The conductor's podium is really a desk, equipped with clock headphones, telephone, etc., in addition to the usual light and score.

At one side of the room, at a clock and phone-equipped desk sits the orchestra contractor -- the man who keeps track of playing times and assignments of the studio's orchestra personnel. He is liaison man between the studio and Local 47 of the American Federation of Musicians.

We are listening to and watching the recording of a barroom brawl in SANGAREE, a Pine-Thomas "B" production filmed in "Natural Vision" three-dimensional film in Technicolor. This is a low-budget film. The music budget itself is under \$30,000, or almost the minimum for a Paramount release. (It will be Paramount's first 3-D release by the way).

On the podium is a man whose transcriptions of Bach, Ravel, and other composers are in the repertoire of every symphony -- Lucien Cailliet. Cailliet is ideal for this picture's budget because he is a one-package man, so to speak. He has written the music, orchestrated it and now is conducting it. Many Hollywood composers neither orchestrate nor conduct their music, merely indicating suggested instrumentation on their piano manuscript, and leaving the conducting to studio music directors.

Cailliet has done a brilliant job of orchestrating his rough-and-tumble sequence so that the 29-man orchestra sounds like a 90-piece symphony on the sound-track when we hear the replay a few moments after he has led the sequence. We note, by the way, that though the music literally depicts the first few blows of the fight, it becomes non-literal as the sequence progresses. When it is replayed it sounds more treble in tone, but also less sonorous and less instrumentally well-defined.

Though some of this change is due to the unavoidable distortion of even the best of high-fidelity transcription and amplification, more is due to the magic of sound-mixer Phil Wisdom, who sits before a Buck Rogers-ish panel of flickering lights and knobs and controls, playing up or down the various choirs and first-chair instrumentalists in the orchestra as Paramount's urbane and knowing Irvin Talbot cues him from Cailliet's score. Men like Talbot and Wisdom can do as much for the music of a picture as can the composer, orchestrator and conductor; in fact they can do more, for they can control and even distort what comes over the microphone lines. Though you would never guess it to look at him. Talbot has been in the business since before the days of sound (as a set ensemble conductor) and is a close friend of many illustrious musicians.

There are remarkably few retakes by Cailliet because of poor synchronization with the screen action, especially when one considers that he is not using

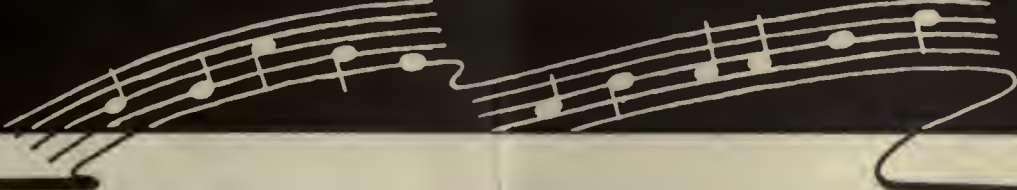
a click-track. This is a device developed at Paramount which keys the musical timing to the score by means of a sound-track with a series of clicks which can be heard by the conductor over earphones while he is directing. Through this track and indications on the score he will know that at a certain numbered click within a musical sequence he is to bring in the orchestra crescendo for a specific action on the screen. This permits him to avoid the natural lag between seeing the screen action and transmitting the cue to the orchestra and hence cuts down the number of replays due to poor synchronization. Each click-track's timing will, of course vary in accordance with score.

After we have listened on the sound stage, listened in the control booth, and seen a three-dimensional projection of another part of the picture, we have a brief talk with Louis Louis Lipstone, Paramount's general musical director. He tells us that the studio's music policy is a middle-of-the-road one, in that music is by and large considered merely an adjunct to film action in most pictures, and that few of its productions boast high-priced composers who write lengthy or "heavy" scores. Save for occasional musicals, Paramount's music is toward the "light" side.

The studio's music budget for a film will run anywhere from \$25,000 to \$200,000, depending on the scope of the picture and whether it is a musical. In some cases the amount may go higher, though it is not always charged to the music budget.

The budget is broken down into two major divisions, preparation and production. Under preparation will go fees to composer and /or song writer, musical director and /or advisor, composer, orchestrator, conductor and vocal and /or chorus director, as well as library, music-copying, and miscellaneous charges. Production will include orchestra (Paramount keeps 45 on year-round salary), recording and sound-stage charges, and special singers and instrumentalists - other than those featured in the film as performing actors. Many of these items are paid for by the studio on an annual or retaining basis, and their total cost is broken down and percentages are allocated to each production on a varying basis. This is true of fees for sound-stage space, recorders, sound control men, staff music directors, and many other items.

Courtesy of MUSIC JOURNAL.



FILM MUSIC

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JAN 9 1954



THE ROBE

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Sidney Gilliat, film producer, author, director
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Otis L. Guernsey, Jr., film critic, New York Herald Tribune
Gladys E. Chamberlain, music librarian, New York Public Library
Sigmund Spaeth, author, lecturer

Many of our readers have found that a subscription to **FILM MUSIC** and a collection of its back issues make welcome holiday gifts. For this purpose we are offering subscriptions at the special price of \$2.00 a year, and 30 copies of our back issues for \$5.00 plus postage. Because of the many inquiries that we have had regarding **THE ROBE** we are devoting most of this issue to its score. We will send 10 copies for \$2.50 plus postage to students and teachers. Prices for larger quantities may be had on application to this office.

THE ROBE

Harold Brown

Providing the first film in CinemaScope with a score impressive enough to realize the full breadth of this new medium and carry it to success, a task of no small responsibility, presented Mr. Newman with several knotty problems: to use material which should not be incongruous with the historical background of ancient Rome and Palestine; to fulfill the religious motivations; to give the texture a modern feeling in keeping with the modern medium of the film; to fulfill the dramatic scope of the production, and finally, to integrate all these elements into a unified idiom. Mr. Newman's solution of these problems is a score well worth detailed analysis.

There is no genuinely authentic music which comes to us from the Romans or Hebrews; of Roman music we know nothing, but there is a tradition of Hebrew music which has been preserved in the orthodox synagogue, though how close this is to the Hebrew music of antiquity is a matter for conjecture. No matter, though - the effect of background music is largely one of association, the important thing being to evoke the proper mood and spirit, whatever the means. Newman achieves this through the use of material suggestive of Hebrew chant as we know it, and by basing all of his melodic material on the scales of the Near East. Six short motifs are all he needs for the entire score, and in addition there is an eight measure phrase used recurringly in chaconne style. By evolving the entire score from these simple though striking sources, ancient and modern elements are fused into an idiom of remarkable inity.

The title music wasted no time on fanfares, but plunges at once into the chaconne theme - a series of juxtaposed major and minor triads derived from the tones of the chromatic scale, and radiating from a central C minor triad as tonal center. Declamatory in nature, it not only sets the stage for the dramatic and tragic events to follow, but establishes the harmonic character of the entire work, and prepares the mind for the modal melody and harmony to follow - three of the motifs are naturally born of it.

" THE ROBE "

PROD. A 695 — " THE ROBE "

REEL 1 - 1577 FT.

CONDUCTOR

COMP. - ALFRED NEWMAN
ORCH. - EDWARD POWELL

POCO MAESTOSO

VOICES
A.H. (SEMPRE) E.V.B. MAIN TITLE AND CREDITS

TWENTIETH CENTURY MUSIC CORP.

W.W. BVA
BRASS

1 2 3 TIME

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes circled numbers 4, 5, and 6. Percussion parts for "SCHIMES" and "TAM-TAM" are indicated.

Musical score for the second system, featuring Glockenspiel, Harp/Celesta, and Piano accompaniment. The piano part includes circled numbers 7 and 8.

PIATTI

The origin of the melodic motifs suggests an interesting question, which, to be sure, Newman himself can readily answer. For the song which Miriam sings to the text of the Resurrection (taken from St. Luke) is created almost entirely from four of these motifs, and the melody evolves so naturally out of patterns so clearly Hebraic that one wonders if Newman did not write the song first and then extract the motifs for use in the rest of the music. I am rather inclined to think so, and since to me this is the high point of the score, we reproduce it here in full, not only for its musical value, but as the best way to introduce the reader to the motivic material, which I have lettered and bracketed.

" THE RESURRECTION "

TEXT ADAPTED ~ PHILIP DUNNE

MUSIC ~ ALFRED NEWMAN

E.V.V.
MIRIAM SINGS TO THE
CHRISTIANS IN CANA

TWENTIETH CENTURY MUSIC CORP.

VOICE
A motif

B

C

Musical notation for the first system. The voice part (treble clef) has lyrics: "NOW UP-ON THE FIRST DAY OF THE WEEK VER-Y". The harp part (grand staff) includes circled letters A, 1, and 2. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for the second system. The voice part (treble clef) has lyrics: "EAR-LY IN THE MORN-ING WE CAME UN-TO THE SEP-UL-CHRE AND". The harp part (grand staff) includes circled numbers 3, 4, 5, and 6. The key signature is one sharp (F#) and the time signature is 4/4.

Musical notation for the third system. The voice part (treble clef) has lyrics: "FOUND THE STONE ROLLED A-WAY, ROLLED A-WAY, THE GREAT STONE WAS". The harp part (grand staff) includes circled numbers 7, 8, and 9. The key signature is one sharp (F#) and the time signature is 3/4.

A.695
{ REEL 8 PART 3
{ REEL 9 PART A

2

D motif

ROLLED A-WAY — AND WE EN-TERED IN — TO THE SEP-UL — CHRE, AND

10 11 12

REEL 5 - 1546 FT.
 (:48) HUSHED BUT SLIGHTLY FASTER //

FOUND NOT THE BO-DY OF JE-SUS, AND LO, A VOICE SPAKE TO US SAY-ING, "WHY

13 14 15 16

WITH DELICATE EMPHASIS

SEEK YE THE LIV-ING A-MONG THE DEAD A-MONG THE DEAD, OH,

17 18

SEEK NOT THE LIV-ING A — MONG THE DEAD — FOR HE

19 20

AG95
 { 8-3
 { 9-A

③

SAID UN-TO YOU IN GAL-I-LEE THE SON OF MAN MUST BE DE

21 22 23

LIV-ERED IN TO THE HANDS OF SIN-FUL MEN AND BE

24 25 26

CRU-CI-FIED AND RISE A-GAIN RISE A-GAIN THE SON OF MAN MUST

27 28 29

RISE A-GAIN! AND LO, JE-SUS AP-PEARED TO US, AND SHOWED US HIS

30 31 32

A. 695
58-3
9-A

WOUNDS AND HE SAID UN-TO US THERE ,

33 34 35

"GO YE , THERE-FORE, THE BLESS-ED, AND TEACH ALL THE NA-TIONS AND

36 37 38 39

E motif

I AM WITH YOU AL-WAYS, I AM WITH YOU, I AM WITH YOU

40 41 42 43

TO R.B. 0:48
 FROM R.B. 2:07
 THIS NO. 2:55

(WITH REVERENCE AND CONVICTION)

EV-EN TO THE END OF THE WORLD."

44 45 46 47

To anyone familiar with liturgical Hebrew music, the striking resemblance must be immediately apparent; in fact, one suspects that some of the devout might receive a shock upon hearing the words of the Resurrection set to a music so intimately associated with their most solemn rituals. We trust they will be forbearing, for its authenticity cannot be denied; the earliest Christians were a Jewish sect, and if such a text were sung, it must have been to the only music they knew. There is, moreover, an authenticity in the way the entire melody is derived from a few simple motifs - the first phrase is built by joining three of them consecutively. The little we know of Hebrew music tells us that this is exactly the way their liturgical melodies were improvised, except that the text, rather than musical considerations, determined the manner in which the motifs were joined.

Motif (A) suggests several such modes as Dorian or Myxolydian, but the occasional appearance of C natural instead of C# gives the Phrygian, or as is suggested by measure 13, an Asiatic mode of the scale B, C, D#, E, F#, G, A#. Motif C seems at first merely an extension of A, and is indeed usually found in conjunction with it, but its different rhythm and the fact that in this music slight differences assume significance compel me to regard it as separate.

Harmonizing this melody posed another problem. We know that the Hebrews accompanied their singing with such instruments as the primitive harp, but just what they played is a great question. Newman circumvents this problem by employing only open fifths and occasional fourths, which do not impair the melody's ancient character, and characteristically imbue it with added purity and beauty.

By employing not one but several of the old modes, and subtly shifting from one to the other, Newman is able to encompass the entire chromatic scale (save F natural) and thereby achieve a wider range of expression. There is even a change at measure 21 from the tonic center of B to that of E, and at measure 30, to the words "rise again", a beautiful rising modulation of infinite subtlety, bringing us back to tonic B. At measure 41-43 the idea of the changing modes gives rise to a melodic change from A minor to A major, which has enough character to recur as a motif, and the piece wisely closes on the tonic A rather than the expected B, producing a new freshness in keeping with the text.

Asiatic music is entirely improvisatory, no two phrases being quite alike, and this is exactly the method by which Newman's melodic line evolves. The one exception is the theme of Diana, a full-fledged theme in the European manner, and since this is the only one of such nature, it can bear considerable repetition.

DIANA

The musical score for "DIANA" is presented in two systems. The first system is for Violins (VLNS.) and is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a mezzo-piano (mp) dynamic marking. The melody consists of several measures, including a triplet of eighth notes in the final measure. The second system is for Strings and Harp (STRGS. & HP.) and is written in grand staff (treble and bass clefs) with the same key signature and time signature. It features three measures of accompaniment, each marked with circled numbers 61, 62, and 63. The accompaniment is characterized by open fifths and occasional fourths.

8VA.

A.695
 { 2 2
 } 3 1

----- 8VA. ----- 4 9

I am cautious about finding motivic material where none really exists; still, it seems permissible to see the melody as born out of motif C inverted, followed by motif B inverted. The third phrase is almost a literal inversion of the first, and there is a rising finish on the same 4-note pattern. The basis harmony is pure XVI century, a modern texture being given by the parallel 5ths and 4ths, and dissonant "non-harmonic" tones, while the clearly demarcated phrases, the repeated rhythmic pattern, and the rising climax at the very end are distinctly nineteenth century. Thus in one short theme Newman has assimilated various phases of musical development to furnish the elements needed—ancient setting, modern viewpoint, and a romanticism naturally expected in the theme of the heroine. Yet it embodies no eclecticism, which I should define as combination of disparate elements, rather than purposeful integration of assimilable ones.

The repetitions of this theme are varied only in harmonic and orchestral treatment; there is no development in the conventional classical sense, for in a work of this nature it would have been disastrous.

Another problem is presented by the Palm Sunday procession which the Greek slave Demetrius witnesses upon his arrival in Palestine. Normally the stock-in-trade for all religious processions is a monk-like chanting, but here it would have detracted heavily from ensuing sequences of the Crucifixion and Marcellus's redemption. The conventional religious aspect is therefore bypassed in favor of one of exultation. Adroitness in integrating seemingly contradictory elements is again apparent, for while the chorus sings in a style almost literally that of sixteenth century dance, complete with the Picardy third, though with a wider harmonic range, an Asiatic touch is produced by a lively rhythm of sleighbells, tambourine and cymbals. My reaction, especially in view of what was on the screen, was one of pleasant surprise.

PALM SUNDAY

HP. 1^o

W.D. CON BVA

VOICES

HARP 2^o

HNS. & BSNS.

TAMBO

1 2 3 4

{ FINGER CYMBALS
SMALL PIATTI
SWEIGH BELLS.

TRPT.

(HP. CONTINUES SIMILE)
CON BVA SEMPRE

VOICES CONTINUE

(HP. 2^o CONTINUES SIMILE)

5 6 7 8

Later a variation in the voices becomes motif E

VOICES A-LE-LU-IA A-LE-LU-IA

A-LE-LU-IA A-LE-LU-IA AH

TROMB.

CON BVA

21 22 23 24

A. 695
3-2A & 2F (M.W.)

This was first introduced in the suggestion of march music in the opening scene at the slave market.

F motif, C inverted, C

OBS. CLAR.
HNS.
HARP. TIMP.
TAMBS. SLEIGH BELLS
FINGER CYMB.
PIATTI
17 18 19
20 21 22
BASS.

A variation of the rhythmic character later produces a true march for brasses.

POCO A POCO DIM.
7 8 9
BASS.
BASS.
BASS.

Comparing this with the Palm Sunday chorus, we see that the march of the Christians is made of the same stuff as the march of Roman soldiers.

It remains now to present two instances of the use of the chaconne theme. The tragic procession of the carriage of the Cross is carried by this theme in the brass, given an ominous character by the deep percussion, over which the strings weave a sinuous melodic line, stressing neighboring tones and working its way through the interstices of the triads. The effect is appropriately dissonant, but the underlying consonant triads give it harmonic substance and make it readily assimilable to the average ear. Motivic material is easily recognized.

The image displays three systems of handwritten musical notation. Each system consists of a top staff (likely for strings or woodwinds) and a bottom staff (for brass and percussion). The music is written in a key with one sharp (F#) and a common time signature (C).

- System 1:** The top staff has a dashed line above it labeled "8VA". The bottom staff is labeled "BRASS" and "CON 8VA.". Above the brass staff, there are markings "+ FLS." and measure numbers 10, 11, and 12. The percussion part includes "BD." (bass drum).
- System 2:** The top staff has a dashed line above it labeled "8VA". The bottom staff includes markings "T.T. M." (trumpets and trombones), "TIMP." (timpani), and measure numbers 13, 14, and 15. The percussion part includes "B.D." (bass drum).
- System 3:** The top staff has a dashed line above it labeled "8VA". The bottom staff includes markings "T.T. M." and measure numbers 16, 17, and 18. The percussion part includes "B.D." (bass drum).

On the left margin of the second system, there is a small vertical note: "At 95 | 5-2".

8VA
CHIMES
CON 8VA
CON 8VA (19)
SEGUE
1:54 OVERLAP
A095-5-2

The scene of the Crucifixion, being the vital point of the film, must have given occasion for considerable reflection before the method to be used was finally decided. It is treated fugally in the voices, but in an entirely original manner, for the subject, continuing throughout in the Hebraic vein, is a far cry from the conventional fugue subject. It is built directly from motifs A and D, and we are not surprised to see the other motifs appearing during the course of the development. And since the scale using a flatted dominant plays an occasional part throughout the score, it is perfectly logical that the answering subject here start on the diminished rather than perfect fifth.

AH
mf (CUED IN FLS.)
VOICES AH
(CUED IN FLS.)
VOICES AH
mf (CUED IN HRS.)
① ② ③

At measure 10 the ~~chacorn~~ theme creeps in, repeating cumulatively to the end, while fugal handling of the voices continues. It is a pity that we cannot quote this section in its entirety, that one may observe more fully how the melodic lines of the voices, revolving about the modes in the improvisatory Asiatic manner, combine with a recurring 8 measure phrase of modern harmonic nature, a purely European device.

(Voices)

Musical score for measures 10-12. The score includes a vocal line with a triplet of eighth notes in measure 10. The piano accompaniment features strings (VLNS) and percussion (TATS., CYMB., STCS.). Dynamics include *mp* and *pp*. Measure numbers 10, 11, and 12 are circled.

Musical score for measures 13-15. The score includes a vocal line with a triplet of eighth notes in measure 13. The piano accompaniment features strings and percussion. Dynamics include *mp*. Measure numbers 13, 14, and 15 are circled.

Musical score for measures 16-18. The score includes a vocal line with a triplet of eighth notes in measure 16. The piano accompaniment features strings and percussion. Dynamics include *pp*. Measure numbers 16, 17, and 18 are circled.

There are five statements of the chaconne theme, producing a movement of considerable structural strength and ingenuity, and culminating in a shattering climax worth quoting as an example of Newman's clear and coherent dissonances, here resulting from a shake in the woodwinds, a repeated pattern in the Novachord (top line), and a trombone alternating between A and B flat.

8 VA

76

77

78

SEGUE

A-695

We cannot reproduce further examples, but one should mention the lovely flute solo taking up Miriam's song, the beautiful chorus of men's voices in the scene of Peter, or the chaconne theme in an entirely new treatment of high divided strings when Marcellus finds his faith. The final Scene of Marcellus and Diana walking proudly and fearlessly to their death is introduced by the chaconne which suddenly bursts into a final Hallelujah in the Handel manner. This emergence for the first time of a strongly tonal and diatonic music has the effect of jarring one back into the world of reality, where he becomes more fully aware of the ancient spectacle just witnessed through modern eyes.

Since Mr. Newman was himself to have written this article, I have tried to present it somewhat as I thought he might, refraining from any great amount of critical appraisal. But here a word of tribute might not be amiss. For this is something new in film music; it is not only highly successful background music, but is cast in a symphonic mould, each sequence being near to a symphonic movement in itself, and the whole strongly unified not only by close adherence to the basic thematic material, but by a keen sense of integration of varying elements. It is a definite step toward the "film opera" which has been the dream of many a composer, though of course the film itself is very much a movie. In his methods, then, Newman shows the influence of Schoenberg and Berg, but here the resemblance ends. For his music draws from sources unencumbered by dogma, and is immediately attractive to the popular audience.

Hollywood composers have been the butt of many unpleasantries by non film composers, but despite the restrictions which the nature of their medium imposes, they have enjoyed one great advantage which is the lasting envy of other composers - constant contact with their audience. Given enough time and talent, it is surely producing a music of value to both layman and connoisseur. The score of THE ROBE is a landmark well worth study by any serious composer.

THE ROBE.. 20th Century-Fox. Richard Burton, Jean Simmons. Director, Henry Koster. Music Alfred Newman. Orchestrations, Edward Powell. Technicolor. CinemaScope production.

Record: Decca DL 9012. Music from THE ROBE; Alfred Newman conducting the Hollywood Symphony Orchestra. Carole Richards, alto soloist.

GILBERT AND SULLIVAN

Sidney Gilliat

1997-- GILBERT AND SULLIVAN -- "We are world known and as much an institution as Westminster Abbey." During the making of the film I must confess that I have found the analogy painfully apt. For at times I have a sensation akin to that of being caught organizing a square dance in a cathedral.

GILBERT AND SULLIVAN, if not precisely a religion today, have certainly become a cult with thousands of devotees as well up in the subject of their devotion as the Dickens Fellowship or the Railway Enthusiasts are in theirs. The true disciple of Gilbert and Sullivan resents even the smallest change in the presentation of the Savoy operas, as the D'Oyly Carte Company itself has discovered on those occasions when it has called for the re-designing of sets or costumes. Gilbert and Sullivan Societies in various parts of the globe stand resolutely on guard to preserve the Literal Word and the Traditional Gesture from contamination or even improvement.

In fact this Gilbert and Sullivan situation is quite unparalleled. Out of the thirteen Savoy operas which they wrote together no fewer than nine are still regularly performed under the auspices of the same organization which launched the pair in 1875, and two more have only recently been dropped out of the repertoire and may very well be restored to it before very long. Furthermore these nine operas are of course played almost exactly as they were on their first nights back in the last century. They have somehow contrived to be at one and the same time museum pieces and living entertainment: they have gone on and on for approaching 80 years, never changing and so constantly with us that it is doubtful indeed whether their audiences in this country ever sit back and really consider what it is they are seeing - perfectly preserved little period pieces of charming Victoriana.

The Gilbert and Sullivan Societies, the Amateur Operatic Societies, and of course the D'Oyly Carte Company itself, have combined over the years to preserve this tradition.

But quite how Mr. Gilbert would have reacted to being embalmed whole in this manner is quite another matter. It is ironical indeed that a man who was a tremendous innovator, always priding himself on being ahead of the times, should have his work put into a sort of deep-freeze, like the Englishman's body in the story of the creeping glacier or the room that has never been touched since grandfather passed on. When the film of THE MIKADO was made just before the war, the view of the true disciples was that poor Mr. Gilbert must have been turning in his grave, but it is perhaps



Gilbert and Sullivan Meet Launder and Gilliat.

permissible to suggest that it is equally likely that, contemplating the meticulous preservation of his work in its original state, he is in fact rotating like a peg top.

So much for the Tradition -- and there is certainly this to be said for it, that one may well shudder to think what might have happened to the Savoy operas if their performing rights had not been under fire control. I have sketched this brief little reminder of the background to give some idea of how Leslie Baily and I felt when we started work on the script, gazing upon a field swarming with experts. Perhaps because we felt a little intimidated, our first instinct was to attempt a rather solemn biographical study, diversified from time to time with extracts from the Savoy operas. But in our study of the latter, which we did our best to read and to hear as if it were for the first time, we came slap up against the far from intimidating facts that there was nothing set, solemn or pedantic about Sullivan's scores, which are gay, sentimental and considerably under-rated, or about Gilbert's libretti which, though somewhat dated here and there, absolutely refuse to deal with any subject except in a spirit of topsy-turvy irreverence.

In this light it seemed to us a positive duty to try to make a film which above all would reflect the spirit of their entertainments rather than concern itself with the letter of a straight biography. This approach had the advantage that our story (which we decided to centre primarily round the conflict in Sullivan's mind between his ambitions in the field of serious music and his gay and lucrative "trifling" with light opera, a conflict which led to fearful complications within the partnership) could be illustrated by apt quotations, so to speak, from the operas, and the two elements could run together in tandem, each helping the other along.

To do this we found that a tremendous amount of compression, and, at times, rearrangements of events, was absolutely necessary - and sometimes, for instance, we found it essential to develop or even to invent characters who could serve to personify a whole trend of Victorian opinion.

With some trepidation we went to Miss Bridget D'Oyly Carte, the granddaughter of the Richard D'Oyly Carte who first entered into partnership with Gilbert and Sullivan in 1875, and put our problems and their proposed solution to her. We were delighted when she grasped them at once and expressed her approval of our intention to treat the characters affectionately and humorously, instead of merely resurrecting once more the bare bones of a perhaps small-minded quarrel, which has so often been presented to readers in altogether too solemn and serious a light.

Furthermore, Miss D'Oyly Carte and the present general Manager of the Company, Mr. Frederick Lloyd, supplied us with a wealth of information and expert advice which has proved invaluable in reconstructing the extracts from the different operas which we feature, (eight in all).

Whether our approach is right nobody can tell until the picture is seen. We certainly don't know ourselves, and I can only hope to escape the wrath of the disciples by removing myself to some remote part of the globe before the premiere - perhaps, traditionally, to the South Seas, but not, oh most certainly not, to the Gilbert Islands!

GILBERT AND SULLIVAN
Wills Hollingsworth

At last Savoyards can see their two gods in parts where they don't serve as virtual extras in a film about Queen Victoria . As a matter of fact, Her Royal Highness herself is a bit player in this opus, looking like a portly Helen Hayes and exuding a sort of stuffy cheer. No indication is given that she was definitely not amused by Gilbert's lyrics, and that she deliberately snubbed the librettist when she knighted Sullivan. She is shown chuckling at a command performance of THE GOLDOLIERS at Windsor, and the knighting incident is introduced only at the very end of the film, when Gilbert is dubbed by a sword held in an unmistakably masculine hand. I suppose we should be thankful that one shot didn't show the good Queen humming "Little Buttercup" in her boudoir.



Musically, the film is a delight. For once, all the Gilbert lyrics are completely comprehensible, thanks to Martyn Green, the excellent singers, and even to Messrs Morley and Evans, who go through a chorus of "A Policemans Lot". And Sullivan's music comes from the sound track with reassuring clarity, blessedly left, for the most part, in its original orchestration. In the sequences where the music is modified and arranged, the job has been done with taste and imagination - - melodies are begun in the theatre during a performance, taken up by a barrel organ in the streets, and concluded by a bibulous group in a pub. This contributes greatly in giving cinematic qualities to the work, and avoiding the general staginess usually found in this sort of film. Possibly the purer Savoyards will wince at this tampering. As for people who have seen the operas only in High School distortions and such, the whole production will come as a revelation. In other words, as they say in the film, "Here's a pretty how d'ye do."

Even the dyed-in-the-wool fanatics must certainly be thankful that the excerpts from the operas are off the beaten track. One feared that we might get a succession of "Tit Willows," and "Buttercups", instead, we have unhackneyed scenes from THE GONDOLIERS, RUDDIGORE (beautifully staged), and a generous portion of TRIAL BY JURY.

Finally, several scenes from the repertory have been used to italicize the comedy or the tragedy of a scene in the film. When Gilbert, Sullivan and the D'Oyly Cartes are having a tempestuous argument, the quarrel quartet from THE GONDOLIERS is being sung by the sympathetic company on stage; and, toward the end, Sullivan's last hours are made more poignant by Martyn Green's singing of the final scene of THE YEOMEN. The amazing thing about this, however, is that its done so well that it seems to be an accident. Which exemplifies the quality of the entire production: such skill and taste have been lavished on it, that even the most contrived effects seem disarmingly impromptu and real.

Gilbert and Sullivan.. Lopert: United Artists. Maurice Evans, Robert Morley. Director, Sidney Gilliat. Music, Arthur Sullivan. Conducted and directed by Sir Malcolm Sargent and Muir Mathieson. Technicolor.

THE MOVIE CARTOON IS COMING OF AGE

Otis L. Guernsey, Jr.

The animated cartoon parade is strutting through theaters all over the world, in a ring-around -the -rosy of cats, mice, dogs, rabbits and birds chasing each other through walls. Most of it is the kind of comedy packaged in a round red cylinder clearly labeled "T.N.T" but the breathless chain of eye-rolling violence is sometimes broken by an unusually rich and imaginative idea.

Such a one is Walt Disney's TOOT,WHISTLE,PLUNK and BOOM now showing on the program with HOW TO MARRY A MILLIONAIRE at the Loew's State and Globe Theaters. It is an engaging cartoon short about music, remarkable in many respects. It is cleverly drawn and animated, and hilariously funny. Like all good laughs, it is founded in good sense. It is a sort of lesson in musical construction, explaining that all music is based on the four elementary sounds of the title, ripened by modern horn, woodwind, string and percussion instruments.

This short is also the first to be made in the wide-screen CinemaScope process. But most remarkable of all is its style, in which the Disney organization departs from the apple-cheeked, roly-poly drawing of the past. TOOT, WHISTLE,PLUNK and BOOM is cartooned in the modern manner, with angular line sketches, skeleton backgrounds and flatplanes of delicate color.

It resembles closely the work of Stephen Bosustow and his United Productions Associates(U.P.A.), the group which created an animated cartoon revolution in 1950 with GERALD McBOING-BOING and has continued with the "Mr.Magoo" series and other specialties. If Disney's name were not printed in large letters on TOOT,WHISTLE, PLUNK AND BOOM, you would swear that it was a U.P.A. cartoon. It is as though, suddenly and unaccountably, a perfect Jaguar were to come off the Cadillac assembly line.

This is actually the second time that the Disney outfit has streamlined its style. The first occasion was in MELODY, a stereoscopic 3-D short. It was the first of a new series called ADVENTURES IN MUSIC, of which

TOOT, WHISTLE, PLUNK AND BOOM is the second, and there are more coming. In the new short his organization shows complete mastery of the impressionistic, childlike movements and fast cutting for laughs.

TOOT, WHISTLE, PLUNK AND BOOM starts with a cubistic owl teaching a music class, but its main figures are four crudely drawn cave men making the four basic sounds in primitive fashion. With flashes of Egypt, troubadours and other highlights of a sunny imagination, it goes on to show how the sounds were improved along with the instruments - how, for instance, a horn's pitch is determined by its length, not its shape, so that a long one can be bent to spell "George" and still give out the same note.

It has always been difficult to deal with human beings in the conventional Disney style. The mice stole "Cinderella" from the star, and most of his imitators confine themselves to animals. There is no such difficulty in the new form of caricature, and the Disney group releases its frustration delightfully in everything from a jiving Pharaoh to a stiff-necked modern string quartet.

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TOOT

WHISTLE

PLUNK

BOOM

FILM MUSIC AND THE LIBRARY

Gladys E. Chamberlain

The Music Library of the New York Public Library's Circulation Department at 121 East 58th St. contains some 28,000 volumes of music, 9,000 books about music and the dance, and upwards of 13,000 records, but no films. However, we are very much interested in film music and consider it an important part of the contemporary musical scene, a form that is constantly changing and developing, which offers a considerable challenge to the composer interested in dramatic expression.

In spite of the strait jacket of split second timing much excellent music has been written for films, music of intrinsic worth quite apart from its dramatic value, music which sometimes carries on a life of its own beyond the screen in the form of an orchestral suite, like Virgil Thomson's "Flow That Broke the Plains" or "Louisiana Story". The Music Library can provide these and other orchestral scores. In the case of Copland's music for "Our Town", we have the orchestral score, piano excerpts and a recorded version. Our record library includes such items as "Spellbound" (Rozsa, 1945), "Henry V" with Walton's music, and some interesting later British discs.

Not so well known are the books about film music. It is a long way from Erno Rapee's "Encyclopaedia of Music for Pictures" (1925) with its suggested "Hurries" and "Mysteriosos" to Frank Skinner's "Underscore", which provides information on all the elaborate technical details involved in writing original music for a modern film. The number of books on the subject is still small but the Music Library expects to purchase all new publications as they appear. The following volumes are now available:-

Burton, Jack. Blue book of Hollywood musicals 1953
Chaves, Carlos. Toward a new music. 1937. (pp.89-121)
Eisler, Hanns. Composing for the films. 1947
Huntley, John. British Film Music. 1947
Keller, Hans. The need for competent film music criticism. 1947
Levy, Louis. Music for the movies. 1948
London, Kurt. Film Music. 1936
McCarty, Clifford. Film Composers in America; a check list of their work. 1953.
Skinner, Frank. Underscore. 1950
Thomson, Virgil. The State of music. 1939 (pp 173-190)
Some excellent periodical articles supplement this brief list and bring it up to date. The Music Division of the Reference Department at 42nd St. has also Masetti's "La musica nel film" (Rome, 1950) and Sabaneyev's "Music for the Films" (1935).

Although these notes relate only to film music, readers may be interested in knowing that the New York Public Library maintains an extensive Film Information Center in the main building at 42nd St. where books, catalogs and subject lists may be consulted, and brief descriptive notes on available films are on file, together with the source from which they may be obtained. A selected group of films may be borrowed for use by organizations.

To fill out the audio-visual picture one should add that the library has two record collections in addition to that at 58th St. The one in the main building is in the nature of an archive and is not open to the public, though it is used for weekly record concerts in the winter and daily ones in the summer. The records in the St. George Regional Branch on Staten Island may be heard in the building or borrowed for home use.

AFTERTHOUGHTS
Sigmund Spaeth

Walt Disney's first CinemaScope cartoon, TOOT, WHISTLE, PLUNK AND BOOM, is hereby nominated for an Academy Award as the most entertaining and instructive history of musical instruments ever put into animation.

Alfred Newman's score for THE ROBE is probably his best piece of work to date. As a prelude to HOW TO MARRY A MILLIONAIRE, he conducts a symphony orchestra in his own STREET SCENE, which can best be described as a whole-hearted tribute to George Gershwin.

Ernest Gold, who composed some of the early GERALD McBOING BOING music, was represented on the season's opening program of the National Association for American Composers and Conductors by a Symphony for Five Instruments. Earlier in the week his wife was the winner on Arthur Godfrey's Talent Scouts.

The screen version of KISS ME KATE confirms the belief that Cole Porter has never written a better song than "Were Thine That Special Face". Incidentally, the picture of this classic musical comedy is definitely superior to the stage original, even when shown in 3-D.

Dimitri Tiomkin has potential hit tunes in both RETURN TO PARADISE and TAKE THE HIGH GROUND, and in each case his music strikes this observer as worthy of better screen material.

The entire field of motion picture music profits by the activity of so distinguished a composer as Georges Auric, who contributed outstanding scores to ROMAN HOLIDAY and MOULIN ROUGE, the latter actually containing a song that reached the top of the Lucky Strike Hit Parade.

The Sterling Television Company of New York is now distributing a series of half hour films prepared by Dr. Sigmund Spaeth under the general title of "Music For Everybody". Clips of musical performances are used effectively with Dr. Spaeth himself photographed in informal introductions. His syndicated column "Music For Everybody" is distributed weekly to thirty newspapers by the General Features Corporation of New York.

* * * * *

We want to draw attention again to Clifford McCarty's "Film Composers in America". Its detailed lists of the work of 160 composers of film music include scores, arrangements, adaptations and orchestrations and cover more than 5200 scores in every branch of cinema production. The completeness of Mr. McCarty's research will impress anyone who has ever tried to get even the simplest music credits for a film score. Lawrence Morton has written an illuminating little essay as introduction. The whole volume is as absorbing as it is indispensable to those interested in film music. It may be had from John Valentine, 415 East Broadway, Glendale 5, California.

It costs \$3.75.



FILM MUSIC

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Handwritten notes
LITTLE FUGITIVE

FILM MUSIC

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THE WILD ONE

Leith Stevens

Stanley Kramer's production of THE WILD ONE starring Marlon Brando, is a most unusual picture, and one of the outstanding qualities of the film is the high degree of integration of music with story telling and mood progression.

Music could not have been such a definite factor in this film had Mr. Kramer and Mr. Lazlo Benedek, the director, followed the usual practice of leaving any consideration of music until after photography is completed. Instead, they brought the composer in for consultation while the shooting script was still in preparation. Starting at this early point in the development of the film made it possible to plan music as a definite factor in the dramatic impact and progression of the play. For example, scenes were included where the story could be told without dialogue, the dramatic progression being carried forward by action and music alone. Also there were scenes included where dialogue was not intended to be heard, where an effect important to the story was obtained by a melange of sound - - - half heard dialogue, music, sound effects etc. This latter would be impossible unless planned in advance, as most certainly some important plot point would be lost if the dialogue were not written with this effect in mind.

In the beginning there were two possible ways to develop THE WILD ONE with regard to use of music. As the film has a rather strong documentary quality, it could have been done without music, with the exception perhaps of main and end titles. However, the story concerns a few hours in the lives of a group of motorcyclists and the unrelieved sound of these machines could be very tiring for an audience. Further, music could be used in building tensions and assisting in providing certain sudden contrasts necessary to the proper telling of the story, and so it was decided to use a score.



The characters of the play are present day young people, full of tensions, for the most part inarticulate about their problems and though exhibitionistic, still confused and wondering. These characteristics suggested the use of contemporary or progressive jazz or pop. (call it what you will) as an important segment of the score. This music, with its complicated, nervous searching quality, seemed best suited to complement these characters. This is the first score, to the writer's knowledge, to use contemporary jazz in actual scoring of scenes.

A considerable part of the action takes place in a small town cafe-bar complete with juke-box. Much of the musical material of the score is first heard (played in bop style) through this juke-box. The first meeting of Johnny (played by Marlon Brando) and Kathy (played by Mary Murphy) is underscored by the following:

a la Blues. Example I

The musical score is handwritten and consists of four systems of music. Each system has a treble clef staff for the melody and a bass clef staff for the accompaniment. The time signature is 4/4. The first system is labeled 'a la Blues.' and 'Example I'. The melody starts with a quarter note G4, followed by a quarter note B4, and then a triplet of quarter notes A4, G4, and F4. The bass line consists of chords: G3-B2, G3-B2, and G3-B2. The second system continues the melody with a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of chords: G3-B2, G3-B2, and G3-B2. The third system features a more complex melody with triplets and a bass line with chords. The fourth system ends with 'etc.' and a final chord.

The tempo is a slow four (about 60 metronome) and although the style of playing is somewhat reminiscent of the blues idiom, the melodic line and harmonic structure are not typically blues. The searching restless quality of the melody is further emphasized by the introduction of double time rhythm in the 7th, 8th, and 9th bars. After the downbeat of bar 10 the rhythm returns to four and this alternating between slow and fast is continued throughout the piece. The instrumentation of example 1 is open trumpet solo, with tenor and baritone saxes, trombone and rhythm accompaniment. The figuration in bars 8, 9, and 10 is played by brass with tight mutes in octaves.

The theme of example 1 appears at several points in the score in different forms. In the Main Title as underscoring for Brando's narration it is as follows:

Example II

The musical score for Example II is handwritten and consists of three systems. Each system contains a treble clef staff and a bass clef staff. The time signature is 3/4. The music is characterized by a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The notation includes various accidentals (sharps, flats, double flats) and rests. The first system has three measures, the second system has three measures, and the third system has three measures. The overall style is handwritten and appears to be a sketch or a working draft.

The notable point here is that although the theme is now in three-four it still has a very definite jazz quality. This is caused partly by the instrumentation (alto sax solo, with 2 tenor saxes, baritone sax, trombone and rhythm) and partly by the rhythm section, which although playing basically in the slow 3, plays a very light afterbeat for each quarter, thereby giving almost a feeling of 6 to the bar.

Another treatment of this theme occurs in a quiet scene in a park, where Kathy tries to tell Johnny something of her dreams and hopes. At this point the instrumentation is strings with woodwinds and horns and there is no feeling of jazz as in the other two examples.

Example III

The musical score for Example III is handwritten and consists of three systems of staves. The first system has two staves: the top staff contains notes with accidentals (flats and naturals) and some notes are marked with 'b' and 'd', while the bottom staff contains a rhythmic accompaniment with notes and rests. The second system also has two staves, with similar notation to the first system. The third system has two staves, with the top staff containing a melodic line and the bottom staff containing a rhythmic accompaniment. The notation is dense and includes various musical symbols such as beams, slurs, and accidentals.

The theme is used again, as an agitato, in the sequence following the park scene. Here dark colors and tension predominate. English horn, vibraphone and harp play the melodic line and the violas and cellos have the nervous figuration below, in octaves punctuated by muted horns and basses.

Example IV

Handwritten musical notation for Example IV. The upper staff features a complex rhythmic pattern with triplets and sixteenth notes, including a 'b7' marking. The lower staff shows a corresponding bass line with a '9' marking.

Handwritten musical notation for Example IV, showing a continuation of the rhythmic pattern. A circled section of the notation is followed by the word 'etc.' written to the right.

Many other examples of the converting of contemporary jazz themes to different forms could be shown. However, the principle would remain the same. This conversion of themes from one idiom to another serves to give a unity to the score which could not be obtained otherwise. The first exposure, played on a juke-box, calls attention to the material and its significance is strengthened by appearance in other guises in other parts of the score. *THE WILD ONE* could have been scored in a conventional manner, but no matter how adroitly this might have been done, the impact of the film would have been lessened.

THE WILD ONE.. Columbia, Marion Brando, Mary Murphy. Director, Laslo Benedek. Music, Leith Stevens.

Mills Music, 1619 Broadway, New York, is publishing eight tunes from the score in song sheet form: Hot Blood, Scramble, Beetle, Blues for Brando, Lovely Way, Hot Shoe, Chino and Windswept. Decca Records has recorded them. Four of the numbers are also available in an RCA-Victor Album recorded by Shorty Rogers and his orchestra.

THE MUSIC FOR LITTLE FUGITIVE

Eddy Manson

Since its surprising reception by press and public alike (surprising to those of us who made the picture), many aspects of LITTLE FUGITIVE production have provoked interest.

Here was a cinematic labor of love - produced more on love than on budget. People seem amazed that such a high quality film could be produced on such a low quality budget (well under \$100,000). I feel that if we had had a larger pocketbook, the film might not have had this quality. One good thing about lack of money - it forces one to draw on one's talent and creativeness, rather than on one's bank account. Perhaps this is what makes an "art" film an "art" film - no money- which brings us to the music.

Since there was not enough left in the piggy-bank to afford a name composer, an orchestrator and a sixty piece orchestra, I was hired to compose, orchestrate and play the entire score - on a six-inch harmonica. There was one consolation though- the harmonica I use has three octaves.

When I was called in to see the work print, I was a bit confused; not so much by the lack of sound or optical effects (which had not yet been inserted) as by the fact that I was witnessing scenes that I knew only too well as a kid in Brooklyn - the streets of Bensonhurst, the West End express, and of course, Coney Island. In fact, watching Joey and the kids was in effect watching my own childhood in retrospect. This unbalanced me and I had to watch the film a few more times before I could recapture the objective feel so necessary to the film composer. As it was, this project posed a considerable compositional problem.

To start with, LITTLE FUGITIVE has a minimum of dialogue and not too much sound (both of which were dubbed in after shooting). Besides, the action is far from frenetic. This meant that much music was needed - at least fifty minutes of it - and all of it played on a harmonica. If I'd had an orchestra to write for - it would have been smorgasbord - but having just one instrument meant I had to write horizontally rather than vertically. Instead of thinking in terms of orchestral masses and inner voicings, there was but one line to work with - melody. To a modern composer, this is like going back to the Dark Ages. It was just as well, however, for I had to rediscover the lost art of melody-writing. Unaccompanied melody had to carry continuity, had to give the necessary emotional color to each scene, had to dramatize background, had to probe the personality - a sizable one - of a seven year old boy, and had to be interesting enough to keep the audience from becoming harmonica-conscious. Much as I love the harmonica (and all instruments for that matter), fifty minutes of exposure to the same color can annoy an audience to the resultant detriment of the film, if the actual music played by that instrument fails to do its job

Music in a film is a much more powerful factor than critics seem to realize. If used properly, music becomes the abstract dictator. For instance, three persons can be watching a scene played without the use of music. The first person might see in it a sort of whimsy, the second might suspect overtones of tragedy, and the third might feel plain disinterested. Now pipe into the scene some perceptively written music and all three people are likely to react emotionally, precisely as the director and musician want them to. This is so,

probably, because music is abstract. It does not require intellect nor even sight to communicate - it is basically animal in function and when properly handled and colored becomes all-powerful.

Lester Troob, an intelligent gentleman with an enviable background in the recording industry, supervised sound and music, and worked closely with me, indicating the sound and dialogue that was to transpire in scene. He also served as alter-ego to my efforts, as did Morris Engel, Ray Ashley, and Ruth Orkin, the film's producers. In fact everyone was an alter-ego for each other's efforts - such busybodies! Lester and I went over the scenario, shot by shot and discussed the musical possibilities of each scene, I was principally concerned not with what I saw, so much as what the scene meant in the light of overall continuity. How did we want the scene to play on the emotions of the audience?

After fine-combing the scenario and jotting down ideas - I sat down to organize the score on paper - and on the harmonica. The picture opens with Lennie, the older brother, walking down the street, playing the mouth-organ. As he approaches we recognize the strains of "Home on the Range". The two brothers talk about each other as "Home on the Range" is picked up by the background harmonica and richly played - thus becoming symbolic of the brothers' relationship. Frankly, I was not fond of this, the producers' idea, since I knew that this could make "Home on the Range" the theme of the picture - and much as I like the tune, fifty minutes of it could become unbearable. I decided to confine the tune to purely literal, or functional uses and to base the rest of the score on extracts from the "Home on the Range" melody. This in short, meant a completely original score with only a subtle connection to the tune. In addition to this connection, there had to be a continuity of style and material within the score itself. This was difficult, as I had no inner voices to work with, and I love inner voices. (Mr. Manson's "Fugue for Woodwinds" won the Elizabeth Sprague Coolidge award. - Ed.) Many's the time during the scoring of LITTLE FUGITIVE when I wished that pencil of mine were traveling vertically down a nice long score page instead of forever horizontally.

There were many scenes which had to be carried by continuous music for two and a half minutes or better - an eternity. For instance, there is a sequence where little Joey who has fled to Coney Island after apparently killing his brother, is seen wandering around the beach. There is not a line of dialogue for three solid minutes and the only sound is a soft mumbo-jumbo of beach noises. It is a beautifully photographed sequence in which Morris Engel caught all the poetry of a little boy roaming in an eternal crowd - with no more big brother to look after him. Of course, the audience knows that Lennie is still alive and very healthy - but Joey doesn't - and while there are touches of humor in this sequence, I let go subjectively, and wrote a blues based quite frankly on "Home on the Range". It is played very sparsely and uncrowded against a background of many, many crowds. This incongruity seems to make us feel very much alone with Joey - alone in the crowd. This is a completely abstract sequence in which we felt a happy marriage of direction, photography and music.

Slow 4

Another such sequence had to underline the hatching of a plot conceived by the older boys to get rid of Joey, wherein Joey is made to think that he has killed his brother and takes it on the lam. The music builds up from the hatching of the plot to the firing of the "murder weapon". For this sequence I switched harmonicas and used one pitched an octave lower, which brought me into the bass clef. The sequence was played in octaves and double stops for the most part.

In another scene, Joey ventures into a baseball cage with a man-sized bat to try his luck against a barrage of baseballs. The results of course are hilarious, as he swings, misses, ducks, falls and cusses his way through a most exasperating two minutes. For this I could have mickey-moused each little turn and twist - but felt the scene needed continuity which mickey-mousing could not give it. So a clumsy eccentric little piece was composed, which leads off in various directions and really goes nowhere. However, I still managed to catch a few turns and twists without breaking the tempo.

Med. 4 - eccentric

Handwritten musical score for a piece titled "Med. 4 - eccentric". The score is written on four staves. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff features a first ending bracket and a second ending with a double bar line and repeat sign. The fourth staff ends with "etc" and a dynamic marking "f".

For the pony-ride sequence, Joey was for all purposes an honest-to-goodness cowboy riden' the range in the dusty panhandle. Actually he was astride an old pony gingerly supported by Jay, the pony man - on the panhandle of Coney Island. Nonetheless, cowboy he was - so western we went. I wrote a pony theme based on an old cowhand song (something about Wyomin') which gave the scene an authentic western flavor.

1. 2

Handwritten musical score for a piece titled "1. 2". The score is written on a single staff in 6/8 time. The melody is written in a treble clef.

The neighborhood theme has overtones of the "kids' call" in it, and for the scene where Lennie looks forlornly at the beat-up baseball his missing brother had given him for his birthday, I mixed the head of "Home on the Range" with the head of "Happy Birthday!" and played this hybrid theme in wistful fashion.

Handwritten musical score for a piece titled "The neighborhood theme". The score is written on three staves in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. The second and third staves continue the melody, with the third staff ending with "etc".

For the bottle-collecting sequence, I took the cue from the kids' trudging through the sand as they hunted deposit-bottles. There is a peculiar rhythm to their trudging, and from this came the theme.

mod. 4 $\$$

For the scene in which Joey goes on a montage of what seems like every ride in Coney Island, I wrote a complete two and a half minute selection which goes like the wind and serves to exhilarate and tie together the sequence. This is one of the themes I built up and sketched out for harmonica and orchestra, and is now available on a Columbia disc. Its called "Coney Island" and is played by Norman Leyden's orchestra and yours truly.

Bright 2

(to coda) ♩

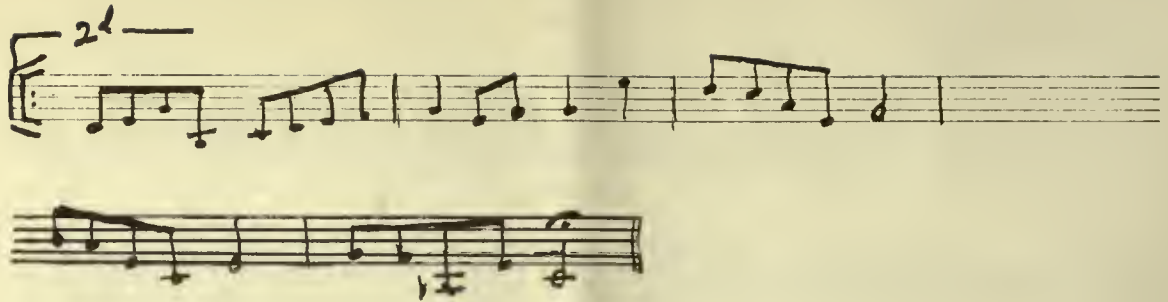
OCTAVE)

loco

1st 2^d etc

The other side of this recording is "Joey's Theme", a wistful melody written just for Joey. My wife and I boast a twenty-three months old infantile delinquent, named David. "Butch" Manson. At home we refer to the melody as "Butch's Theme."

Molto legato - med. 4



Because time was growing short, and money with it, I managed to complete the score in thirteen hours. Then I memorized it entirely so my eyes would be free to watch the film. Les Troob and I practised cues and entrances for a couple of days and then went into the recording studio. I recorded "live" (in direct synchronization with the film) - all nine reels in one day. In this way we saved the added expense and delay of having to edit "wild" (pre-recorded) tape onto the sound track - although I'd rather not do it this way again. It took a week just for the swelling in my lips to go down. No sir, give me a nice, fat Hollywood contract with a couple of months in which to compose a score for a nice fat orchestra, on nice, fat wild tape - and I'll be happy - or will I?

"Joey's Theme" as well as other material from the score has been recorded by all the major recording companies. There is sheet music on display, published by Trinity Music in bright red, no less, which shows a picture of Joey and of course Little Fugitive titling. It is hard to conceive all this resulting from a ridiculously modest picture score played on a single harmonica - but there it is. Can you imagine what would have happened if I had had two harmonicas to work with?

LITTLE FUGITIVE.. Joseph Burstyn. Richie Andrusco. Written and directed by Ray Ashley, Morris Engel and Ruth Orkin. Music, Eddy Manson. Score excerpts. courtesy Trinity Music Corporation, New York City.



THE BEST YEARS OF OUR LIVES (A reissue)

Louis Applebaum

The Academy Award for a dramatic musical score was bestowed in 1947 on a work about whose merit there can be no question. Not always this recognition fall on the most deserving of the year's efforts - nor does it always reflect studied judgment and unbiased critical reflection. Film fans, students and critics can find no quarrel with the fact that Sam Goldwyn's and William Wyler's THE BEST YEARS OF OUR LIVES swept off most of the important Academy prizes, and those interested in film music can be especially happy that Hugo Friedhofer's remarkable score for that film was included in the sweep. Mr. Friedhofer's considerable talents have been known to the handful concerned in the making of film music.

A reading of the score reveals that Mr. Friedhofer, as many composers do, has chosen to work on the development juxtaposition and superimposition of leit-motifs more or less in the Wagnerian tradition. The material itself is definitely not Wagnerian in character, but the manner of its handling derives from the Wagner of the Nibelungen Ring. As a result, it is possible, in a few short quotations, to list practically all the root material out of which the score as a whole generated. The most important of the themes is the one on which the Main Title is based. In the score it is called the "Best Years Theme".

"BEST YEARS THEME"

The musical score is written for piano and is divided into two main sections, A and B. Section A, marked with a circled 'A' in a box, begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody in the treble clef starts on a G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. The bass clef accompaniment consists of a steady eighth-note pattern. Section B, marked with a circled 'B' in a box, features a more complex, chordal texture. The treble clef part has a melodic line with some triplets and slurs, while the bass clef part is dominated by thick, block chords. The key signature changes to one flat (F) in section B. The score is handwritten and includes various musical notations such as slurs, ties, and dynamic markings.

Its simplicity, based as it is on the triad, its straightforward, warm harmonization, ably reflects the general theme of the film, principally as it concerns the Harold Russell characterization of "Homer". It has two main sections, each of which is used and developed separately in the course of the score. The first section, (A) states the triad motif, the second (B), a chordal, almost hymnal phrase, both easily recognized and capable of developed treatment.

The second theme to appear is here called "Boone City".

Ex. ②

Handwritten musical score for "Boone City". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features two motifs: (A), a five-note motif with a characteristic leap of a major 7th interval, and (B), a syncopated, moving, broken-triad motif. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The score includes dynamic markings such as *pp* and *ppp*, and articulation marks like accents and slurs. The piece concludes with the text "etc throu" and "etc thro" written above the notes.

It too contains two ideas: (A), a 5 note motif with the characteristic leap of the major 7th to set it apart, and B a syncopated, moving, broken-triad motif. The (A) motif occurs often, and its major 7th interval manages to add interest to the melodic structure of the score. As will be seen later, it was eventually enlarged into a separate theme.

A third theme is once more chordal in structure. This one, associated with the neighborly relationship between the families of Homer and that of his girl next door, is most interesting for its harmonization of a tune that is, like the others already mentioned, derived from the simple triad.

"NEIGHBOURS"

Ex. ③

Handwritten musical score for "NEIGHBOURS". The score is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a chordal structure with a simple triad melody. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The score includes dynamic markings such as *pp* and *ppp*, and articulation marks like accents and slurs. The piece concludes with the text "etc..." written above the notes.

The theme that results from the expanding of the (A) part of the "Boone City" theme is rather conventional, almost "popular", suggesting that there glimmered perhaps a faint hope of being able to make the Hit Parade list with some aspect of the score. The fact that this was not realized, as it was by David Raksin with his score for LAURA, need be no reflection on either the score or its effectiveness. The theme called "Peggy" follows:

PEGGY

Handwritten musical score for "PEGGY". The score is written on two systems of staves. The first system consists of a treble clef staff with a melody and a bass clef staff with accompaniment. The second system continues the melody and accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Two or three dramatic sequences in the film received special treatment, with no ference to any of the principal motifs. There is, for instance the hyper-dramatic moment in the tool shed, when Homer, in frustrated embarrassment, is driven to smash the window. Mr. Friedhofer has used a children's playsong in the sequence. The example is quoted here for its interesting orchestration and harmonization which can but be suggested in this limited space.

"TOOL SHED"

Handwritten musical score for "TOOL SHED". The score is written on four staves. The top staff is for Harp (HARP) with a 2/4 time signature and a 7-measure rest. The second staff is for Flute (FLYOG) with a 2/4 time signature. The third staff is for Clarinet (CLAR) with a 2/4 time signature and a key signature of two sharps (F# and C#). The bottom staff is for Triangle (TRIANGLE) with a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Orchestra coloring of a different kind, plus the full utilization of a minimum of musical material, in this case mostly the interval of the 4th, make an exciting moment of Fred's nightmare, his vivid memories of awful war experiences.

"NIGHTMARE"

The image shows a handwritten musical score for a piece titled "NIGHTMARE". The score is written on five staves. The top staff is for Violins (VLNS), the second for Piccolo (PICCOLO (FUTTER)), the third for Trombones (TPTS.), the fourth for Cellos (CELLI.), and the fifth for Basses (BASSES). The music is in a minor key, with various accidentals (flats and naturals) and dynamic markings (p, f, mp, mf). The notation includes notes, rests, and slurs, with some notes marked with a circled '8'. The overall style is that of a working manuscript.

Here Mr. Friedhofer's clear orchestral thinking, his appreciation and understanding of the orchestra's resources, his sensitive feeling for tone color, and his good taste are apparent.

It is sad that present utilization of film music material does not allow for any kind of distribution of the music itself. True, in rare cases, excerpts from film scores are recorded on commercial discs, and when popular songs are used, they are published; but the full scores, even notable ones such as this are all but ignored. The song, "Among My Souvenirs" which was used often in BEST YEARS OF OUR LIVES, can undoubtedly be found in many thousands of homes, but those interested in the score have recourse only to the meager and too sketchy quotations appearing in reviews such as this one. The only alternative is to go repeatedly to see the film in order to become more familiar with its music. THE BEST YEARS OF OUR LIVES offers one of those rare cases where this will prove worthwhile.

THE BEST YEARS OF OUR LIVES.. Samuel Goldwyn Productions. Director, William Wyler. Music, Hugo Friedhofer.

* * * * *

Copies of the issue of FILM MUSIC (Notes) containing Mr. Applebaum's entire article on THE BEST YEARS OF OUR LIVES are still available. We have also a few numbers of the issue which featured excerpts from the HAMLET score. Though pale and difficult to read, they have been widely used for study.

NOTE ON HAMLET (A reissue)

By Muir Mathieson

We recorded Laurence Olivier's HAMLET with the Philharmonia Orchestra on the Music Theatre stage at Denham with William Walton (as always) present, checking points with the orchestra, discussing improvements with Sir Laurence and taking a most active part in the music making. A single example taken from the famous player's scene will show the method of approach Walton uses in his music. The arrival of the Court is heralded by trumpet calls. Then come the players, introduced and accompanied during their performance by a small group of musicians seated in an alcove overlooking the dais on which the actors present their play. We hear first the music makers; for this, the composer provided a delightful period work for violins, cello, oboe, cor anglais, bassoon and harpsichord. After a section of this "realistic" music, a full symphony orchestra of some 50 players takes up the theme as the camera moves round to show the reactions of the King. The camera, taking in a full orbit in its movements, re-focuses on the actors and the music reverts to the small group of instrumentalists. The actor-king has been poisoned; the King can stand it no longer. The full power of the big orchestra rises up, underlining the dramatic content of the sequence, swamping the small group, and ending in a tremendous "crash cord" as the King roars, "Give me some light." In this example, the music becomes an integral part of the film. The score goes beyond the realism of the small band soon on the screen and extends into the emotional texture of the sequence showing the Court and its badly-shaken Sovereign; yet it keeps the line of the actor's music in contrast, by the off-setting of the two orchestral groups - one of seven players and one of about 50.

HAMLET.. . J. Arthur Rank , Universal-International. Director, Laurence Olivier. Music, William Walton.



Ted Drake, music mixer, Muir Mathieson, music director, William Walton, composer, Laurence Olivier and John Hollingsworth, conductor, discuss a point of orchestration on the rostrum of the Denham music theatre during the recording of the music for Hamlet.

MOTION PICTURES. FOR MUSIC EDUCATION

John E. Braslin

Did you know that music educators use Hollywood productions in their courses of instruction? It's a fact; and behind this development is the story of the cooperation of the motion picture industry with educators to produce a more enlightened America.

It all started back in 1937. Mr. Will Hays, then President of the Motion Picture Producers and Distributors of America, believed that the film industry could be of service to American education. He invited Dr. Mark A. May, Director of the Institute of Human Relations at Yale University, to organize a committee of leading educators for the purpose of advising the industry on ways and means to accomplish this objective. To serve on the committee, Dr. May recruited the following members: James R. Angell, President, Yale University; Frederick H. Bair, Superintendent of Schools, Bronxville, N.Y.; Isaiah Bowman, President, Johns Hopkins University; Karl T. Compton, President, Massachusetts Institute of Technology; Edmund E. Day, President, Cornell University; Royal B. Farnum, Executive Vice-President, Rhode Island School of Design; Willard E. Givens, Executive Secretary, National Education Association; Jay B. Nash, Professor of Education, New York University; and Francis T. Spaulding, Dean, Graduate School of Education, Harvard University.

This Advisory Committee on the Use of Motion Pictures in Education instituted a survey which reported the finding that the "entertainment" films were rich in latent teaching materials. The committee made the recommendation that theatrical short subjects produced by member companies of the MPPDA be made available for educational use upon the expiration of their commercial bookings. The film industry approved this plan. The following companies agreed to make their short subjects available for educational use without any financial return to themselves as a service to education: Columbia Pictures Corporation; Educational Pictures Corporation; Loew's, Inc. (Metro-Goldwyn-Mayer); RKO Radio Pictures, Inc.; Paramount Pictures Corporation; Twentieth Century-Fox Film Corporation; and Warner Bros. Pictures, Inc.

As an important first step, the producing companies authorized the committee to invite panels of teachers to select short subjects specifically suitable for classroom use. Under the guidance of the Advisory Committee, teacher panels screened hundreds of "entertainment" short subjects and selected a list of 364 pictures which became the nucleus of a film library for distribution to schools on 16mm. film.

The members of the Advisory Committee were designated the "custodians" of these films, with full responsibility for their educational use. In 1938 Teaching Film Custodians was incorporated in the State of New York as a non-profit educational service agency to distribute the selected motion pictures to schools. The members of the Advisory Committee became the Board of Directors of TFC.

Among the reviewing panels of teachers was one composed of music educators. This group selected 20 films for use in music classes. These included such titles as THE ROMANCE OF ROBERT BURNS (Warner Bros.), THE SONGS OF STEPHEN FOSTER (Columbia), and TALES OF THE VIENNA WOODS (M-G-M). These selected short subjects enjoyed wide distribution. At two year intervals, additional films which had become available were selected by the teacher panels, and the program developed quantitatively and qualitatively.

By the close of World War II the TFC short subject distribution program had so well proved and established itself, that approximately 17,500 prints of films covering all areas of the curriculum were in active distribution throughout the nation. In the interval between the organization of TFC and 1946, Mr. Eric Johnston had succeeded Mr. Hays as President of the reorganized Motion Picture Association of America. Mr. Johnston furthered the educational service of the industry by establishing a Department of Educational Services. Under his aegis the member companies liberalized their contracts with TFC to permit the preparation of excerpts from feature photoplays for classroom use. This step considerably widened the horizons of the TFC program.

In 1947 the Music Educators National Conference requested TFC to investigate the possibilities of preparing excerpts from feature pictures for use in music classes. The Directors of TFC approved this project with the provision that the Executive Board of the MENC should designate a committee to collaborate with the staff of TFC in preparing the excerpts. The MENC gladly complied, and the following committee was appointed: Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University, chairman; Kenneth Hjelmervik, Director of Music Education, Baltimore, Maryland; Vanett Lawler, Associate Executive Secretary, MENC; Margaret Lowry, Professor of Music Education, Queens College, N. Y.; and Alfred Spouse, Director of Music Education, Rochester, N.Y.

The development of this music film excerpting program has been a cooperative effort to which the committee members contribute their understanding of classroom needs and objectives, and the staff of TFC, their knowledge of film techniques and treatment. At the organization meeting of the committee with the staff of TFC, a statement of aims was drawn up. It is essentially as follows:

- I. General Aim: To use sound films as an additional means of motivating and enriching musical growth.
- II. Specific Aims:
 - A. To focus music films directly upon broadening the range of musical awareness and interest.
 - B. To provide backgrounds of relevant associations with types of music and surveys of development.
 - C. To improve musical performance in general grasp of structure and interpretation.
 - D. To aid in developing skills.

The types of film materials to be sought in feature pictures to implement these aims are the following: Choral excerpts, symphonic excerpts, excerpts demonstrating the talent and techniques of specific artists, opera and operetta forms, the life and works of artists or composers, dance forms, and folk materials.

Although the film excerpting program is decidedly flexible, it follows a general pattern. Lists of music photoplays available for excerpting are compiled and annotated by a graduate music student designated by the committee under the guidance of a TFC staff member. From these lists the committee selects the titles which seem most promising. The full theatrical versions of these films are then screened for the MENC committee, which meets in New York City once a month throughout the school year.

Upon screening the complete version, the committee decides whether or not there is material in the film suitable for making a classroom excerpt. If the decision is affirmative, the musical sequences or episodes to be retained in the classroom version are designated. Together, the committee and the TFC representatives work out a continuity in which the designated sequences will be presented as a smooth, coherent teaching film unit.

At the ensuing meeting of the committee, this continuity or treatment is screened in "rough cut" form without art work or opticals such as dissolves and fade-out, fade-in's. At this point in the process, with the preferred classroom material presented out of the context of the feature picture, the committee has the opportunity to determine how well the excerpted material approximates the aims and objectives they seek.

In some instances the "rough cut" is approved immediately. In others, the committee might detect instances where further deletions are required, or where additional footage from the feature picture is necessary to clarify the continuity. In such cases the "rough cut" is returned to the cutting room for additional preparation and re-screened upon revision at the next meeting of the committee. When unanimous committee approval is achieved, the classroom excerpted version is processed for release to the schools.

In the processing, several steps are necessary to convert the original 35mm. theatrical film into a 16mm. classroom motion picture. In all the excerpts new fade-out, fade-in's and dissolves must be printed optically and cut into the negative of the excerpted version. New title cards and art work must also be made, matching exactly the lettering and form of the original version. The sound track must be re-recorded and compensated for projection on 16mm. machines in classrooms where the acoustics often leave much to be desired.

In planning an excerpt, the committee generally tries to plan a continuity which can be presented in the classroom with a running time of less than 30 minutes. Actually, the shorter the excerpt can be made, the better; for a short excerpt permits the teacher more classroom time to introduce the film, screen it, and guide the follow-up discussion by the class. In this regard it is important to note that the committee prepares a teacher guide to accompany each excerpt to assist the teacher in achieving maximum effectiveness with the film.

The Audio-Visual Committee of the MENC has completed five excerpts from feature photoplays to date, averaging one unit per year. The obvious implication of the number of excerpts completed in relation to the time spent, is that this is a long, slow process of selection, revision, experimentation, and processing. Among the films completed are the following:

1. THE GREAT WALTZ (MGM); A 20 minute film on the life and works of Johann Strauss II.
2. INSIDE OPERA, an excerpt from ONE NIGHT OF LOVE (Columbia): A film dealing with an operatic star's rise to fame and including several arias from well-known operas. 30 minutes.
3. BACH'S LITTLE FUGUE IN G MINOR, an excerpt from THE BIG BROADCAST OF 1939 (Paramount): A film demonstration of the fugue played by the Philadelphia Symphony Orchestra.
4. NAUGHTY MARIETTA (MGM): A 29 minute condensation of the Victor Herbert Operetta.
5. THE SCHUMANN STORY, an excerpt from SONG OF LOVE (MGM); A 30 minute film biography of the life and works of Robert Schumann.

Lest the reader begin to wonder why certain outstanding music photo-plays have not as yet been considered by the committee, it should be realized that all feature pictures are not available for excerpting. Primarily, the producing companies correctly reserve the rights to a film until it has completed its theatrical bookings; in some cases with exceptionally popular films, this may be several years. Furthermore, the TFC excerpting program is limited to films produced by member companies of the Motion Picture Association of America; this rules out all pictures produced abroad. And finally, it has frequently been found that feature pictures which seemed to have suitable material for classroom use simply could not be revised for the classroom; this may be because an extraneous character, from the classroom point of view, is plainly in evidence in the "big scene" where the artist performs, thus begging the question, "What is he (or she) doing there?" and distracting from the teaching value.

Occasionally such technical difficulties can be overcome by a bit of cutting room magic. In INSIDE OPERA, for example, as Grace Moore sings "Chiri Biri Bin", there were frequent closeups of such an extraneous character. The committee insisted that he be cut out of the classroom version; yet, if his close-ups were cut out, it would also cut into the sound track, interrupting the well-known melody. Finally, the TFC technicians realized that in the film as Miss Moore sang, there was a cut-away shot to the proprietor of the restaurant serving spaghetti; they reprinted this shot and substituted it for each of the objectionable closeups. Thus, in the classroom version, the restaurateur does a much better business, serving four more helpings of spaghetti as Miss Moore merrily sings the entire melody.

How valuable have these classroom excerpts proven themselves? It would be impossible to cite instances relative to the merits of each film in an article of this length. Suffice it to say, all have been widely distributed and praised by music teachers in all parts of the country. In the March, 1950 issue of Music Educators Journal, for example, Mrs. Dorothy Wall, a teacher in the Baltimore School System wrote the following about her utilization of the SCHUMANN STORY:

"All the youngsters who saw the film were simply thrilled with it! The discussion which followed each showing convinced us that THE SCHUMANN STORY was not merely a source of entertainment, but that it could provide a charming motivation for a full, rich music program."

In concluding this account of the music film excerpting program, it is fitting that emphasis be given to the unselfish service to education of the motion picture producing companies which make it possible, and to the educators who serve on the MENC committee without remuneration as a professional service.

The original committee named previously has now completed its "tour of duty", and in the committee report to the MENC Dr. Pitts, the chairman, recommended that the program be continued. Correspondingly, the Executive Committee of the MENC named Miss Delinda Rogginsack, Professor of Music Education at Cornell College, Mount Vernon, Iowa, as chairman to succeed the original committee. Miss Rogginsack is currently organizing a new group to carry on the program. It is to be expected that more and more valuable teaching tools will be made available to music educators through their efforts.

AUDIO-VISUAL CENTERS IN INDIANA UNIVERSITY

James L. Limbacher

FILM MUSIC, special interests, film production and circulation all go hand in hand at the Audio-Visual Center at Indiana University in Bloomington. The nationally-known Center, which has a staff of 130 in both full-time and part-time capacities, has undertaken a varied series of activities in the film field, as well as in other forms of audio-visual expression. The part-time employees include 53 graduate students working in the various audio-visual fields.

The film production unit completed 27 reels last year. Three of its most popular films, CHUCKY LOU (The Story of a Woodchuck), YOUR INDIANA STATE PARKS and CONSPIRACY IN KYOTO, have original musical scores composed by faculty members, and a new series of five square dance films feature arrangements of old folk tunes. CONSPIRACY IN KYOTO, with musical score by Professor Bernard Heiden, was shown at the annual Edinburgh Film Festival in 1953. Since film production began at Indiana in 1944, the Center has produced 65 educational films.

The Film Library, which has over 100,000 reels in circulation, boasts a total of 4,600 different titles, as well as 2500 film strips and 394 tape and disc recordings. Every state in the union books films from the Library and many foreign countries have purchased films produced by the Center. In October of 1953, over 14,000 reels were shipped - - 1,909 reels in one single day of that month!

The circulation library features many films with outstanding musical scores, including BOUNDARY LINES, PACIFIC 231, RAGAMUFFIN, PICTURE IN YOUR MIND, TIME FOR BACH, THE GUITAR AND EYE SERIES, THE NORMAN MCLAREN films and many others.

A television program, FILM FORUM WEEKLY, presents a different film each week followed by a discussion. The production of these programs is supervised by members of the audio-visual staff and are produced by graduate students.

Over 660 students were enrolled in audio-visual classes last year and there were 89 doctoral candidates majoring or minoring in audio-visual education.

By developing the special interests of their staff, the Center provides an opportunity for individuals with varied interests and competencies to pursue them. Some are recipients of assistantships which help "pay their way" while studying special aspects of the film. Persons with special interests in film wishing to further their education are encouraged to do so by applying for assistantships in the Center.

Film-makers and producers present lectures to audio-visual members on how their films are made and distributed. They also attend weekly film preview sessions to find out the group reaction to their films. They further often send shooting scripts for proposed films and "work prints" for group reaction and criticism.

The Center is directed by Professor L. C. Larson, who coordinates the various audio-visual activities. Five classes are given in film production techniques, four classes in the survey, utilizations, selection and administration of audio-visual materials, and various seminars are held in mass communications, radio, television and the film.



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FILM MUSIC

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FROM HERE TO ETERNITY

MARCH - APRIL 1954

VOLUME XIII NUMBER IV

FILM MUSIC

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MARCH - APRIL 1954

VOLUME XIII NUMBER IV

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FROM HERE TO ETERNITY

George W. Duning

From the viewpoint of a film background composer, the year 1953 was a most interesting one for me. It was my pleasure to score three pictures of highly different subject matter, namely, SALOME, FROM HERE TO ETERNITY and MISS SADIE THOMPSON.

SALOME (discussed in an earlier issue of FILM MUSIC) was a very direct sort of picture of a Biblical nature, and there was very little doubt as to where and what kind of music should be spotted in the background score. MISS SADIE THOMPSON called for a jazz approach, but FROM HERE TO ETERNITY presented a totally different problem - - mainly where not to score. Morris Stoloff, Music Director, Fred Zinnemann, director of picture, and I spent many hours discussing the approach to the background score. Because of the realism inherent in the picture, we agreed that an over amount of background music could do more harm than good. The total number of minutes heard amounted to about an hour, divided between source music and actual background scoring. By 'source music' I refer to all the bugle calls, the jukebox sequences, the piano playing in the New Congress Club, and the guitar and vocal tracks of Merle Travis.

The tune "From Here To Eternity", by Fred Karger and Bob Wells was written quite a while before the actual shooting of the picture, and unfortunately when the time came for me to do the background score, it was discovered that there would be very little music back of the scenes between Pruitt and Lorene. I was able to use the tune in two jukebox sequences and once as a scoring cue back of the scene where Lorene brings Pruitt to her apartment.

For the Main Title I used a treatment of "Drill Call" which ended in a climax announcing the Main Title and faded out to a snare drum figure as the soldiers get into formation. The music was gradually faded out and the rest of the main title played for sound effects only.

The main part of the original score for ETERNITY consisted of a theme for the frustrated love affair between the Captain's wife, Karen, and Sergeant Warden. This theme was heard in various treatments -- mainly behind the wonderful scenes on the beach. The first beach scene opens with a sound of crashing waves. Here I had a high violin line playing over the sound, and then the sound was gradually dubbed down so that the main theme, in the celli, is heard at Bar 7 (Example 1).

EX. 1

GEO. W. DUNING, A.S.C.A.P.

:00 *BEG. REEL (OVER WAVES)*

vlns.
mf MOVE IT

wd.
HRP.

① ② ③ ④

The musical score for Example 1 is written on three staves. The top staff is for Violins (vlns.) in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The middle staff is for Woodwinds (wd.) in treble clef, also with a key signature of one sharp and common time. The bottom staff is for Horns (HRP.) in bass clef, with a key signature of one sharp and common time. The score begins with a time signature of :00 and the instruction 'BEG. REEL (OVER WAVES)'. The violin part starts with a melodic line marked 'mf MOVE IT'. The woodwind and horn parts provide harmonic support, with the woodwinds playing a rhythmic pattern. The score is divided into four measures, numbered 1 through 4 in circles. A dashed line is drawn above the violin staff, and a dotted line is drawn below the woodwind and horn staves.

EX. 1

:07½ **:11** HE LIFTS HER DOWN.

loco
#0

POCO RALL. *POCO PIU*

OB. + FLS. (5) (6) (7) (8)

SOLL. *coll.*

+ PIZZ

:18½

(9) (10) (11) (12)

mp

+ PIZZ

COLUMBIA PICTURES

The music covers the action of Karen and Warden arriving at the beach and deciding to go bathing. The scene then cuts to Pruitt and Lorene at the New Congress Club where a jukebox is heard. From this scene we cut back to the beach and this scene opens on a kiss in the waves. (Example 2).

EX. 2

stg^s

f

TRP.

(1) (2) (3) (4)

TRB. *HW.*

Ex 2

:08 RUNS TO BEACH

:13

Handwritten musical score for Ex 2, titled "RUNS TO BEACH". The score consists of three staves. The top staff is for Violins (vlns.), marked *Piu Mosso* (+CEL. B^{ca}). The middle staff is for Violas and Woodwinds (VLA + W.W.), marked *mf* (pizz). The bottom staff is for Basses (BASS), marked *mf* (pizz). The score is divided into measures 5, 6, 7, and 8. A circled number 13 is in the top right corner.

The music at this point remains ecstatic and amorous until the Sergeant starts to doubt Karen as he recalls rumors of her infidelities, Bar 27. (Example 3). At this point I injected a cold minor triad in muted trombones and woodwinds over a bass pedal.

"Beach #2"

EX. 3

:42 "NOBODY"

Handwritten musical score for Ex 3, titled "NOBODY". The score is divided into two systems. The first system contains measures 25, 26, 27, and 28. The second system contains measures 29, 30, 31, and 32. The top staff is for Violins (Vln. SOLI). The middle staff is for Trombones and Woodwinds (MP TBNS + W.W.), marked *Non espr.* (27) and *RIT*. The bottom staff is for Basses (BASS), marked *mf*. A circled number 49 is in the middle of the first system, and another circled number 49 is above the second system.

The love theme continues and a gradual change in mood is felt to bar 42.
(Example 4).

Ex. 4

(1:09) SHE FREEZES

(1:13) SHE TURNS

(1:15) DIAL

(1:18½)

COLUMBIA PICTURES
- 4 -
(5=B - 1271)

Here a dark string chord (non-vibrato) catches her reaction to his distrust. The love theme still continues but this time in a dark flute and bassoon color with gradual ascending thirds in strings over a pedal note for mounting tension. This goes on to the point at Bar 54 (Example 5) where the Sergeant accuses her of an affair with a service man with the music ending suddenly on a climax.

Ex 5

(1:26) "AM I"

(53)

(54) CRESC.

(55)

(56)

Sigs.

+ Trp.

Pg. 6. etta

EX. 5

1:32 OUT BEFORE "MELYIN STARK"

Handwritten musical score for Example 5, featuring three staves with notes and rests. Circled bar numbers 57, 58, and 59 are visible. The score includes a dynamic marking *mp* and a tempo marking *Andante*.

COLUMBIA PICTURES

A little later after Karen has told Warden of her unhappy experience with her husband, the music picks up quietly with a triste treatment of the secondary love theme, Bar 7 (Example 6).

EX. 6

1:07 "THEY THREW THAT" quietly

Handwritten musical score for Example 6, featuring three staves with notes and rests. The score is numbered 1 through 6. It includes dynamic markings *mp* and *mf*, and a tempo marking *Andante*. The instrumentation includes Violins I and II, and Bass.

1:11 1/2 "KAREN, LISTEN"

1:19

Handwritten musical score for Example 7, featuring three staves with notes and rests. The score is numbered 7 through 12. It includes dynamic markings *mp* and *mf*, and a tempo marking *Andante*. The instrumentation includes Bassoon (OB. D'ANDRE), Violins, and Bass.

In the scene where Pruitt is sneaking over the sand dunes in an effort to return to his company, the music had to be extremely quiet, yet tense. Here I made use of a high chromatic ascending line for violins, over a bass pedal, with sporadic interjection of a nervous piano figure, all this over a dark statement of "Re-enlistment Blues". (Example 7) I used occasional beads of double piano on snare drum to indicate the presence of the guards.

:00 DEG. REEL

Ex. 7

:04 1/2

MP-TENSE
①
8VA
②
③
④
"Re-enlistment Blues (by permission of Barton Music)
B.C.L. UNUS
MP

MP
:09
⑤
⑥
⑦
⑧
8VA
B.C.L. OUT
P

:18 L.S. GUARD
Poco Più Mosso
SW DR
⑨
Tanks
+BSN.
⑩
V.A. RES+CLS.
⑪
8VA
⑫
MP
COLUMBIA PICTURES

EX. 8

(:55½) L.S. PRUITT
RUNNING

57 "HALT" (:58) (:58½)

1:00

Musical score for measures 28-31. Measure 28 is marked with a circled 28. Measure 29 is marked with a circled 29 and includes the instruction 'D.R.S.'. Measure 30 is marked with a circled 30 and includes 'D.P.' and a '3' above a note. Measure 31 is marked with a circled 31 and includes 'M.P.' and 'M.P.' above notes. The score consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef.

Musical score for measures 32-35. Measure 32 is marked with a circled 32. Measure 33 is marked with a circled 33 and includes 'Col. BVA' above. Measure 34 is marked with a circled 34 and includes '+BVA' and '+PND' above. Measure 35 is marked with a circled 35 and includes 'et' above. The score consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef.

machine gun fire → (1:16½) PRUITT KILLED

Musical score for measures 41-43. Measure 41 is marked with a circled 41 and includes 'CRESC.' below. Measure 42 is marked with a circled 42. Measure 43 is marked with a circled 43. The score consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef.

At Bar 28 (Example 8), Pruitt starts to run from the guards, the music becomes agitated and mounts to hysterical climax at Bar 41 (Example 8), where it is stopped suddenly by the machine gun sound effect.

For the End Title, I used the obvious but very effective "Aloha" to cover the scene between the two girls, as the boat carries them away from the Islands. At the point where the camera pans to Pruitt's bugle mouth piece, a distant statement of "Taps" is heard.

FROM HERE TO ETERNITY. . Columbia Pictures Corporation. Burt Lancaster, Montgomery Clift, Frank Sinatra, Deborah Kerr, Donna Reed. Producer, Buddy Adler. Director, Fred Zinnemann. Music Director, Morris Stoloff, Composer, George W. Duning, Orchestrations, Arthur Morton. Music copyright 1953 -- Columbia Pictures Corporation.

Frank Sinatra - Montgomery Clift
Burt Lancaster



THE TELL-TALE HEART

Boris Kremenliev

The vividly imaginative art work which UPA artist Paul Julian created to tell Edger Allen Poe's morbid story, THE TELL TALE HEART, have made of this seven-minute film a production so different from the conventional animated cartoon that it has been marked by critics as the beginning of a new art form. A highly dramatic narration by James Mason adds a second potent ingredient to the emotion in which the film is steeped. At the first run-through, it was my feeling that the music would have to venture into heretofore unexplored areas in order to achieve unity with the other elements.

Although the final score did not use experimental sound devices, the preliminary research I made into new ways of producing musical tones was quite fascinating, and led down such unexpected avenues that I hope one day to put the results to work on some future score. Because the research was a step in the development of the final form the score achieved, I believe that a brief report would not be too much of a digression. I discussed some of my ideas with a friend who is both a-geophysicist and a competent musician, and he became intrigued with the possibilities. His laboratory and his patience made possible a number of highly improbable experiments. Together we worked out a new division of the octave into mathematically equal intervals, the new scale being produced for the time being (until someone decides to finance construction of an instrument) by electronically-controlled mechanisms. It was necessary to compose for this scale on graph paper, and I therefore constructed diagrammatically a three-voice fugue which we recorded on tape. The music had a weird, unreal, indescribably tense quality that was beautifully in keeping with the emotional content of the film.

On subsequent screenings, however, I became convinced that its distinctive visual art was about all the experimental material one film could stand. I should mention, right here, that UPA lived up to its reputation (established with such films as GERALD MCBOING BOING, MADELEINE, THE UNICORN IN THE GARDEN) of giving the composer a free hand with the music. This is a challenging, and sometimes a chastening experience. I felt a sense of relief when I finally decided that the music in this film must support and strengthen the illusion, but not compete with it. I then determined to use for the eight instruments allowed by the budget, flute, oboe, clarinet, bassoon, horn, piano, novachord and percussion.

There is not much space to work in on a film of this length, as I was constantly aware. Take the main title, for example. In a feature film, the composer has from a minute to a minute and a half in which to set the stage, establish mood, and plant thematic material for later use; here we had to underscore the credits, foreshadow horrors and warn the audience that this film was not to be the customary humorous treatment with which the studio is associated - - all in less than thirty seconds. (Only two measures of the main title material come back later in the score, to precede the heart-beat cue. The harmonic vocabulary established in the opening, however, is basic to the score. Example 1).

The story is told by a madman, who does not appear, but through whose eyes the tale unfolds. "I think it was his eye", he begins his explanation of his decision to kill the old man whose house he shares, and the screen is filled with a horrible, filmy eye, while the flute builds up. (Example 2.)

Having decided that he must get rid of the eye, the murderer waits and watches, night after night. Each night he climbs the stairs, goes to the old man's room, opens the door with infinite care, and finds the eye always closed. The stationary rhythmic figure under the descending clarinet

passage contributes to the tension which is sustained until the oboe solo in the middle of measure six in Example 3 descends to middle C to create temporary relief. (Example 3)

"Then on the eighth night, I knew," says the madman. He climbs the stairs to the old man's room to carry out his minutely rehearsed plan. The only melodic material which is repeated (and which comes from the main title) is used under the preliminary struggle, during which the murderer first becomes conscious of the powerful beat of the old man's heart. In addition to the music, an amplified recording of a human heartbeat is also used. Then, in exactly seven and two-thirds seconds the deed is done. (Example 4)

Still according to plan, the murderer conceals the body under the floorboards of the bedroom, replacing the planks just as there is a knock at the door and the police arrive to investigate a reported scream.

"A scream? My own, gentlemen," he replies, explaining that he has had a nightmare. He then conducts them around the house, where they see nothing amiss. As the search progresses, the music reflects the uneasiness of the murderer and gradually his growing assurance that he has pulled it off. (Example 5)

As the police are about to leave, he cannot resist a final ironic touch, and invites them to have tea with him in the very room where the body is hidden. A cup is accidentally overturned however, and hot water begins to drip rhythmically on the floor. The music picks up this rhythm and carries it into the heartbeat the murderer is convinced that he - - and the police as well - - must hear growing louder and louder, until he can stand it no longer and confesses. (Example 6)

While I was writing this score I was frequently reminded of a letter written several centuries ago by Pascal, which he finished off with this apology: "I have made this letter rather long only because I have not had time to make it shorter." Music for a seven-minute film sounds offhand like something anybody ought to be able to toss off on a dull weekend without much trouble. But when that seven-minute film contains all the dramatic punch of a full-length thriller, I can testify that the click-track achieves a terrifying significance.

THE TELL-TALE HEART, UFA; Columbia.
Director, Ted Parmelee. Art, Faul
Julian. Narration, James Mason.
Music, Boris Kremenliev.



Ex 1

708

fl. ob. cl. hn Bsn. Symb. Trp. Piano

Handwritten musical score for a woodwind and percussion ensemble. The score is written on ten staves, each with a 4/4 time signature. The instruments are Flute (fl.), Oboe (ob.), Clarinet (cl.), Horn (hn), Bassoon (Bsn.), Cymbal (Symb.), Trumpet (Trp.), and Piano. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key markings include "Sord." (Sordano), "ff non cresc.", "B.D.", "gliss", "sff", and "ff". The piano part features complex chordal textures and dynamic markings like "pp cresc. poco a poco" and "ff".

EX. 2

Handwritten musical score for "The Eye" with parts for Flute (Fl), Clarinet in A (A), and Clarinet in C (N.C.). Includes performance markings like "cresc.", "flut.", and "p".

EX. 3

Handwritten musical score for "Waiting" with parts for Piccolo (Picc.), Oboe (ob.), Clarinet in B-flat (cl.), Clarinet in D-flat (N.C.), Bass Drum (B.D.), and Piano. Includes performance markings like "pp", "f", "mf", "symb. roll", and "Bsn".

"The Road"

EX.6

Handwritten musical score for "The Road". The score is written on five staves. The top staff is for the Horns (Hn.) and Bassoon (Bsn.). The second staff is for the Flute (flut.). The third staff is for the Clarinet (Cl.). The fourth staff is for the Bassoon (Bsn.). The fifth staff is for the Piano (Pno). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *ff*, and *pp*. There are also some handwritten annotations and a large 'X' mark on the piano staff.

"She Struggles"

EX.4

Handwritten musical score for "She Struggles". The score is written on five staves. The top staff is for the Horns (Hn.) and Bassoon (Bsn.). The second staff is for the Flute (flut.). The third staff is for the Clarinet (Cl.). The fourth staff is for the Bassoon (Bsn.). The fifth staff is for the Piano (Pno). The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *cresc. poco a poco*, and *mf*. There are also some handwritten annotations and a large 'X' mark on the piano staff.

"Search thru the forest"

EX.5

Handwritten musical score for "Search thru the forest". The score is written on five staves. The top staff is for the Horns (Hn.) and Bassoon (Bsn.). The second staff is for the Flute (flut.). The third staff is for the Clarinet (Cl.). The fourth staff is for the Bassoon (Bsn.). The fifth staff is for the Piano (Pno). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *pp*, and *cresc.*. There are also some handwritten annotations and a large 'X' mark on the piano staff.

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RHAPSODY
Quaintance Eaton

Once upon a time, there was a music school in Europe. There was a young violinist and there was a young pianist. Both of them loved the same rich girl. From here on, there is hardly any resemblance between the lushly colored RHAPSODY and the novel from which it was adapted. Maurice Guest, by Henry Handel Richardson (a pseudonym for a very gifted lady writer in the early part of the century) is a monumental story, a searching, painful and often morbid probing into the innermost corners of the human heart. It is told from the point of view of Maurice Guest, young Australian pianist, whose love for the rich, arrogant and indubitably wanton Louise Durant ruins his career and poisons his life to the point of no return -- suicide. The musical background of the novel is authentic, detailed, realistic.

Now, RHAPSODY. It is a vehicle for Elizabeth Taylor, and if you like Elizabeth Taylor you are going to love the picture, for she is all over it, frequently in closeups, with tears bedewing her long lashes. If you do not like Elizabeth Taylor (and you can guess how this writer feels), you will try to ignore her wilful, wayward, and often really senseless progress towards a happy ending, and you will try to concentrate on the two young men in the case and on the music they (purportedly) make. It is getting so that so much is "dubbed" in films nowadays that we may find one famous actor dubbing for another some day -- heaven forbid! Needless to say, the music in all cases is dubbed, and to perform it, two artists from the concert world were chosen - one freshman and one veteran. Michael Rabin, still in his teens, plays the violin works that Vittorio Gassman is supposed to play. Claudio Arrau, distinguished pianist, plays the piano masterpieces that seem to come from the hands of John Ericson.

If you can close your eyes a great deal of the time, you'll probably enjoy this music. Although it is a pity that it was cut into bits and pieces. Still, for the purpose, they have done rather well with the cuts and segue-ing-- a lovely term that dignifies the patchwork - of the two longer works, the Tchaikovsky Violin Concerto and the Rachmaninoff Second been used in films? Seven? Why not get another war-horse to whip? is my tired comment.

Mr. Arrau's performance of the work isn't tired by any means -- one of the most dazzling, in fact, that I have heard. Part of the excitement comes, of course, from the fact that this is the turning point of the young player's career -- when he plays through the ordeal of a trial performance after having slowly won himself back to competence. You see, he had married the girl, but knew she still loved the violinist, and so took to drink while the violinist took to the concert platform in a big way.

As for the dubbing, for a layman it will appear perfect. To the musicians themselves it is something less than that, I hear. I thought the pianist was better than the violinist -- it seems young Ericson really knows how to play and studied hard to play better. Gassman, too, took lessons, but the foundation is plainly not there.

And as for the story that I've been hedging around, it simply cannot be taken seriously. The spoiled beauty's motives are never quite clear - she loves one, she loves 'tother -- and apparently she loves success

better than anything. The wonder of it is that the pianist (here known as James Guest, by the way) still loves her after the brute trick she plays him. She tells him just before his crucial performance that she's going away with the violinist even before he plays. Seems she thinks that will buck him up to play better -- put him on his own so to speak, not dependent on her any more. The plot justifies her by having him play very well in spite of some tense moments when you aren't sure the Marines are going to land or not.

Her witty cynical father, (Louis Calhern) has tried to help her, but she has her own way to the last. So she keeps Guest. And apparently the violinist goes on, alone, to greater artistic triumphs. Oh well, he didn't really care for her as much as his career anyway -- he ran off and left her after his big concert performance because he was bedazzled by the presence of a big concert manager. so she tried to commit suicide, but James saved her. See what I mean about the plot?

Hollywood has invaded the music schools in Europe, too, you'll not be surprised to hear. Zurich, maybe, was like this -- a place of charm and *Metro-gemütlichkeit*, with students all dressed up and ready to play full symphony orchestra in the local beerstube when Paul wants some accompaniment. Michael Chekhov makes a pretty believable music professor, but one wishes his Slav accent hadn't been attached to a name like Schumann. Richard Hageman plays an orchestra conductor very well -- for that is what he is, oddly enough. But it's hard to believe that James would stop a rehearsal to ask his wife to come up and look up numbers in the score for him and not be called unprofessional, when Paul has been completely routed for unprofessionalism simply for throwing a fit of temperament. Oh well, never mind. Just listen to the nice clean playing of Messrs Rabin and Arrau on the sound track and look at the pretty colors of mountain resorts on the screen and try not to think of Henry Handel Richardson. "Maurice Guest," which I had'nt read till after I saw the picture, is, as show business critics would put it, a "real great" book. It will live anyway. So will Chopin, Paganini, and the other greats whose music has been called upon.

RHAPSODY.. Metro-Goldwyn-Mayer. Elizabeth Taylor, Vittorio Gassman. Director, Charles Vidor. Musical and Orchestral Direction by Johnny Green. Musical adaptation by Bronislau Kaper. Technicolor.

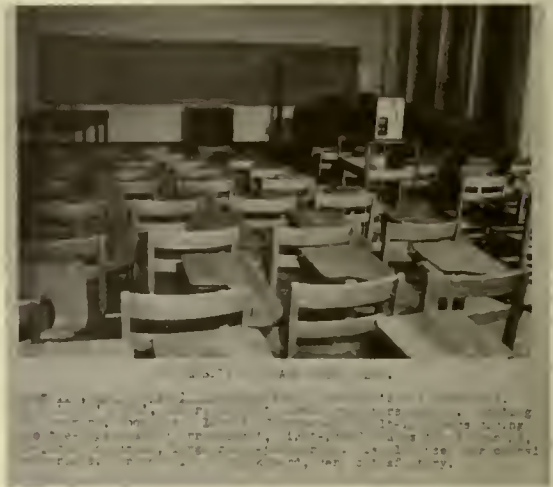


MUSIC DEPARTMENT - UNIVERSITY OF IDAHO

Elwyn Swartz

Elwyn Swartz

Hall M. Macklin, head of the Department of Music at the University of Idaho, in setting up the original plans for our new music building, included facilities for Audio-Visual Aids use. Music Education students have an extraordinary opportunity to enjoy and use fine films, recordings, and A-V aids in their study and training.



One large long classroom in the building seats over 100 people, with the chairs on succeeding riser steps. This room has built-in pull shades with an automatic air-changer and conditioner. A 16mm projector and screen are on a roll-away projector stand ready for instant use in this room or in the Music Education Workshop. The Workshop is a special room devoted to the display on shelves, tables and in files of publishers' materials for all areas of music education in the public schools from pre-school through high school - - classroom, choral, instrumental. Catalogues are available listing films, filmstrips, recordings etc. for student and teacher use. In addition, an increasing library of music films, filmstrips, transcriptions, tapes, and recordings is available to all students. Equipment for Audio-Visual use includes:

Projectors: 16mm - "Victor" - 35mm Delineascope (American Optical Co.)
Transcription - Record Players, all speeds, "Newcomb" - Califone
Recorders - Tape, "Eicor". (2 speakers)

Our department receives much help and good service from the University Audio-Visual Aids Service Center, Allan Perry, Director. Use of equipment, film rentals, service source help are readily and cheerfully given by Mr. Perry.

As editor of the Audio-Visual Aids column of "The Instrumentalist", a national magazine for school instrumental music teachers, I receive many films from the producers or distributors for review, preview and writeup. Films are shown every week. In renting films the Music Department and the Education Department share expense which allows twice the number of films for student viewing. These films are also shown to my music extension classes (comprised of elementary classroom teachers taking a 16 weeks, three hour night class for state and university credit.

My Music Education classes - both for music education majors and for education majors --review films of a teaching use nature. Following a general plan of presenting films which aid the prospective and experienced teacher in teaching the Listening, Singing, Creative, Rhythmic, and Instrumental areas of music participation and enjoyment. Films are

selected as to their immediate and future use as teaching aids and helps. "FILM MUSIC"(Notes) is used as the basic material for the evaluating and study of music used in commercial films. This is presented in a music education unit, "Music Education and the Theatre". In addition material from the magazine is used often as bulletin board material to explain, analyze, and study theatre music scores.

CLASSROOM NEEDS FOR MORE MUSICAL FILMS

D. Sterling Wheelwright

The best seat at a concert is the one which a movie camera might use as a site of operation, and the best hearing is at the location of the microphone. Educational movies in post-war development, and the impact of eye-ear appeal of TV have come together, which makes an audience potential of the 40 million students in our schools and colleges. The teachers are pointed toward providing the finest possible experience within the classroom, and the new equipment of new school buildings keep pace with hi-fidelity LP recordings. Are the producers waiting for directions? Here is the opinion of one college instructor who has long wished for more films along these lines:

1. Music analysis through eye and ear: some original compositions which trace polyphonic music through folk rounds, to canons, chaconnes and fugues, using diagrams, colored lines along a score page, or other "bouncing ball" means. A little practice in repeated hearings of shorter works by this means would train the ear to find its own directions in other music. The same device could be applied to problems of symphonic music, choral works, etc. Mr. Werner Jenssen and the Kerr music-graph have pioneered in one approach with Wagner's MAGIC FIRE MUSIC. (to be reviewed in the May-June issue).
2. Better music scores for the "educational" films which now come our way: Venice, with all its visual arts - - and the music often in either a hackneyed version of Ethelbert Nevin's DAY IN VENICE or a third-rate score which fails the producer's intentions.

A meeting of producers and music leaders, as at the Music Educators National Conference, or regional conferences where audio-visual committees already gather could lead to productive efforts and ready consumers.

* * * * *

A series of films is being used as tour preparation for the Music and Art Tour, which will again be led by Dr. Wheelwright, Associate Professor of Music and Humanities, State College, San Francisco, California. The music lovers, teachers and students of the Bay Area are meeting at the college to see such films as ARTISANS OF FLORENCE, EDINBURGH FESTIVAL, MAGIC FIRE MUSIC. Prior to the departure from New York, July 9th, other tour members from various parts of the country will meet at Hotel Roosevelt for similar preview. A syllabus and reading list is available to those enrolling for six units summer school credit, and Dr. Wheelwright will lecture to the party as their private motor coach is enroute to the major European festivals and art centers. His collection of several hundred slides and 400 feet of 8mm film, taken last summer, to which music background is now being added by means of tape.

NEWS FROM CANADA

Gerald Pratley

The National Film Board of Canada will move to Montreal when its new five million dollar studios are completed. Now located in out-moded and cramped buildings in Ottawa, the move to Montreal has, aroused opposition in the capital city; it comes too late however, as the Government says that plans are too far advanced to be changed. Ottawa has traditionally been the 'city between' the much larger English speaking Toronto and French-speaking Montreal since Queen Victoria designated it as a 'compromise' choice of capital city. The Government feels that NFB will be better off in Montreal, which is a far more cosmopolitan and colorful city and has a large number of actors, artists, writers and musicians to draw on for work in films. At present, artists are brought from Montreal and Toronto at considerable expense. The Board's composers will then, at last, have a proper recording studio in which to work and a suitable housing for its mixing console which the NFB has purchased from the former Denham studios in UK.

Also expanding is Crawley Studios, which however, are remaining in Ottawa. A \$200,000 building program has commenced and this will provide new quarters for the art and animation department and the re-recording studios. The new section, being built on to the front of the old church in which the Crawley company has worked hard and prospered, will be completed in April.

Louis Applebaum has written and directed three short musical films for Telepix Movies of Toronto for showing on television. Called 'MUSIC FROM THE STARS' and made in association with Artists Management. Incorporated of New York, they feature John Knight, pianist, Eugene List, pianist and Carol Glenn, violinist; and a choral ensemble called "The Carollers."

The National Film Board has in production two half-hour films which have been shot for wide-screen projection at a ratio of 1.66 - - The Board is also making one fifteen minute film each week specially for the CBC television service. Called ON THE SPOT, these are made by a unit of three men (Bernard Devlin, producer, Fred Davis, commentator, John Foster, cameraman) and their purpose is to bring various facets of the Canadian scene to television viewers. The films cover industrial topics, frontier life, unusual occupations, tourist attractions, social organizations, cultural developments and social problems. With special equipment and techniques, the unit moves quickly across Canada from city to community and makes, in three or four days, what the Board describes as "a dramatic, fair and accurate story on practically any chosen subject.

The Canadian League of Composers has held two Film Nights during the past winter. These are screenings of films scored by Canadian composers, and shown to members of the League in order to let them hear what their colleagues working in the film medium have been writing. The films shown include Robert Fleming's SHADOW ON THE PRAIRIE; Louis Applebaum's VARLEY; Eldon Rathburn's TODAY IN SOUTH ASIA; Norman McLaren's TWIRLIGIG; Eldon Rathburn's FAREWELL OAK STREET; Robert Fleming's GERMANY AND KEY TO EUROPE; Louis Applebaum's NOW MIGUEL; McLaren's PEN POINT PERCUSSION; showing how he creates synthetic 'music', and Harry Somer's REHEARSAL, -this being a short picture showing the composer's FINALE from SUITE for HARP and CHAMBER ORCHESTRA in rehearsal. All films, with the exception of NOW MIGUEL (made for the U.S.State Department) are NFB productions.

The Canadian Film Awards will be held this year in Montreal's Kent Theatre on May 13th. Yousaf Karsh, the photographer, will make the presentations, and James Mason and Tyrone Guthrie, who will be at this year's Stratford Shakespearian Festival, are expected to attend. No awards are given for scoring.

Full credits for all scores composed by Canadian composers for Canadian films (features and short subjects) are included in the 1953-54 edition of the Year Book of the Canadian Motion Picture Industry, edited by Hye Bossin, editor of the trade paper, Canadian Film Weekly. Available from Film Publications of Canada Ltd. 175 Bloor Street, East, Toronto 5, Ontario.

Speakers on the CBC's film programs, "The Movie Scene" and "Music from the Films" have included Dr. Miklos Rozsa, who discussed his score for JULIUS CAESAR; Greer Garson, who spoke about its production; Tommy Stobart and George More O'Ferrall, director, of THE HEART OF THE MATTER; Hugh Perceval, associate producer of THE MAN BETWEEN; Anthony Danborough, producer of PERSONAL AFFAIR and George Pal, producer of WAR OF THE WORLDS.

* * * * *

FILM MUSIC NEWS

The Film Library of the Museum of Modern Art has just completed an eight week documentary film cycle - The American Scene, 1945-1953. Teaching films, industrial films, films for the United States Information Service, films of American life and personalities were represented in the series. The work of a number of talented young film composers were heard in the scores. Among them were Albert Hague (CONEY ISLAND), Ulysses Kay (THE QUIET ONE), Louis Applebaum (FEELING ALL RIGHT, and NOW - MIGUEL), and Mel Powell (THE LONELY NIGHT, AMERICAN FRONTIER).

THE CONQUEST OF EVEREST won top honors in the Robert J. Fleherty awards for creative achievement in the documentary film. Thomas Stobart and George W. Lowe, recipients of the prize for 1953 were the photographers in this splendid record of the world's highest mountain. Special awards were made to Edward R. Murrow and Fred Friendly for ARGUMENT IN INDIANAPOLIS, and to George C. Stoney for ALL MY BABIES. The former film, the report of a community situation, appeared on a program of the CBS television show "See It Now". ALL MY BABIES is a teaching film for midwives, used by the Georgia Public Health Department. The films were screened and the awards presented at a joint Cinema 16 - City College of New York event. Honorable mention went to Joseph Krungold for AND NOW - MIGUEL, and to Herman Van Der Horst for two Dutch films, HOUEN ZO! and SHOOT THE NETS. The annual competition is sponsored by the City College Institute of Film and Television Techniques, Hans Richter, director.



Johnny Green and the MGM Orchestra

Metro and 20th Century-Fox are using concert music shorts in CinemaScope as overtures to some of their CinemaScope features. Metro's musical director, Johnny Green, has led his 95 piece symphony orchestra in Tchaikowsky's "Capriccio Italien", and in the "Overture to the Merry Wives of Windsor", which won an Oscar in the recent Academy Awards. The studio has also issued the "Poet and Peasant Overture", conducted by Alfred Wallenstein. Alfred Newman, musical director for Fox, and composer of scores for many of the company's major pictures, has been filmed conducting the 20th Century Fox symphony orchestra in the Finale from Tchaikowsky's "Symphony #4", the Polovetzian Dances from "Prince Igor", Mr Newman's own "Street Scene", and Haydn's "Farewell Symphony". The players are in costume for the Haydn, adding to the effectiveness of a very attractive short. Mr. Newman won this year's award for a musical picture, CALL ME MADAM.

The Film Council of America is holding the First Annual American Film Assembly in April in Chicago. "This 16mm industry-wide gathering", says the announcement, "is designed to bring together film program users from hundreds of national organizations and all levels of 16mm film professionals". The main feature of the Assembly will be the Golden Reel Film Festival, the screening of nearly 400 films, shown in 12 broad subject categories, one film in each category to be given the Golden Reel award. The Film Council of America with the Roosevelt College Film Society are sponsoring a Film Society Caucus, another important feature of the Assembly which may join the various interested groups across the country in an integrated film society movement. Authorities participating in the caucus are Margareta Akermark, Museum of Modern Art Film Library, Andries Dienum, USC Department of Cinema, Cecile Starr, Saturday Review of Literature, and Amos Vogel, Cinema 16.

AFTERTHOUGHTS

Sigmund Spaeth

MGM's RHAPSODY presents the best fictional treatment of musical characters yet seen on the screen. It also reaches a new high in the recording and staging of great music, with Claudio Arrau and Michael Rabin doing the actual piano and violin playing. Herold Gelman and Morris Brenner deserve special credit for teaching John Ericson and Vittorio Gassman to act like the musicians they represent.

The Oscar winning song, "Secret Love" suggests a possible background in the folk-tune "Careless Love", made famous by W. C. Handy, "Father of the Blues". Of the other candidates, "That's Amore" has the lilt of "Gielito Lindo", while "The Moon is Blue" echoes a phrase from Irving Berlin's "I've Got My Love to Keep Me Warm".

S. Hurok plans to make a motion picture of Verdi's AIDA in Italy, using the Italian language. So far the movies have not discovered the secret of putting grand opera on the screen. Certainly it does not lie in photographing the originals as presented on the stage.

The psychoanalytical picture THE LONELY NIGHT, has an interesting score composed and conducted by Mel Powell, with Benny Goodman's clarinet heard in the chamber ensemble that does the playing off screen.

The producers of both NEW FACES and TOP BANANA have tried the experiment of taking these revues directly from the stage, in color, which certainly saves both time and expense. The public reaction is still to be determined.

Ann Ronell and Vic Mizzy enlivened the discussion of "What Music Means to the Movies" during the New York conference of the newly organized Federation of Motion Picture Councils. The former spoke from a widely varied experience in creating and arranging music for the screen, while the latter concluded his practical talk by playing and singing his current hit, "The Jones Boy". At the same conference Paul Terry gave an interesting demonstration of the making of Terrytoons.

The powerful picture, EXECUTIVE SUITE, gets along without a note of music in the background. RHAPSODY, on the other hand, is practically a continuous concert of the highest quality.

The horrifying PRISONER OF WAR gets its comic relief from a parody of the old Irish folk-song, "The Son of a Gambolier", which serves also as a signal among the American soldiers in a north Korean camp.

The music of the Italian VIVALDI provides a classic background to Anna Magnani's THE GOLDEN COACH, whose story is set in the time of the famous composer.

Disney's LIVING DESERT gains both realism and entertainment value from the accurate and vivid musical score of Paul Smith.

FROM OUR READERS

I first learned of your publication, FILM MUSIC, through correspondence with David Raksin regarding THE BAD AND THE BEAUTIFUL. I wish to learn all I can about music in relation to films. FILM MUSIC is certainly unique in its approach to the field and I am most happy to interest my friends who are also interested in music in films.

Teacher, Maine.

I find FILM MUSIC particularly useful and interesting, I prepare weekly programs devoted to all branches of the motion picture and your magazine will come in handy. These days far too little seems to be published about the all-important art of film background music.

Program chairman, Radio station, New Zealand.

Our educational institutions, along with the public at large, are so woefully lagging in their cognizance of music for the movies as an important ingredient of our cultural life. I am pleased to have an opportunity to make my contribution to the cause of the National Film Music Council, an organization of devoted and unselfish enthusiasts. Dr. Frederic W. Sternfeld, Dartmouth College.

I think that your magazine, FILM MUSIC, is doing a fine job giving students, like myself, material which cannot be found in textbooks or ordinary musical reviews or periodicals in this very specific field which is film music. I cannot find a better way to prove my interest in your publication than by renewing my subscription.

Student, Montreal University.

Your November-December, 1953, FILM MUSIC, let me tell you, was one of the greatest and most valuable you have ever put out. Alfred Newman has long been my favorite composer, and although I do not consider the score for THE ROBE his best, it is certainly one of his best, and deserves every bit of the acclaim it is getting. The article by Harold Brown will long stand as a model for score analysis.

Student, Northwestern University.

I am preparing another program for our music club this winter on "Music in the Theatre" and will find FILM MUSIC particularly useful, I am interested in THE BEGGAR'S OPERA and hope FILM MUSIC has covered it.

Program chairman, Music Club, Kentucky.

I was especially interested in the September-October, 1953 edition as the picture JULIUS CAESAR is just going to be shown in Germany. I read the copies of your FILM MUSIC publication with great interest, and as I am very keen on it I would like to order them for next year.

Composer, Germany.

I have recently secured the complete files of FILM MUSIC and am more than pleased. As a part-time college student and working for a Music Education degree - - my aim in life is to arrange and compose in the film music field, so your FILM MUSIC fills a great need.

Student, Pennsylvania.

We are working on a new course in music appreciation here in the Atlanta schools and we are seeking every aid to make the course valuable to high school students. FILM MUSIC is going to be just such a classroom help as we have most needed.

Supervisor of Music, Georgia.

I am most interested in your magazine, FILM MUSIC and Miss Merrill, librarian, tells me that it fills a real need in her work. We both extend our best wishes for continued success.

Librarian, Washington.

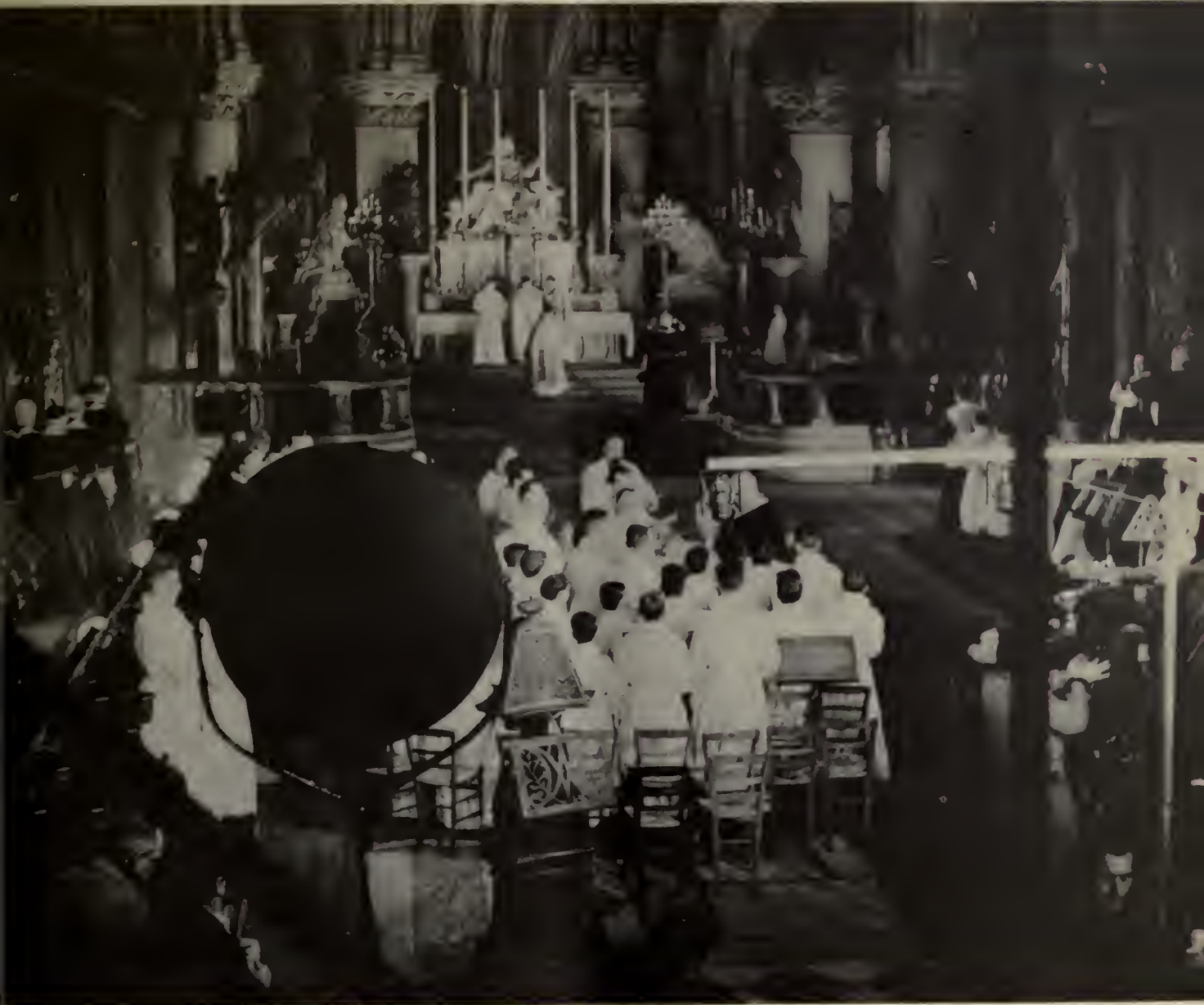
I was introduced to your publication, FILM MUSIC, through the public library and after receiving the first two issues, I am overjoyed with the articles, comments and excerpts of music scores in pictures. As I am an instructor of instrumental music, your magazine has been very helpful in my work.

Teacher, Michigan.



FILM MUSIC

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CINERAMA HOLIDAY

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George Vedegis, Composer


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James P. Dickson, Fine Arts Dept., The Enoch Pratt Free Library, Baltimore

James Limbacher, Indiana University

SUMMER SEQUENCE

Tom Scott



SUMMER SEQUENCE provided unique opportunities for a film score. Since it employed no dialogue and virtually no sound effects, the music was unimpeded and the unrealistic story allowed still more flexibility. The essential problem was to make the music truly relevant to the film.

Joe Slevin, the writer and producer, based his film script on the old Scottish ballad "Binorie", which tells of two sisters in love with the same man. The older girl, realizing that the man prefers the younger, drowns her rival in the waters of Binorie. A wandering harper pulls the lifeless sister out of the water and makes a harp of her breast bone, stringing it with her golden hair. He takes the harp to the court of her father, the king, where it develops a magical voice and sings the story of the older sister's cruelty.

In developing his film, Slevin has evoked but not translated the original ballad. He has greatly enlarged its implications by transposing the two sisters into one girl and her alter ego. The result is richly poetic and leaves each viewer to abstract his own pattern of significance. As composer, I too had to discover its meaning for me and then to create a musically integrated score which would intensify the film's emotional quality and clarify its dramatic outlines.

I saw the story not as an outward drama but as an inner conflict - a sequence of events within the soul of a girl. The two girls, two conflicting aspects of one psyche, were actually one girl. The old man at the turning wheel who opens and closes the film was to me a symbol of time and of the deep wellspring of energies which underlies the manifestations of life in all its forms. The youth is a personification of the masculine fate which the feminine must meet and deal with - either by acceptance, which leads possibly to tragic effects, or by withdrawal, which leads to death. When the story opens, the girl's spirit is protected from inner division by her innocence. A little boy has drawn a circle with his hobby horse in the sand around the girl. A youth erases the circle, awakens the girl and arouses her love. Her protection gone, there follows the fight to the death within her spirit.

SUMMER SEQUENCE is scored for harp, violin and cello. It was recorded by Lou and Bebe Barron in their studio, Sound Portraits. The success of the score was immeasurably aided by their sensitive reproduction, and many musical effects were enhanced by their skill with electronic tape techniques.

The entire score is derived from the melody of the Binorie ballad.

There were three sis-ters lived in a moor, Bi- no- rie, oh Bi- no- rie. And the
 came a great knight to be-their- wooers. By the bon-ny- mill banks of Bi-mo- rie.

From this melody I derived a motif for each of the characters. For the old man and the turning wheel it is four notes of the ballad. In orchestrating this, I attempted to capture something of the dream-like, sur-real atmosphere which I feel is the essential quality of the film. It was my wish that the music should immediately orient the mind to a world of fantasy where communication is achieved through archetypal symbols.

PH-"C"

Summer Sequence

Tom Scott

mm fade down surf

overlap out of sound of surf
dissolve mm

♩ = 60

violin *mp* *staccato* *gva*

cello *mp*

Harp *sur le table* *mp* *gva* *(thumb tremolo)* *b gva*

c d e f g a b b

OLD MAN AT WHEEL

Violin
Cello

Handwritten musical score for the section 'OLD MAN AT WHEEL'. It consists of three staves: Violin (top), Cello (middle), and Harp (bottom). The Violin part begins with a *for* marking and a long slur over the first two measures. The Cello part has a similar slur. The Harp part includes a *for* marking and a series of slanted lines representing arpeggiated chords, with a *for* marking and a *b* (flat) below it in the second measure.

The child's motif is based on two of the notes from the old man's theme, lightly scored in a playful, scherzando manner. Later, as the child draws the magic circle and runs away on his hobby horse to awaken the sleeping youth, his motif is stated by the violin over the Binorie theme in the cello, with a galloping horse rhythm in the harp.

A handwritten musical motif for the child's theme, written on a single staff in treble clef. It features a sequence of notes with accents and a rhythmic pattern that suggests a galloping horse.

CHILD DRAWS CIRCLE

Handwritten musical score for the section 'CHILD DRAWS CIRCLE'. It features three staves: Violin (top), Cello (middle), and Harp (bottom). The Violin part starts with a tempo marking of $\downarrow = 120$ and a *spiccato* instruction. The Cello part has a *mp* (mezzo-piano) marking. The Harp part has a *p* (piano) marking. The score includes rhythmic notation and dynamic markings for each instrument.

As the youth awakens, a variation of the fate(old man) motif is heard.

Violin (Vln) part: *particello*, *ma* (written above the staff), *p* dynamic. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

Cello (Cello) part: *ma* (written above the staff), *p* dynamic. Notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Harpsichord (Harp) part: *p* dynamic, *b* (basso) marking. Notes: G2, A2, B2, C3, D3, E3, F#3, G3.

YOUTH AWAKES

In creating the motif for the youth, I wished to express his quality as personification of masculine potential. His motif is first stated by the violin and cello as he walks down to the sleeping girl. It is strong but lyrical and is derived from an inversion or "mirroring" of the ballad melody.

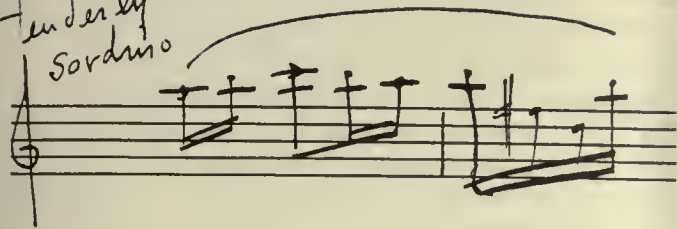
YOUTH WALKS TO BEACH

Violin (Vln) part: *Sul G*, *p* dynamic. Notes: G4, A4, B4, C5, D5, E5, F#5, G5.

Cello (Cello) part: *p* dynamic, *col* (colored) marking. Notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Harpsichord (Harp) part: *p* dynamic. Notes: G2, A2, B2, C3, D3, E3, F#3, G3.

tenderly
Sordano



The motif for the positive or "good" side of the girl is tender, lyrical and feminine, and is based principally on two notes of the ballad with extensions. It is first heard as the youth bends over the sleeping girl, and the ensuing music for this scene is a dialogue between violin and cello, with the violin tenderly carrying the girl's theme and the cello the boy's.



Recording session for SUMMER SEQUENCE at Sound Portraits Studios:
Tom Scott, conductor, Janet Putnam, harp, Isadore Gusikoff, cello,
Harold Kohon, violin.

The instruments come together in a unison as the lovers' hands touch and intensify to a rhapsodic statement of the ballad theme in the cello with the girl's motif in counterpoint above, as the lovers walk through the forest. The climax of this scene is a kiss which is held for eight seconds. As the lovers' lips meet, violin and cello again come into a unison which is sustained crescendo throughout the kiss and intensified by harp arpeggios, the music breaking off sharply as the little boy interrupts the kiss. A fragment of the little boy's theme covers his exit and is followed by a dreamy dialogue between violin and cello with atmospheric harp effects, as the girl wanders about the forest seeking her lover.

The motif of the dark or "bad" side of the girl is a twelve-tone row which follows the melodic contour and rhythm of the ballad melody. The ensuing scenes in which the dark girl stalks and destroys her other self and drags the body to the beach is written in twelve-tone technique.

Binorie Variations
Violini
Row
Piano
1 2 3 4 5 6 7 8 [3 4 5] 6 7 8
9 10 11 [8 7 6 5 4 3 2 1] 12
cresc. of row

GIRL THRU FOREST
Viol. (Pizz) (cresc. of row)
Cello (minor of row)
Harp (cresc. of row minor)
1 2 3 4 5 6 7 8 9 10 11 12

Although my purpose was to create music to fit the picture and to supply its missing dimension, I discovered after recording the score that it was actually a free use of the theme and variations form. Therefore I adapted the score for solo violin, cello and harp with string orchestra, and it has had several successful concert performances under the title "Binorie Variations". These are variations, not only in terms of the usual tonal manipulations, but also in the use of musical idioms. There are four distinct styles employed in the score - modal, atonal, diatonic, and duo-decimal.



SUMMER SEQUENCE .. Written, produced and directed by Joe Slevin. 16 mm, b and w; rental and purchase. Joe Slevin Productions, 330 West 101 St., New York City.

Binorie Variations .. Tom Scott. Score and parts available at E.H. Morris Publishing Co., New York City.

* * * * *

Tom Scott, born in Kentucky in 1912, now lives in New York City. He is well known for his research in American folk music and has sung ballads internationally. He has written for the symphonic repertoire, stage, films and ballet.

OF THE FILM AND MUSIC

Jack Shaindlin

Examining in retrospect my 28 years of making music for motion pictures, starting at 16 with a piano solo job at a 300 seater, makes me wonder whether any progress has been achieved in motion picture music. Certainly the writing techniques, photography, scenic designs and even the art of film make-up have matured and prospered within the very medium that created them. However I cannot help but feel that progress made in film music has been quantitative rather than qualitative. Today, orchestras of large proportions are utilized for the creation of sound tracks; composers well known in the concert field are employed at a healthy stipend per film, and the very best recording equipment to reproduce the music is a prime requisite in every major studio. Unfortunately, for the most part, the result is still "concert" music, adapted in synchronization to screen action.

Birds in flight are still accompanied by a flute, or flutes (depending on the budget); pastoral scenes are welcomed with open lips by the oboists; trombone players await eagerly the appearance of crocodiles and rhinoceros on the screen. Back in 1925 as I sat at the piano in a damp pit improvising to a point of exhaustion, the films were accorded just about the same treatment. Perhaps the women do not nurse their babies in the front row today, as they did in those days, and popcorn, which later went on to make the movies so famous, was not consumed at such a tremendous rate. In those days my attempts to add another dimension to the screen action by playing "against" the picture (e.g., playing a dramatic motif as the hero marches off to war, instead of banging out a snappy march) were met with great hostility by the manager, who insisted that I wilfully ignored the film and was paying more attention to the young ladies seated in close proximity to the piano.

Today, even in its present relatively advanced stage, the art of film music cannot stand on its own two feet. The average motion picture producer will contact his favorite composer as his film nears completion and order a "Music score". Several weeks later a recital is held, very often in the living room of the producer's home. The composer at the piano - producer and his family - sometimes the picture's director - and a few favorite assistants comprise the listening audience. The producer is apprehensive at the composer's statement that a prolonged tympani roll is the first sound heard. His tension grows as the composer's left hand starts a rumble on the port side of the Steinway, imitating the kettle drum.

"I don't know about that", he ventures, half turning to the director. "People like melody." "I like it", says the director. However, the tension eases as a series of "brass" swells culminate in a crashing chord, which just happens to hit as the producer's name zooms into view. As the concert progresses, usual comments are - "I like the first part, it's sweet." "The montage music makes me nervous." This needs a strong lyric and it'll land on the hit parade!" The film is almost forgotten and the score is judged solely as music.

Often this is a fault of the composer, who is reluctant in giving up musical concepts of the concert form, and will not try to develop a composing technique growing out of the medium itself. The accepted practise is to "follow the action." That is, play sad music for sad scenes, happy music for happy scenes, etc. This is merely repeating the action or the dialogue on the screen and certainly not doing

anything for the film. Surely a string note held for 10 seconds while the hero writhes in agony on the screen is more effective than the usual 4 cellos moaning a mournful tune? One cannot call the sustained 10 second note "music", and it would be of no value in concert, but it is merely sound - which in this case fills the bill admirably.

The practise of engaging an orchestra that invariably consists of strings, wood winds, brasses, percussion, etc., is also a habit of stubbornly maintaining the traditions and concepts of concert music, or music designed for listening only. Bearing out my statement is the fact that top composers, such as Aaron Copland, Miklos Rosza, Shostakovitch and others, often adapt their film compositions for concert performances. How music created to complement dramatic action on the screen can be wholly satisfying when performed in concert is a mystery to me. Surely even a well written commentary for a sports film would make dull listening if recited without the help of the visual.

There are, however, film composers today who realize that the picture musician's work begins, not ends, with the sound track. Even a cursory study of sound on film reveals how much new sound material, and sounds otherwise not obtainable by ordinary orchestration, can be made. The following indicates just a few of the possibilities: A. Sound track played at a speed different from that at which originally recorded. B. Playing the sound track backwards. When this is done, sounds that normally rise in pitch now fall in pitch, creating an entirely different effect. C. Creation of sounds and music without the aid of performers or instruments. This is done by drawing patterns on the sound track by hand, opening a completely new field of synthetic sound. Thus, rhythmic patterns of great complexity are made possible, that otherwise could not be recorded by "live" musicians. Norman McLaren of Canada pioneered in this work, producing startling results. These few examples indicate almost endless possibilities.

There are composers working in the film today such as Bernard Herrmann, Louis Applebaum and others, who are taking advantage of the technical growth of sound and are trying to enlarge the scope of their thinking, seeking new tools with which to work.

* * * * *

Mr Shaindlin is musical director for the second Cinerama feature - CINERAMA HOLIDAY - being produced here and abroad by Louis de Rochemont. It will be reviewed in our September issue. Morton Gould is writing the score, from which the theme below is taken.



Jack Shaindlin

THE BRITISH FILM INSTITUTE

John Huntley

The British Film Institute was founded in 1933, as the result of a report of a Commission set to study "The Film in National Life" in Great Britain. It is an independent body, partly financed by a scheme of individual membership and partly by an annual grant from the British Government Treasury.

At the present time, it offers the following services to its members:

- (1) One of the largest libraries of film books in the world;
- (2) A Stills Library of about 70,000 stills;
- (3) A series of regular publications, including a well-known quarterly "Sight and Sound", "Critic's Choice", a collated assessment of current films by a panel of newspaper critics, and a Monthly Film Bulletin", which reviews all the feature-entertainment films released in Britain every month, as well as a selection of shorts;
- (4) A large central Information Centre, where all kinds of film queries are answered by letter or telephone;
- (5) A Film Hire Library (35mm. and 16mm.) of about 460 films including 250 films on the Art and History of the Cinema, 50 films on the Arts (including Music), 125 specialised Scientific films, as well as a small collection of films made by Amateurs;

Since 1952, the National Film Theatre, opened on the South Bank Site, where the Festival of Britain, 1951 took place. This is a 400-seater modern theatre, with 35 mm and 16 mm projection, 3-D and projection television equipment.

Music forms an important part of the work of the Institute. The library includes a large collection of practically every book published on music and film, including rare, early pamphlets and manuscripts on the use of music in the silent days. A collection of rare sound-on-disc musical films are also stored, for one of the most important sections of the Institute's work is the National Film Library, a massive archive of important works in the history of the cinema which are in permanent preservation in special vaults out in the country at Aston Clinton, Buckinghamshire.

Publications contain regular references to film music, with a column on "The Sound Track" in each issue. The latest edition of "Sight and Sound" carried a Quiz, and readers of "Film Music" might like to check their own memories against the Film Institute's readers:-

Question No. 6. Music Department

Do you know (a) What was the origin of the main theme used as incidental music for "Frenchman's Creek"? (b) What was the title and who was the composer of the main theme in "City Lights"? (c) What was the well-known tune used in "Pandora and the Flying Dutchman"? (d) What was the work played by Myra Hess in Humphrey Jennings's film, "Listen to Britain"? (e) What was the overture conducted by Cary Grant in "People will Talk"? (f) Which opera provided some of the background music for "L'Age D'Or" by Salvador Dali? (g) Name three films which have featured the Tchaikowsky Piano Concerto No. 1 ?

The National Film Theatre has presented a large number of silent films since it opened in 1952 and this has meant that the old technique of piano accompaniments has had to be revived. The man responsible in London is Arthur Dulay, himself an old silent film accompanist, who now has his own orchestra, broadcasting regularly on the B.B.C. services.

His first major work was to provide piano music for two of Buster Keaton's best silent comedies - "The Navigator" and "The General". Both involved a high degree of synchronisation, especially the elaborate train effects of "The General", a story about an old locomotive in the Civil War. For a programme on "Old-Time Cinema", Arthur Dulay had an unusual problem. The feature film, an old 1916-melodrama entitled "The Road to Ruin", showed on the screen a blurred manuscript of a song that was suggested regularly in the course of this silent picture. By getting a "still" frame enlarged Arthur was able to get the exact scoring of the song, which he played most effectively whenever the action on the screen called for it; the song, by the way, was entitled "Don't Forget Your Mother", a very sentimental ballad

The programmes at the theatre include various seasons on special topics, in addition to a coverage of the History of the Cinema. For example, there is shortly to be a group of programmes on Ballet and the Cinema; films to be shown include the famous shots of Anna Pavlova, filmed in 1924. Two of her old music directors have recently been resolving the problem of fitting music to a silent dance film; much research had to be done, in order to discover the exact scoring of the dances she appears in and some members of her original company have been helping with this work.

Another projected series deals with the American Musical tradition. Already sequences from "On the Town", "Singin' in the Rain" and "An American in Paris" have been shown; plans are afoot to cover some of the famous musicals of the past, including "Top Hat", "Broadway Melody" and "Congress Dances".

The British Film Institute has, in recent years, been responsible for various types of specialised film production. Recently, Alan Rawsthorne has completed his score for a film on the drawings of Leonardo Da Vinci; a group of students from Cambridge University have been preparing a "musical with a difference" to be filmed in and around the campus; yet another team have been working on folk music material with Alan Lomax.

Although devoted to the general principles of good cinema, the British Film Institute has been especially interested in experiment and the cultural possibilities of specialised productions; music has naturally played its full part in these plans and the Institute extends a hearty welcome to all interested in film music who may be visiting London. The address is: 164, Shaftesbury Avenue, London, W.C.2.

Answers to Quiz:

- (a) Clair de Lune, by Debussy. (b) La Violetera, by Padilla.
(c) Espana Cani, by Marquina. (d) Mozart Concerto (K 453) in G Major. (e) Brahms's Academic Overture. (f) Tristan and Isolde. (g) seven films

The Common Touch, Song of Russia, The Great Lie, Anchors Aweigh, C.E.M.A. and at least two biographies, one American and one Russian.

CREDIT OVERDUE

Howard Taubman

The complaint of the performing musician that the recordings he makes are used to deprive him of employment in radio and television is both familiar and justified. There is another victim scarcely ever mentioned - the composer. Whether he gets paid or not depends presumably on his ASCAP affiliation and rating, but one thing is certain - he gets no credit and is performed piecemeal.

It is remarkable how much contemporary music is used as background material on the air-waves. A spot check of some representative programs produced some startling results. Let us take some examples.

On "The Big Show", broadcast over N.B.C., there were bits and pieces from the following compositions in the course of one month: Strauss' "Heldenleben", Prokofieff's Fifth Symphony, Honegger's Fifth Symphony, Vaughan Williams' "London" Symphony, D'Indy's Second Symphony, Rubbra's Fifth Symphony, Schoenberg's "Verklaerte Nacht", MacDowell's "Indian Suite", Debussy's "Nuages", Stravinsky's "Le Sacre du Printemps", Shostakovich's Sixth Symphony, Ravel's "Rapsodie Espagnole", Holst's "Planets", Bernstein's "Jeremiah" Symphony, Hindemith's "Mathis der Maler", Prokofieff's "Scythian" Suite, Stravinsky's "Orpheus", Mahler's Ninth Symphony, Walton's 1934 Symphony, Chavez' "Sinfonia di Antigona" and Revue's "Sensemaya".

On "Studio One", broadcast over C.B.S., there were excerpts from the following scores during the same month: Prokofieff's "Cinderella" and "Romeo and Juliet", Coleridge-Taylor's Petite Suite de Concert, Kabalevsky's "The Comedians", Thomson's "The Plow That Broke the Plains", Charpentier's "Impressions d'Italie", Sinigaglia's "Danza Piemontese", Respighi's "Pines of Rome" and "Feste Romane", Saint-Saens' "Carnival of Animals", Berlioz' "Roman Carnival Overture", Bartok's Concerto for Orchestra and Poulenc's "Les Biches".

On the Philco Television Playhouse, broadcast over N.B.C., background music was drawn from the following pieces: Vaughan Williams' "Scott of the Antarctic", Goeb's Third Symphony, Bartok's Divertimento for Strings, Hanson's Third Symphony, Franck's "Chasseur Maudit", Prokofieff's Fifth Symphony, Strauss' "Zarathustra", Britten's Four Sea Interludes, Barber's First Symphony, Chausson's Symphony and Schumann's Third Symphony.

On the Medallion Theatre, broadcast over C.B.S., background music was drawn from these pieces: Hindemith's Concert Music for Strings and Brass, Gould's "Fall River Legend", Krenek's Symphonic Elegy, Villa-Lobos' "Erosion", Dello Joio's Serenade, Turina's "Danzas Fantasticas", Hindemith's "Philharmonic Concerto", Franck's Symphony, Hartmann's Fourth Symphony, Barber's First and Second Symphonies, Bartok's Divertimento and "Miraculous Mandarin" and Prokofieff's Sixth Symphony.

Had enough? These, of course, are not the only programs that employ background music. Quite a few have taken a fragment from some well-established and use it as a regular theme. Perhaps the best-known example is Rossini's "William Tell" Overture on "The Lone Ranger".

Needless to say, the music functions as a useful, often powerful, aid, particularly on the dramatic programs. Perhaps it is comforting to the composers, many of whom cited above are very much alive, to know that their works have such value. The chances are, however, that if they were consulted most of them would not be too happy to sanction performance of shreds and patches of their scores. Perhaps they would resist even if they received credit with all the other contributors to a show.

There is no intention to censure the programs mentioned in this spot check. Obviously they are within their legal rights to make such use of recordings as they choose. But the practice as a whole involves issues worth reflection.

Many of the big shows that employ recordings on the air are put together at great expense. A few hire live musicians, and some even commission composers to write fresh scores. But those which take the easy and cheap way out with recordings might well re-examine their procedures. Why should the performer and composer be made to contribute because they happen to have had their work recorded principally for private use?

The problem as far as the performer is concerned has troubled the musicians' union, and recently there was a sharp difference of opinion on this question between the international leadership and Local 802 of New York. For the time being the broadcasters can use records, but it is hard to believe that this custom will remain tolerable if employment opportunities for musicians keep on declining.

Courtesy of The New York Times.

CONCERTS ON FILM

G. R. Haney and George Vedegis

Today's outstanding concert artists are being presented on the screen by Rudolph Polk in his World Artists' Production, CONCERTS ON FILM. Jascha Heifetz, Artur Rubenstein, Marion Anderson, Andres Segovia, Gregor Piatigorsky are among the musicians heard in the eleven films that make up the series.

Jascha Heifetz and Artur Rubenstein, featured in an assemblage of four of these films released as "OF MEN AND MUSIC (reviewed in FILM MUSIC, Jan. 1951) have each made a second film for the series. The new Heifetz picture differs considerably from the first, which showed the musician's practise habits, his preparation for a concert and a part of the program. The distinguished



Artur Rubenstein



Andres Segovia

violinist now plays informally for a scattered group of young students at Pomona College. His impromptu program includes "Sonatensatz" and "Hungarian Dance #7" by Brahms, "Melodie" by Gluck, and a Wieniawsky polonaise. Close-ups furnish excellent lessons in the dazzling Heifetz bowing and fingering techniques. The artist's presence is admirable, with a poise worthy of his musicianship.

Mr Rubinstein chooses his own drawing-room for a setting, as he did in his earlier film. Here the recital is all Chopin. The pianist comments between numbers to a group of guests, whose automaton-like poses and responses show up in high contrast to the animation of their dynamic host. The Chopin Prelude F# Minor, Mazurka C# Minor, Scherzo C# Minor, Nocturne F# Minor and Polonaise in A flat are played superbly. More close-ups of Mr Rubinstein's hands would have been welcome. The recording of the piano comes through unparalleled in beauty and tone.

Rudolph Polk exhibits the virtuosity and musicianship of great artists through a medium that permits a detailed examination of their art, and brings it to thousands who would otherwise be denied this cultural privilege. Mr Polk is indeed to be commended for this exceptional series. The films should be included in the fine arts presentations of colleges and universities everywhere.

G.R.H.

As his part in the World Artists series, Andres Segovia, at home in his Paris studio, talks about the guitar and plays several numbers that show its possibilities. Segovia spent his childhood in Granada, where the guitar is an element in the daily life of the people. His mastery of the instrument has brought about new attitudes towards its performance. Cyril Scott, Manuel de Falla, Villa-Lobos, and Castelnuovo-Tedesco are among the composers who have dedicated works to Segovia in the creation of a modern repertoire for the guitar. In his film appearance here the artist plays a Bach Prelude; "Theme and Variations" by Fernando Sor; "Sonatina" by Torroba, and a traditional Spanish song. The film is a rare treat. The excellent close-ups give a chance to see the left hand technique on the fingerboard and the use of the right hand. The microphone placement is exceptionally good. Recording is of unusually high quality, producing a sound of the guitar that no concert hall can give.

G.V.

Concerts on Film .. World Artists, Inc. 16 mm, b and w. Margaret Williams, Hurok Attractions, Inc. 711 Fifth Ave., New York, N.Y.

Wotan's Farewell and Magic Fire Spell

For her disobedience in giving protection to Siegmund as he flies with Sieglinde, Brunnhilde is to be punished by her father the god Wotan. He has decreed that she shall lie in perpetual sleep atop a lonely mountain to be waked by the firstcomer. She begs to be surrounded by fire so that only

a hero may penetrate and wake her.

The opening bars are the slow descending scale of Eternal Sleep which will take from Brunnhilde her godhood and make her mortal. Wotan's Farewell is powerfully moving in its pity and sadness as he gently lays her down. Brunnhilde's Sleep is heard as a (3)

lovely phrase in the strings as her sleeping form is covered by her shield. The sombre three-note motif of Zete is heard softly in the brass. (4) as foreshadowing the waning power of the gods.

Wotan strikes his Spear to the ground in token of the law and the power of the Gods as he calls upon Loge, god of fire, (5)

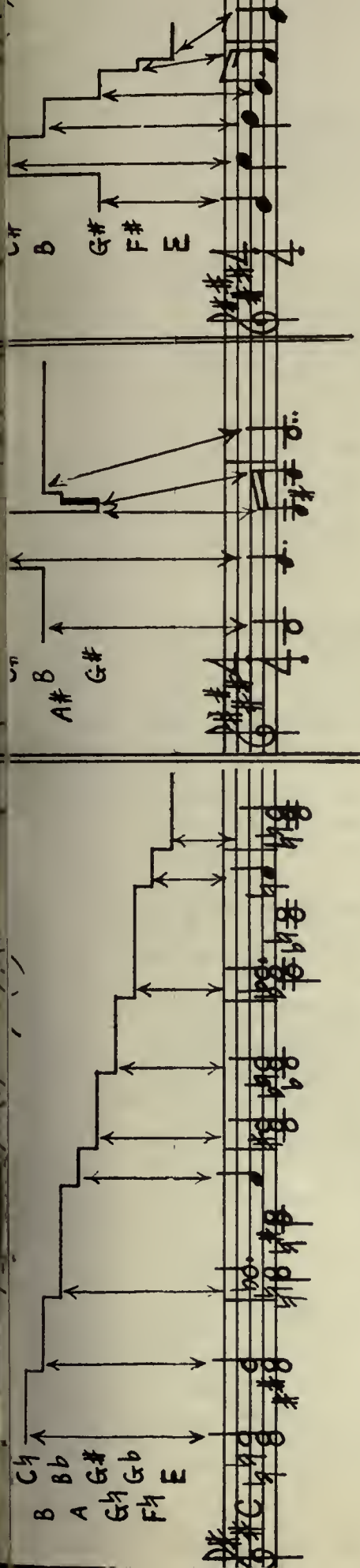
to spread his Magic Fire and surround the rock with flickering flames.

As the flames mount a blast of trumpets sounds prophetically in the motive of Siegfried, the hero who is to brave the fire and awaken Brunnhilde from her long sleep. The music dies away softly as the curtain falls.

Motives are indicated in the Musigraph

Eternal Sleep (1)





The linear graph on the opposite page is an excerpt from a Kerr Color Musigraph that visualizes "The Magic Fire Spell" from "Die Walkure" in terms of animated color patterns. Alfred Frankenstein, music critic of the San Francisco Chronicle, explains what is appearing on the screen and Werner Janssen conducts the Werner Janssen Symphony of Los Angeles in the Wagnerian score. There is first a visual and musical identification of each motif, and then a reading of the passage as a whole, in interweaving movement and design.

The film is enlightening as well as entertaining to layman and musician alike. Sound and color are particularly good. Mr Frankenstein's commentary is interestingly helpful and Mr Janssen gives the excellent performance which the public has come to expect of him. No knowledge of musical notation is required for an understanding and appreciation of this film. The graphed motives are quite easily recognized and remembered. Two staves which appear throughout the film on the left hand margin are disconcerting at first, as they do not bear a direct significance to the animated graphs as the music is heard. However, the musician soon realizes that they bear only a relation between the moving graphs and the Wagnerian score. At the top of this page is the process by which the graphs are designed from conventional notation.

G. Ray Haney and George Vedegis

Magic Fire .. Kerr Color Musigraph; 16 mm, 10 minutes. Clume Studios Company, 5338 Melrose Ave., Hollywood, Cal.

Three types of musical 16mm films appear to win acceptance these days in public schools and colleges; they seek to interpret music to the general student through (1) concert-on-film, performers in action, etc., (2) historical settings, or composers' lives, (3) analyses of structure and musical form.

Two of these classifications were well illustrated at the Music Educators National Conference, which attracted over 5,000 teachers and supervisors, and possibly 8,000 participating students, to the Conrad Hilton Hotel in Chicago, the last week in March. The usual three-ring circus of performances, forums, and talks was augmented by a superior commercial exhibit. "Music Fair" of the entire music industry, and to our satisfaction, by a consistently operated "audio-visual education workshop center." A comfortable large room, with exhibits of special materials, and adjacent sound and screening rooms, was the scene of several panel discussions, employing both educators and producers. Music Educators National Conference chairman of audio-visual aids was Rose Marie Grentzer, Professor of Music Education, Oberlin (Ohio) Conservatory, aided by regional leaders, including Dorothy Jean Short and William Hartshorn of Los Angeles California.

Class 1 films was illustrated by a screening of "THE VIOLIN -- JASCHA HEIFETZ", one of a series of superbly recorded 30 minute presentations of a major artist, his personality and background. These are produced by World Artists, under the direction of Rudolph Polk, whose interest in music education films merits listing of his address here: 9608 Heather Road, Beverly Hills, California.

Our second classification, historical films, brought preview showings of three new Coronet classroom films of about 16 minute length, produced here and abroad, on the men and music associated with Beethoven, Schubert, Mozart.

While films of class 3 (analytical) were not in evidence, Werner Janssen and his symphony orchestra of Beverly Hills, have experimented with notable results. MAGIC FIRE MUSIC is a visualization by means of the Kerr Musigraph of the motifs in the finale to Wagner's WALKURE. Aided by an intelligent commentary from Alfred Frankenstein, music critic of the San Francisco Chronicle, the viewer can identify the principle themes by their color, and then by means of a "profile" melody score, which involves no music-reading, he can follow the progress of the 10 minute movement from beginning to end as the orchestra plays it. This film is on the market, and has been used repeatedly in some music appreciation classes. The experiment is so successful that the producers should be encouraged by more purchases from audio-visual aids departments. One group of music educators offered the suggestion that a teacher's manual would expedite its use.

FILM MUSIC IN A PUBLIC LIBRARY

James P. Dickson

The music department of an institution like the Enoch Pratt Free Library in Baltimore seldom serves professional composers of film music and only infrequently assists conservatory students, investigating a possible career, or amateur film producers seeking background music ready-made for one-reelers.

Its principal concern relates to the arts as laymen see or hear them. In the film music field the problem day in and day out is that of identification, which seems constantly to disturb the memory of the average movie-goer. On the telephone or across the desk librarians are asked to resolve dinner table disagreements, strengthen vague recollections of the distant past, and abet the uncertain pursuit of aesthetic pleasure, distinguished for the first time before the neighborhood's new wide vision screen.

What was sung or played in a certain film?

In what film was a particular composition performed?

Who played or sang in either of these cases?

Are scores or records of these works available?

These are a few of the many queries continuously received. Jack Burton's "Blue Book of Hollywood Musicals" has recently appeared to assist with the answers. Also helpful are "The Variety Music Cavalcade" and Sigmund Spaeth's "History of Popular Music".

But for years the catalogue of the Pratt's collection of popular sheet music, dating back to the mid-nineteenth century, has included entries for musical films and theatrical productions. In addition, staff members expand the file of "Tune-dex", those useful three-by-five cards giving the essential facts about popular songs with their choruses by typing up on colored stock entries for the sources whenever they are known.

Contemporary reviews of motion pictures, indexed in "Readers' Guide" since 1929, sometimes mention outstanding musical works and always the performers in a film. If we know the performer and the song but not the film, we consult the "International Motion Picture Almanac" which lists each star's appearance and gives us opportunity for making a shrewd guess at the most likely combination of song title and film title.

The Library has three subscriptions to FILM MUSIC. One is bound, while the other two are clipped for the music section's vertical file, where even the smallest sliver of information is often invaluable.

As for the availability of scores and records - if the library does not have them in its catalogue - that can only be determined by searching publishers' and manufacturers' lists. The monotony and slowness of this work is implied by the frequency with which music shops turn over to the Pratt their prospective customers who lack the information necessary for placing an order. "Long Player", a monthly record list, does note discs made from sound tracks which are currently available.

WHAT FILM MUSIC MEANS TO ME

James Limbacher

People are always asking me, "How can you truthfully say you enjoy motion pictures when you're always breaking them down into their smallest parts?" My answer is always the same. I liked movies very much before I knew what made them "tick", but I enjoy them twice as much now that I can share the triumphs of a group of creative film artists. The composer of a film score is one of the artistic "team" which can make or break a film. As I look back, I have always shared the joys of the film music composer, even the anonymous fellow who composed the "bloop-de-bloop" which made me laugh in anticipation of Laurel and Hardy's appearance on the screen.

But it was when I first saw FILM MUSIC magazine that I realized that others also were interested in the film score as a medium of artistic expression. I was bound and determined to help others get the same joy from this integral part of almost every film. My reward has been the comments of the people who have sat through my film lectures, attended my Cinema Club series at Bowling Green State University in Ohio and heard my film music radio programs. Now they share my enjoyment and take great pride in letting me know it by making intelligent comments on the score of a film they have just seen.

When I went to Indiana University, I was surprised that so many students and faculty attending the previews of new educational motion pictures made comments on the musical scores. They recognized a good score and were not afraid to protest about a bad one. When a film on schools featured "Nutteracker Suite" and "Eine Kleine Nachtmusik" for its score, the comments flew thick and fast. Film audiences do not want "canned" music anymore for background music. They want a score which is created expressly for the film. A creative film score played on a harmonica is now preferred to the unsynchronized music of the masters played by a 100-piece symphony orchestra.

I like film music because it is a creative art. But like all creative arts, it takes time for the public to accept it. Acceptance comes with awareness and through FILM MUSIC, alert music teachers in schools, film societies, music study groups and intelligent and discriminating moviegoers, we are slowly becoming aware of the value of good film music.

* * * * *

Marilla Waite Freeman of the American Library Association writes us :

In this hospital for chest diseases, to which I come twice a week as librarian, there are always at least two or three young musicians intent upon using their time of enforced rest for composing musical scores. For the, as for many music and film lovers among the patients, the pages of FILM MUSIC are an inspiration and a delight. The use of the woodwinds, the celli and the violins, and of the bugle in "From Here to Eternity" have been of special interest to some of them, and your March-April issue has been keenly enjoyed. The patients see one motion picture here at the hospital each week, and FILM MUSIC helps them to appreciate the music they are hearing. We are indeed grateful for this uniquely valuable magazine.



FILM MUSIC

A-V



ON THE WATERFRONT

SEPTEMBER-OCTOBER 1954

VOLUME XIV NUMBER I

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ON THE WATERFRONT

William Hamilton

In spite of all the fabled terrors of film-score composition, Leonard Bernstein's first try at it has succeeded with the *éclat* so characteristic of him. As a composer of concert and stage music — accustomed to being in control of the proceedings at all times — he planned his *WATERFRONT* score with a boldness which in the movies could lead to disaster. There are indeed some loose ends — material planted but never dug, passages with intended allusions to others which are never heard, tutti dozens of decibels below the dialog. But these flaws are more disturbing on paper than in screening, where the sweep of the production prevents our lingering over them.

Here are the chief themes in order of their appearance.

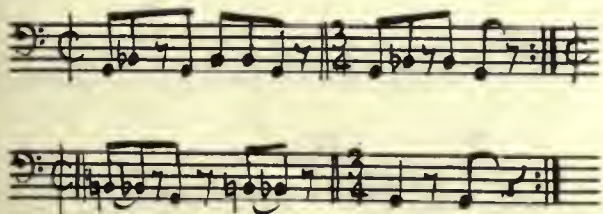
Ex. 1. —



The first is a sober, somewhat neutral pronouncement given initially in simple 2-part canon under the Main Title, and again, (more elaborately) only at the end of the picture where Terry, redeemed, seeks to resume his career as a longshoreman. The impression that Example 1 is *the* theme of the whole story is made stronger by the syntax of its presentations. After the main title it is tagged with a fading, rising, questioning figure which invites the listener to consider the oncoming problem.

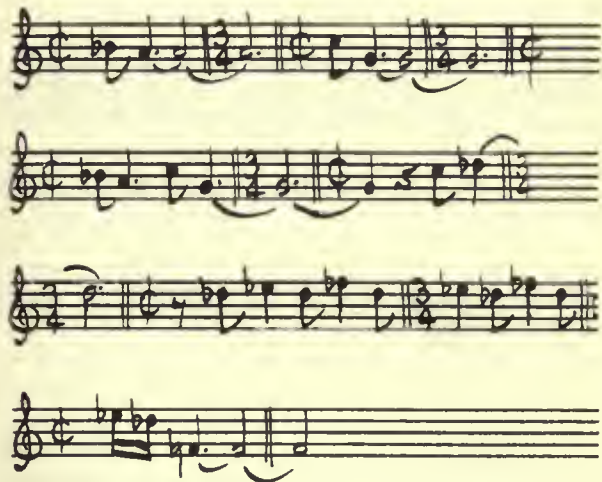
It is in the nature of things for the final statement to sound final, but *ON THE WATERFRONT* requires a finality that does not say that everything is going to be just dandy. Hence, instead of the conventional, triumphant cadence over a major-triad-cum-added-sixth, the march of Example 1 is interrupted by the discordant snaps (minor ninth to major seventh) in measures 30, 31, and 32 of Cue 11 D.

Ex. 2 —



The score's most daring conception is summarized in Example 2. This is a three-voice fugato for percussion (timpani, timpani, and side drums without snares). It is worked together with Example 3 into an overpowering movement of nearly two minutes' length. In the planning, this same movement was to announce each of the three murders in the story in the candid fashion of a Greek chorus. The design was marred, however, in the instance of Kayo Dugan's killing — by the fact that the scene in question was shot on location during a genuine unloading, and the sound-track was already too full of dialog and ambient noise to accommodate any music at all. Consequently, the ensuing dead march for Kayo (Cue 6 B) loses much of its point as a recast — in different texture and much slower speed — of the dramatic subject of Example 2. The 'murder movement' does recur for the discovery of the third corpse, and again it fits perfectly the events which it accompanies. However, the sense of repercussion which it was originally intended to impart is no longer evident.

Ex. 3 —



Example 3 (or fragments of it) appears to be the most pervasive element in the entire score. In its original quick tempo, the snap rhythm is the obvious source of the punctuations already referred to in Cue 11 D. It is as easily recognized in a dozen other places. However, it occurs, too, in other tempos and textures and even in altered rhythms. A very great contrast in treatment appears between the harshness of Example 3 as it is heard in the 'murder movement' and the charming setting for flute, harp, oboe, and pigeons which follows it. (Cue 2 A) Again, in the attack on the dissidents in the church basement, the four-note motto from this theme assumes several guises: first, as the soprano 'part' of a

series of irregularly spaced staccato clusters, and then in the original snap rhythm with slightly more civilized harmony. Finally, there is a much simpler version in evenly-moving half-notes.

A different sort of application — using the whole theme — occurs in "Blue Goon Blues". Here Example 3 is divided in the middle with the second half placed first. The whole then becomes the subject of a set piece. This "Blues", perhaps a little too sophisticated to be mis-en-scene, is heard toward the end of the saloon sequence. One more entrance of the motto of Example 3 should be mentioned. In measures 6 to 9 and again in measures 14 and 15 of Cue 9AA it appears in sequence, emphasized by the transformation of the beat from 6/8 to 3/4.

Ex. 4 —



Example 4 is the 'Girl' or 'Love' theme. Structurally, it is less basic in the score than the other themes. Its frankly melodious character and specific sentiment tend to set it somewhat apart from the main stream. Nevertheless, its appearance is always managed with such ingenuity as to make it sound quite inevitable. It is heard first under the scene where Edie joins the longshoremen's scramble for the last handful of working-tags. The accompanying scherzo contains this phrase, repeated twice over at 12-bar distances:

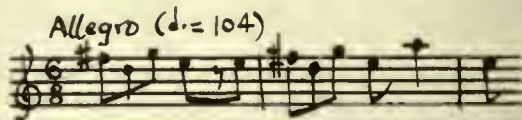


and, finally, abbreviated:

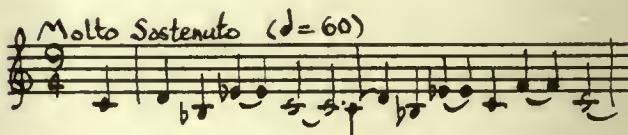


It is only after the first phrase of Example 4 is firmly settled on G that we are aware of the premonitory nature (melodically) of the first of these two figures and the strongly dominant effect of the second.

This same scherzo is introduced again under the climatic fight between Terry and Johnny Friendly (wonderful name!). The leading subject is this:



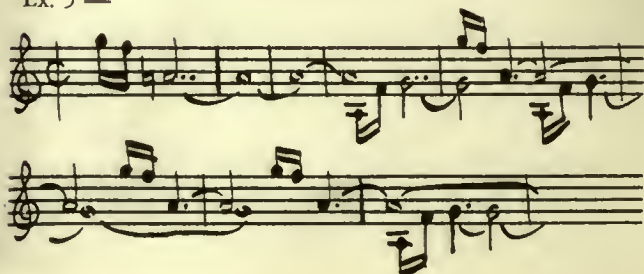
After the fight comes the same thing in Pfundnoten — on the ancient Flemish principle:

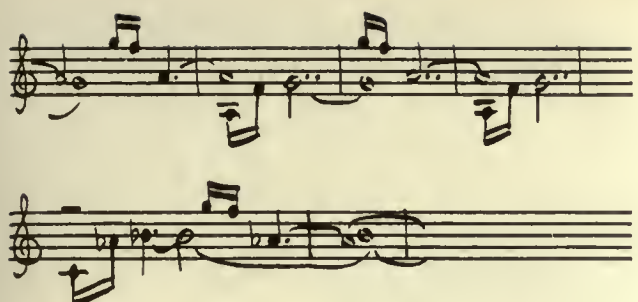


Another instance of preparation over a much greater distance occurs under the scene in which Terry smashes his way into Edie's apartment. The introduction of the 'Edie' theme at this point is identical in shape to the middle section of the 'murder' movement, which, in turn grows out of the last bar of Example 3.

'murder': measure 43

Ex. 5 —





'bedroom': measure 45

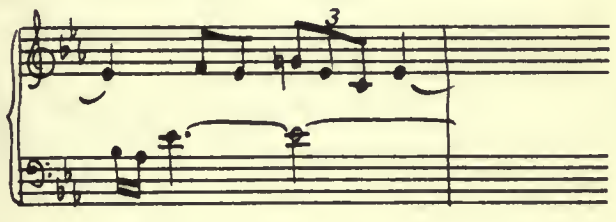
Ex. 6 —



Admittedly the connection between these two passages is pretty tenuous as the picture now stands. Bear in mind that 'murder' was to have had a second hearing which would have come shortly before 'bedroom'.

One more entrance of the 'Eddie' music must be mentioned. It is heard in the sequence 'Dead Pigeons', which accompanies the scorn shown by Terry's peers for his apostasy. 'Eddie' combines with the 'waterfront' theme of Example 1 so perfectly that it is hard to believe that they were not composed simultaneously.

Ex. 7 —



The first excerpt quoted in the following pages — "Kangaroo Court" — has only a very slight developmental function in the score. It is heard a second time in reverse and much subdued — under the colloquy between Terry and Charlie in the taxi. It is included because I found this awesome sound (or, in the words of the composer himself, "terrible noise") one of the most memorable moments of all.

Mr. Bernstein's music for ON THE WATERFRONT merits a much more extended discussion than has been possible here. It cannot be summed up in a few excerpts. The purposeful unity of the whole work is one of its strongest features, and one which can best be sensed in the screening — or better a second or third screening.

ON THE WATERFRONT . . . Columbia Pictures. Marlon Brando, Karl Malden. Director, Elia Kazan. Music, Leonard Bernstein.

8=A

(:30)

KANGAROO COURT

(Cue: "Deep Thinker")

COMP. BY LEONARD BERNSTEIN

ADAGIO

Musical score for the first system, measures 1-4. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments and their parts are:

- BR. & W.W. (Brass and Woodwinds):** Measures 1-4, marked *ff* (fortissimo).
- VN. I (Violin I):** Measures 1-4, marked *ff*.
- VN. II (Violin II):** Measures 1-4, marked *ppp* (pianissimo) and *Sul pont.* (sul ponticello).
- VLA. (Viola):** Measures 1-4, marked *ppp*.
- VE. (Violoncello):** Measures 1-4, marked *ppp*.
- CB. (Contrabasso):** Measures 1-4, marked *ppp*.
- TIMP. (Timpani):** Measures 1-4, marked *p* (piano) and *cresc. molto* (crescendo molto).

Measures 1-4 are numbered 1, 2, 3, and 4 respectively.

Musical score for the second system, measures 5-8. The score continues from the first system. The instruments and their parts are:

- BR. & W.W. (Brass and Woodwinds):** Measures 5-8, marked *ff*.
- VN. I (Violin I):** Measures 5-8, marked *ff*.
- VN. II (Violin II):** Measures 5-8, marked *ppp* and *Sul pont.*.
- VLA. (Viola):** Measures 5-8, marked *ppp*.
- VE. (Violoncello):** Measures 5-8, marked *ppp*.
- CB. (Contrabasso):** Measures 5-8, marked *ppp*.
- TIMP. (Timpani):** Measures 5-8, marked *p* and *molto*.

Measures 5-8 are numbered 5, 6, 7, and 8 respectively. A circled **(:30)** is written in the top right corner of this system. A handwritten note at the bottom right reads: "CAB DOOR CLOSING CUTS OFF FERMATA".

9-AA
CODA

2:16

CODA-ACCIDENT

COMP. BY LEONARD BERNSTEIN
ORCH. BY MARLIN SKILES

:00

ADAGIO (UN POCO PIU MOSSO)

:12

Musical score for measures 1-4. The score is written for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. Measure 1 starts with a forte (*f*) dynamic and includes the instruction "VNS. sul G" with a circled "2" below it. Measure 2 has a circled "3" below it. Measure 3 has a circled "4" below it. The bottom staff includes the instruction "VLAS. molto ten." and "+ TIMP." in measure 3.

:24

:36

Musical score for measures 5-8. The score is written for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. Measure 5 has a circled "5" below it. Measure 6 has a circled "6" below it and includes the instruction "ff DIM.". Measure 7 has a circled "7" below it. Measure 8 has a circled "8" below it and includes the instruction "ff DIM.". The bottom staff includes the instruction "+ TIMP." in measure 5.

:48 MENO

1:01

Musical score for measures 9-12. The score is written for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. Measure 9 has a circled "9" below it and includes the instruction "molto". Measure 10 has a circled "10" below it and includes the instruction "ff". Measure 11 has a circled "11" below it and includes the instruction "mf DIM.". Measure 12 has a circled "12" below it and includes the instruction "mf DIM.". The bottom staff includes the instruction "molto" in measure 9.

1:14 MENO RALL. 1:28

rit. *pp* Poco MENO *dim.* *rit.*

13 + TRP. MENO 14 RALL. 15

+ TRP. *pp* *dim.* *rit.*

+ TRP. *pp* *dim.* *rit.*

1:28 TERRY DRAWS GUN. VLNS. 1:36 1:44 + w.w. 1:50

mp 16 17 18

mp 3 TRONS. ~ MUTED TIMP.

CB., PIA., C-BSN., TOM TAMB.

VLNS. TUTTI CON SWA 2:13 2:19

+ TRP. *cresc.* *f* *ff* Cymb. *fff* TERRY STOPS.

4 HNS. w.w. *f* *ff* *fff*

TIMP. 19 20 21

CB. etc. *f* *ff* *fff* TIMP.

2:A

(1:04)

PROD. 8276-12 — "WATERFRONT"

"ROOF MORNING"

COMP. BY LEONARD BERNSTEIN

:00

MODERATO

FL.

① COOING

② SEQUE FROM BOAT WHISTLE

③

④ mf DIM. VIB.

⑤ ppp

HARP. (CLOSE TO MIKE)

STGS. (MUTED)

mp

OB.

⑥ mf VIB.

⑦

⑧ ppp

⑨

⑩ FL. mf DIM.

f

⑪ ppp

⑫

⑬

⑭

⑮

f

Handwritten musical score for measures 16-19. Measure 16 has a dynamic of *mf*. Measure 17 has a dynamic of *ppp*. Measure 18 has a dynamic of *ppp*. Measure 19 has a dynamic of *mp*. The score includes treble and bass staves with various notes, rests, and slurs.

Handwritten musical score for measures 20-24. Measure 22 has a dynamic of *p* and the instruction "FLUTTER". Measure 23 has a dynamic of *p*. Measure 24 has a dynamic of *mp*. The score includes treble and bass staves with various notes, rests, and slurs.

Handwritten musical score for measures 25-29. Measure 26 has a dynamic of *p* and the instruction "DIM.". Measure 27 has a dynamic of *p*. Measure 28 has a dynamic of *p*. Measure 29 has a dynamic of *pp*. The score includes treble and bass staves with various notes, rests, and slurs.

Handwritten musical score for measures 30-35. Measure 30 has a dynamic of *mf*. Measure 31 has a dynamic of *ppp*. Measure 32 has a dynamic of *p*. Measure 33 has a dynamic of *p*. Measure 34 has a dynamic of *p*. Measure 35 has a dynamic of *mp*. The score includes treble and bass staves with various notes, rests, and slurs.

1:04

COILING TURN INTO BOATWHIST

GB
(1:10½)

AFTER SERMON

BY LEONARD BERNSTEIN

:00 AMEN

BROADLY WITH INTENSITY

(♩ = 60)

Musical score for measures 1-4. The score is written for strings and percussion. The top staff is for Violins and Violas (VLNS VLAS), and the bottom staff is for Percussion (TMR. HR. Vc. CB. TT.). The music is in common time (C) and features a 3/4 time signature change at measure 2. The first measure is marked with a circled 1 (①), the second with a circled 2 (②), the third with a circled 3 (③), and the fourth with a circled 4 (④). The dynamic marking is *f* (forte). The percussion part includes a snare drum pattern in measure 2 and a cymbal pattern in measure 3. The instruction "sempre col. BVA" is written below the percussion staff.

:32⅔

Musical score for measures 5-8. The score continues with strings and percussion. The top staff is for Violins and Violas (VLNS VLAS), and the bottom staff is for Percussion (TMR. HR. Vc. CB. TT.). The music is in common time (C) and features a 3/4 time signature change at measure 6. The first measure is marked with a circled 5 (⑤), the second with a circled 6 (⑥), the third with a circled 7 (⑦), and the fourth with a circled 8 (⑧). The dynamic marking is *f* (forte). The instruction "LAMENTOSO" is written above the string staff in measure 5, and "CRESC" (crescendo) is written above the string staff in measure 7. The percussion part includes a snare drum pattern in measure 6 and a cymbal pattern in measure 7.

Musical score for measures 9-12. The score continues with strings and percussion. The top staff is for Violins and Violas (VLNS VLAS), and the bottom staff is for Percussion (TMR. HR. Vc. CB. TT.). The music is in common time (C) and features a 3/4 time signature change at measure 10. The first measure is marked with a circled 9 (⑨), the second with a circled 10 (⑩), the third with a circled 11 (⑪), and the fourth with a circled 12 (⑫). The dynamic marking is *ff* (fortissimo) in measure 9, *fff* (fortississimo) in measure 10, and *f* (forte) in measure 12. The instruction "DIV VLNS" is written above the string staff in measure 9, and "(NET STARTS TO RISE)" is written above the string staff in measure 10. The percussion part includes a snare drum pattern in measure 10 and a cymbal pattern in measure 11.

817-12

:55 1/2

mf Dim

mp

P

pp

13 14 15 16

2 Obs.
E.H.

1:10 3/4 (WITHOUT FIRMATA)

SEGUE TO 7A

Meno

pp

pp

17 18

PROD. 8276 - 12 - "WATERFRONT"

11D
2:08

"WALK AND END TITLE"

COMP. LEONARD BERNSTEIN
ARR. GIL GRAU

TERRY STARTS WALKING

:00

FRONT SHOT OF

:08 TERRY WALKING.

(d=52) POCO RIV MOSSO

VIB. SOLO

3 ULAS. SORD.

pp

1 2 3 4 5 6 7

VC. CB. PIZZ. VIBRATO

pp

1 2 3 4 5 6 7

CYM.

1 2 3 4 5 6 7

Poco Cresc.

VIB. SOLO

28 TERRY STOPS, CONFUSED

Musical score for 'Terry Stops, Confused'. The score is written for a full orchestra and includes the following parts and markings:

- Violins (Vns.):** *pp*, *p*, *mf cresc.*
- Violas (Vla.):** *pp*, *p*, *mf cresc.*
- Celli (Vcl.):** *pp*, *p*, *mf cresc.*
- Double Basses (Cb.):** *pp*, *p*, *mf cresc.*
- Woodwinds (W.W.):** *pp*, *p*, *mf cresc.*
- Brass (Bns.):** *pp*, *p*, *mf cresc.*
- Timpani (Timp.):** *pp*, *p*, *mf cresc.*
- Percussion (Perc.):** *pp*, *p*, *mf cresc.*

Measure numbers 8, 9, 10, 11, and 12 are indicated. The score features dynamic markings such as *pp*, *p*, and *mf cresc.*, along with performance instructions like *mf cresc.* and *mf cresc.*.

(11D - 8276-12)

48 HOLD BACK ----- 1:09

Musical score for 'Hold Back'. The score is written for a full orchestra and includes the following parts and markings:

- Violins (Vns.):** *pp*, *p*, *mf cresc.*
- Violas (Vla.):** *pp*, *p*, *mf cresc.*
- Celli (Vcl.):** *pp*, *p*, *mf cresc.*
- Double Basses (Cb.):** *pp*, *p*, *mf cresc.*
- Woodwinds (W.W.):** *pp*, *p*, *mf cresc.*
- Brass (Bns.):** *pp*, *p*, *mf cresc.*
- Timpani (Timp.):** *pp*, *p*, *mf cresc.*
- Percussion (Perc.):** *pp*, *p*, *mf cresc.*

Measure numbers 13, 14, 15, 16, and 17 are indicated. The score features dynamic markings such as *pp*, *p*, and *mf cresc.*, along with performance instructions like *mf cresc.*, *mf cresc.*, and *mf cresc.*. The score also includes the instruction 'HOLD BACK' and a time signature of 1:09.

TERRY ARRIVES

1:13 "LET'S GO TO WORK"

1:18 VERY BROAD

Musical score for 'Terry Arrives'. The score is written for a full orchestra and includes the following parts and markings:

- Violins (Vns.):** *ff*, *mp*, *molto*
- Violas (Vla.):** *ff*, *mp*, *molto*
- Celli (Vcl.):** *ff*, *mp*, *molto*
- Double Basses (Cb.):** *ff*, *mp*, *molto*
- Woodwinds (W.W.):** *ff*, *mp*, *molto*
- Brass (Bns.):** *ff*, *mp*, *molto*
- Timpani (Timp.):** *ff*, *mp*, *molto*
- Percussion (Perc.):** *ff*, *mp*, *molto*

Measure numbers 18, 19, 20, and 21 are indicated. The score features dynamic markings such as *ff*, *mp*, and *molto*, along with performance instructions like *VERY BROAD* and *molto*. The score also includes the instruction 'TERRY ARRIVES' and a time signature of 1:13.

1:38 "DON'T YOU FORGET THAT"

BRASS > fff (23) (24) *A TEMPO* (25) (26) (27)

STGS. W.W. CON BVA

TIMPS. T.C.B. T.C.B. T.C.B.

SMALL T.T. → LARGE T.T. →

1:48 DOOR SLIDES DOOR VERY BROADLY

(11.D - 8276-12)

1:56 1/2

STGS. W.W. BRASS (28) (29) (30) (31)

TIMPS. T.C.B. T.C.B.

W.W. TIMPS. fff

STGS. W.W. fff

+B.D.V.

2:08

(32) (33)

TIMPS. fff

STGS. W.W. fff

CA 8)

SMALL T.T. → LARGE T.T. →

B.D.V.

THE STRATFORD ADVENTURE

Gerald Pratley



Early this year the National Film Board of Canada released *THE STRATFORD ADVENTURE*, a forty minute documentary describing how the Stratford (Ontario) Shakespearean Festival came into being, and concluding with the opening of last year's festival. Several of the actors who participated (including Alec Guinness) appear briefly during the course of the narrative. The most ambitious documentary to be made by the Board since its inception, it was photographed in Eastman Color and scored by Louis Applebaum. The composer, who wrote the incidental music for the plays "All's Well That Ends Well" and "Richard III" performed at the festival, composed twenty minutes of music for the film, for an orchestra consisting of five woodwinds, nine strings and a harpsichord. Of the music written for the plays, none is used in the film with the exception of a brief quotation heard in the main title music.

"The idiom", says the composer, "is roughly that of

the Shakespearean period, extended up to the end of the 17th century. The concerto grosso style of Vivaldi is quite prominent throughout the score. The anachronism seemingly apparent in using this idiom against scenes of activity in present day Stratford (a busy railway centre) roused some doubts in our minds, but after giving the matter considerable thought we decided that the result was pleasant, and effectively emphasized the contrast between Shakespeare's time and the present. The climatic battle scene is not quoted because we used only a muffled drum and off-stage trumpet calls."

The following are four quotations from the score.

1. This music symbolized the spirit of Shakespeare and is heard behind shots of a bust of the playwright and scenes of a Shakespeare memorial garden. Scored for alto flute and harpsichord, it has a gentle, flowing melody. .

— Music No. 1 Shakespeare Theme

ALTO FLUTE
SLOW

PIANO
SLOWED

2. A little piccolo theme is used for the sequence showing Alec Guinness cheerfully riding his bicycle on the way

to the theatre. The piccolo provides a sprightly quality, suggested by the actor's ready smile and charming nature.

— Music No. 2 — Guinness on Bicycle —

Picc.
Cello
Pizz.

LIGHTLY

p

pp

3. This theme was used in a series of six variations following the assistant director, Cecil Clarke, as he went

from shoe-maker, costumer, bell-maker and others, busily preparing the properties for the festival.

— Music No. 3 — Theme for Variation —

Handwritten musical score for Music No. 3. The score is written for strings, with a tempo marking of *MODERATO* and a dynamic marking of *f*. The music is in 3/4 time and consists of a single melodic line with a bass line. The score is marked with *STRINGS* and *MODERATO*. The piece concludes with a *RIT.* marking.

4. The music called "Industrial Stratford" was used over shots of the busy industrial activities of the town, such

as locomotives being repaired, and scenes of the shopping centre and the townspeople.

— Music No. 4 — Industrial Stratford —

Handwritten musical score for Music No. 4. The score is written for strings, with a tempo marking of *BRIGHT* and a dynamic marking of *f*. The music is in 3/4 time and consists of a single melodic line with a bass line. The score is marked with *BRIGHT*, *col 8*, and *TUTTI*. The piece concludes with a *p* marking.

"I enjoyed participating in the festival", said Mr. Applebaum, "and writing the music for THE STRATFORD ADVENTURE was a joyful task and an interesting essay into the music of olden days. We are now making plans for the inauguration of a major music festival to be held with next year's festival."

The composer's latest score was written for the NFB's animated short A THOUSAND MILLION YEARS, showing the geographical evolution of Canada. This will be described in a future issue of FILM MUSIC. He is now writing the music for an American documentary tentatively titled BAD BROUGHT UP, being produced by Potomac Films, Washington, D.C. He has also written a chapter on the development of film music in Canada

for a book covering all phases of musical activity in the Dominion, entitled "Music in Canada". Sponsored by the Canadian Music Council, it is being edited by Sir Ernest MacMillan, and will be published by the Oxford University Press.

[Gerald Pratley is a film reviewer, writer and lecturer. He has been a film commentator for the Canadian Broadcasting Corporation since 1946, with the two very interesting programs "Movie Scene" and "Music from the Films". For the benefit of our readers who are within reach of CBC stations we give the hours of these broadcasts: Movie Scene — Trans-Canada Network; Thursday, 4:00-4:30. Music from the Films — Dominion Network; Sunday, 5:30-6:00.]

THE GOLDEN COACH

Mary Powell



Jean Renoir's lovely film is laid in the early 18th century, and brings a troupe of the *Commedia dell'Arte* to a Spanish colony in South America. The adventures of the Columbine of the troupe and her three suitors — a young Spanish gentleman, a toreador, and the Viceroy himself — are carried on with all the extravagant beauty that the novel situation can provide. Renoir used the same care to retain period color through the score, and selections from Vivaldi make up the major part of the background music. His Concerto in E major and Concerto in d minor for strings and harpsichord, his Symphony in b minor for strings, and his Concerto in F major for flute, strings and harpsichord are heard. "We found fifty musicians who could play Vivaldi," said Renoir. "Then we had to get instruments that could play Vivaldi. He used a curved violin bow which sometimes touched three strings at once. The effect is marvelous, but we had to build the bows to get it." Dances of the 17th and 18th centuries were also used, and the serenade from "The Beggar's Opera" did service when Ramon the toreador sings to his love. The music for the *Commedia*

dell'Arte sequences presented another difficulty, as the impromptu spirit of the original performances extended to what was played and sung, and it was rarely written down. Finally composer Gino Marinuzzi discovered several of the old scripts, with rough notations of single melodic lines that fitted the action. He adapted three of these, "Chanson des Mes Reves", (supposedly a favorite of Marie Antoinette's) "Aria di Ballo", and "Tarantella dei Maccheroni", which is sung by Miss Magnani, the Columbine. By referring to old prints, a number of the musical instruments of the time were reconstructed, and add to the delightful sights and sounds in a charming film.

THE GOLDEN COACH . . . I.F.E. Releasing Corp. Anna Magnani. Director, Jean Renoir. Music from the works of Antonio Vivaldi and traditional *Commedia dell'Arte* airs. Conductor, Gino Marinuzzi, Jr. Technicolor. Record: MGM. E3111, LP Microgroove. The Golden Coach; recorded selections from the sound track. Rome Symphony Orchestra conducted by Gino Marinuzzi, Jr.

BRIGADOON

Alfred E. Simon

So often, when a famous stage musical is transferred to the screen, we can safely assume that many of the simple 32-bar songs that graced the original will be blown up into tremendous over-arranged production numbers, with never-ending endings, sung by off-screen choruses of thousands. It was with this fear that your reviewer attended the filmed version of BRIGADOON, in every way one of the tenderest and most enchanting musicals of our time.

Although some of the Scottish magic of the stage production seems to have become lost somewhere along the highlands between New York and Hollywood, it's a pleasure to report that Frederick Loewe's delightful score has been treated on the whole with the respect it deserves. For that, we can thank three gentlemen whom I know to be great devotees of the Broadway musical stage: Metro-Goldwyn-Mayer's music director, Johnny Green; Conrad Salinger, who did the orchestrations, and Robert Tucker, who made the choral arrangements. Tucker's work is particularly notable for capturing much of the underlying mood that is the essence of the show. It's first in evidence near the beginning of the picture, when Gene Kelly and Van Johnson, as the first two Americans visiting Scotland, first observe the countryside of Brigadoon from a hill top, and one hears the "Prologue" and the title song. Another instance of fine choral work is "I'll Go Home With Bonnie Jean". Salinger's orchestration here is particularly imaginative and often humorous. It's captivatingly sung by Jimmy Thompson, the best solo voice in the cast. In fact it makes one wish he'd been given the opportunity to sing as well the lovely "Come to Me, Bend to Me", which unfortunately has been completely omitted from the film.

The most exciting feature of the picture unquestionably is the "Chase" sequence, wherein the townspeople attempt to stop a jilted suitor from leaving Brigadoon, lest the town be doomed to eternal oblivion. Exciting as this was in the stage version, CinemaScope is the ideal means of presenting a scene with so much extended action — and again the choral work is of great help in enhancing the excitement. Another impressive sequence is the "Gathering of the Clans", with the townspeople wending their way at dusk through the Scottish highlands. The bagpipes in the accompaniment provide a memorable and eerie effect.

No one has ever denied that Gene Kelly and Cyd Charisse dance infinitely better than they sing, and this has never been brought home more clearly than their versions of "Almost Like Being in Love", "The Heather on the Hill", and "Waiting for My Dearie", since the vocal demands of these songs are greater than practically anything they have sung on the screen. And both the tempo and orchestration of "The Heather on the Hill" are far too sluggish for the gay, light-hearted spirit of the song. But perhaps this is quibbling when a picture has so much else to its musical credit as "Brigadoon".

BRIGADOON . . . MGM. Gene Kelly, Cyd Charisse. Director, Vincente Minelli. Music, Frederick Loewe. Musical direction, Johnny Green. Orchestrations, Conrad Salinger. Choral arrangements, Robert Tucker.

[Alfred E. Simon is a writer and music critic, and a staff member of radio station WQXR in New York City.]



EFFECTS EDITOR Beals
 RE-RECORDING MIXER
John Coe

CUTTING DEPARTMENT

SOUND EFFECTS SET-UP SHEET

SEQUENCE _____ Reel #1

S.I.X Original -Magnetic	S. I. X 2 Magnetic		S. I. X 3 Magnetic		S. I. X 4 Magnetic		S. I. X 5 Standard optional
	In	at	In		In		
Yawns etc. from fire esop. till 242'	215'		Off stage, baby crying	144'	Cat Meow	134'	
Stewart dia. rides in at dial out on out @ 367'	355'		Till 171'	201'	Wing noise for pigeon (till 161')	155'	Off stage footsteps and bottle rattle for milkman (till 182')
	377'		SQUAWK			162'	Composer tuning radio (till 211')
Out at 384'			RADIO ANNOUNCERS VOICES (dial out at 208')	278'	Milk truck olashes gears and drives out (till 164')	182'	Kids chase truck (till 342')
out @ 406'	394'		CANARY CHIRPS (Till 291')		end drives out (till 196')		Pigeons cooing (till 292')
out on out @ 427'	416'		PUBLISHER DIALOGUE ON PHONE (till 593)	358'	Wing noise for pigeon (till 239')	237'	Helicopter (Dial in) 361'
out at 436'	434'		NORMAL		Water truck starts and drives out to bkgrd. (till 329')	254'	(T.T. to on Stg. 385'to395' (dial out by 454')
out at 442'	439'		CANARY CHIRPS (till 788')	651'	two telephone bells (till 356')	347'	pigeons cooing (till 482')
out at 473'	451'				Ice box door opens " " " closes	422'	Salesman & wife argue (till 613')
out at 492'	480'				Salesman opens door " closes "	438'	
out at 505'	498'				Off stage door open " " " closes	526'	
out at 538'	509'				Car by in Bkgrd. (dial in) (dial out by 693')	530'	Kids playing for backgrd (till 784')
out at 569'	546'				O.S. footsteps for nurse (till 734')	646'	
out at 586'	575'				Off stage door open for nurse	650'	
out at 655'	592'					717'	
Rides in on out out at 686'	679'					734'	
Rides in	710'						

REAR WINDOW



The sound effects set-up in *REAR WINDOW* is a masterly achievement — a melange of starting engines, taxi horns, near and distant radios and phonographs, nagging couples, practising vocalists, child noises, and an occasional scream — all kept just below active attention level, as every city-dweller lives with it. The reaction is perfect for enjoyment of a Hitchcock thriller — a subconscious tenseness generated by the disquieting murmur and a sense of realism that brings the film's cunning war between conjecture and common sense very close to the audience. Harry Lindgren and John Cope are the men responsible for these sound recordings. Says Mr. Cope, "Much of the normal background sound was actu-

ally recorded in Greenwich Village during odd hours of the day and night, to give a true perspective effect to the scenes as they moved from daylight into the evening hours. These special sound effects were augmented by specific effects selected from our film stock effects library. The sound effects set-up sheet (see opposite page) is an example of the cue sheet used by the re-recording mixers in synchronizing effects to the picture action." In the score, Franz Waxman composed one main theme called "Lisa". He based his main and end titles on it, and it is played at intervals throughout the picture by a songwriter whose lively studio is in one of the houses that surround Jimmy Stewart's courtyard.

REAR WINDOW . . . Paramount. James Stewart, Grace Kelly. Producer-director, Alfred Hitchcock. Music, Franz Waxman. Technicolor.
Song: Lisa. Music, Franz Waxman; lyrics, Harold Rome. Paramount Music Corp.

AIDA
Sigmund Spaeth



AIDA WITH AMNERIS

In presenting the Italian film of Verdi's AIDA to American audiences, impresario S. Hurok permits himself to be quoted as follows: "I regard this opera film as a milestone in the fields of music, theatre, opera and especially the cinema. Both visually and musically it is a more glamorous and perfect realization of Verdi's great masterpiece than any production ever staged before. I am particularly delighted that my first association with operatic film should be a production of AIDA, which is probably the greatest and certainly the most popular opera ever written".

These are strong words, and to some extent they are justified. This opulent production may well be considered a "milestone", although not necessarily in four fields at once. The superlatives of Mr. Hurok's closing sentence might also lead to some argument. AIDA has actually been called "the perfect opera" (along with CARMEN) because of its balance of dramatic and musical appeal, but this does not necessarily make it the "greatest". The citation of "most popular" may be deserved, on the strength of its having been performed more often at the Metropolitan Opera House than any other work, but

AIDA must still recognize competition from the above-mentioned CARMEN and possibly FAUST and one or two others.

The current screen version may honestly be considered the best and most successful application of motion picture technique yet revealed to the average listener. It has the advantages of excellent color (Ferreniacolor) and the unlimited sweep of the camera, permitting the detailed presentation of scenes which can only be talked about on the stage itself. Perhaps most important of all is the fact that the leading roles are all sung by singers and acted by actors. (The only significant exception is the comparatively minor part of the Pharaoh, in which Enrico Formichi does both the singing and the acting.)

This device of dubbing the outstanding voices makes it possible to use some of the greatest operatic singers in the world today, without running the risk of physical discrepancies which are too often apparent in even the finest stage production. To Americans most of the singers are far better known than the actors, but both the miming and the vocalism are first class throughout.

Renata Tebaldi (newly engaged by the Metropolitan) sings the music of the heroine, visually represented by Sophia Loren. The Egyptian princess Amneris profits by the beautiful mezzo-contralto of Ebe Stignani, and in this case Lois Maxwell is the actress. Giuseppe Campora sings the role of the heroic Radames, with handsome Luciano della Marra playing the action. Gino Bechi shares the character of Amonasro with the actor Afro Poli, while Giulio Neri lends his bass voice to the dignified person of Antonio Cassinelli as Ramfis, the High Priest. This splendid double cast is supported by the Italian State Radio Orchestra of Rome, conducted by Giuseppe Morelli, and the chorus and ballet of the Rome Opera. Clemente Fracassi is the general director of the production, with Aenzo Rossellini acting as music supervisor. The producers are Ferruccio De Martino and Federico Teti. All of these people share in the credit for what may well prove the first operatic screen production to combine commercial with artistic success. For the general movie audience there is still the handicap of the Italian language, partly overcome by English narration.

Mr. Hurok's hope is "that this film . . . will introduce to the movie-going audience of America at popular

prices the whole magical world of great musical drama, whose presentation has heretofore been limited to a comparatively few thousands in our large cities." He adds "I am certain that its successful reception will pre-empt similarly effective screen versions of other operatic masterpieces." Amèn to that! This reviewer has long urged a similar approach to what strikes the layman as a fundamentally artificial form of music, if only because the characters on the stage are singing when they are supposed to be talking. This problem can be solved, even though the new AIDA has not done so completely.

There are other details still open to improvement. The violent battle scenes of the Ethiopians and the Egyptians are perhaps too long drawn out (especially since Verdi did not supply them with appropriate music), and the Italian stunt men do not have quite the technique displayed in our westerns. There are some distortions of the Verdi score, including a rearrangement of the orchestral Prelude itself. Some details of action may be open to criticism, but mostly the novel touches are effective, as when Radames sings his familiar "Celeste Aida" with his heavenly ideal in the background, making the aria far more than a soliloquy or fanciful vision.

At the very least this AIDA must be considered a step in the right direction. It is far ahead of the literal photographing of routine stage productions which have so often failed in the past because of their limited appeal. Taking all the claims of Mr. Hurok with some reservations, he must be congratulated on giving the motion picture audience a glimpse of the future operatic possibilities of the screen.

AIDA . . . S. Hurok; I.F.E. Releasing Corp. Sophia Loren, Renata Tebaldi. Director, Clemente Fracassi. Musical Supervision, Renzo Rossellini, Color.

[Sigmund Spaeth is now completing his final year as Chairman of Audio-Visual Education for the National Federation of Music Clubs. In this capacity he also previews films for the Motion Picture Association and the Music Clubs Magazine, besides touching upon them in a syndicated column called "Music for Everybody". Dr. Spaeth has recently completed his first series of films for television, using the same title of "Music for Everybody". A second series is in preparation.]

MUSIC CLUB PROGRAMS

Helen G. Williams

A film music chairman can add much information and pleasure to any organization interested in motion pictures. Her reports may include discussion of the composer of a score, the use of the music, its placement, its emotional value, and, if pertinent, the adaptation of familiar melodies. Two methods may be used in giving a report: recalling details from a noteworthy picture showing currently in the nearby theatres, and using an artist voice or instrumentalist to illustrate its musical highlights. This chairman has used many programs of the latter sort, with a concert pianist who played illus-

trations from score excerpts in FILM MUSIC. Max Steiner's themes from "Gone With the Wind", and Paul Smith's themes from "Nature's Half Acre" are examples of subjects used in such programming. Audience reaction is excellent. The procedure has proved to have a strong appeal for junior music groups and clubs. Few people seem to realize the artistry in the music of motion pictures, which gives masses of audiences everywhere an opportunity to hear the best. There is no better source of information in the field than FILM MUSIC.

FILM MUSIC NEWS

The Film Council of America has announced April 4 to 9 as the dates for the 1955 American Film Assembly. The program will be held at the Waldorf Astoria Hotel in New York. Preparations are already being made for the Golden Reel Film Festival, the outstanding feature of the Assembly, in which the best current 16mm films are submitted to professional juries and general audiences interested in the field. Twenty-six sessions screening about three hundred films were held in last April's Assembly in Chicago. The programs attracted large audiences from all over the world. The Golden Reel awards were given to the twelve films "receiving the highest score in achievement of purpose in their respective categories". Further information and entry blanks for the 1955 competition may be had from the American Film Assembly, Film Council of America, 600 Davis Street, Evanston, Illinois. The deadline for entry is January 15, 1955.

Ralph Vaughan Williams will lecture at universities across the country during his stay in America. He will be heard first at Cornell University, and then at the universities of Michigan, Chicago, Indiana and California at Los Angeles. He will be guest conductor with the Buffalo Philharmonic Orchestra in a program of his own works in early November. Mr. Williams will celebrate his eighty-second birthday during his stay here. His film scores include those for *STORY OF A FLEMISH FARM*, *COASTAL COMMAND*, *49TH PARALLEL* and *SCOTT OF THE ANTARCTIC*. Several of these are available in concert arrangement from the Oxford University Press.

Erich Korngold is conducting a full symphony orchestra in *MAGIC FIRE*, Republic's biography of Richard Wagner. The film, in which twelve Wagnerian works will be heard, is being produced and directed by William Dieterle, and will be made on location in Germany and

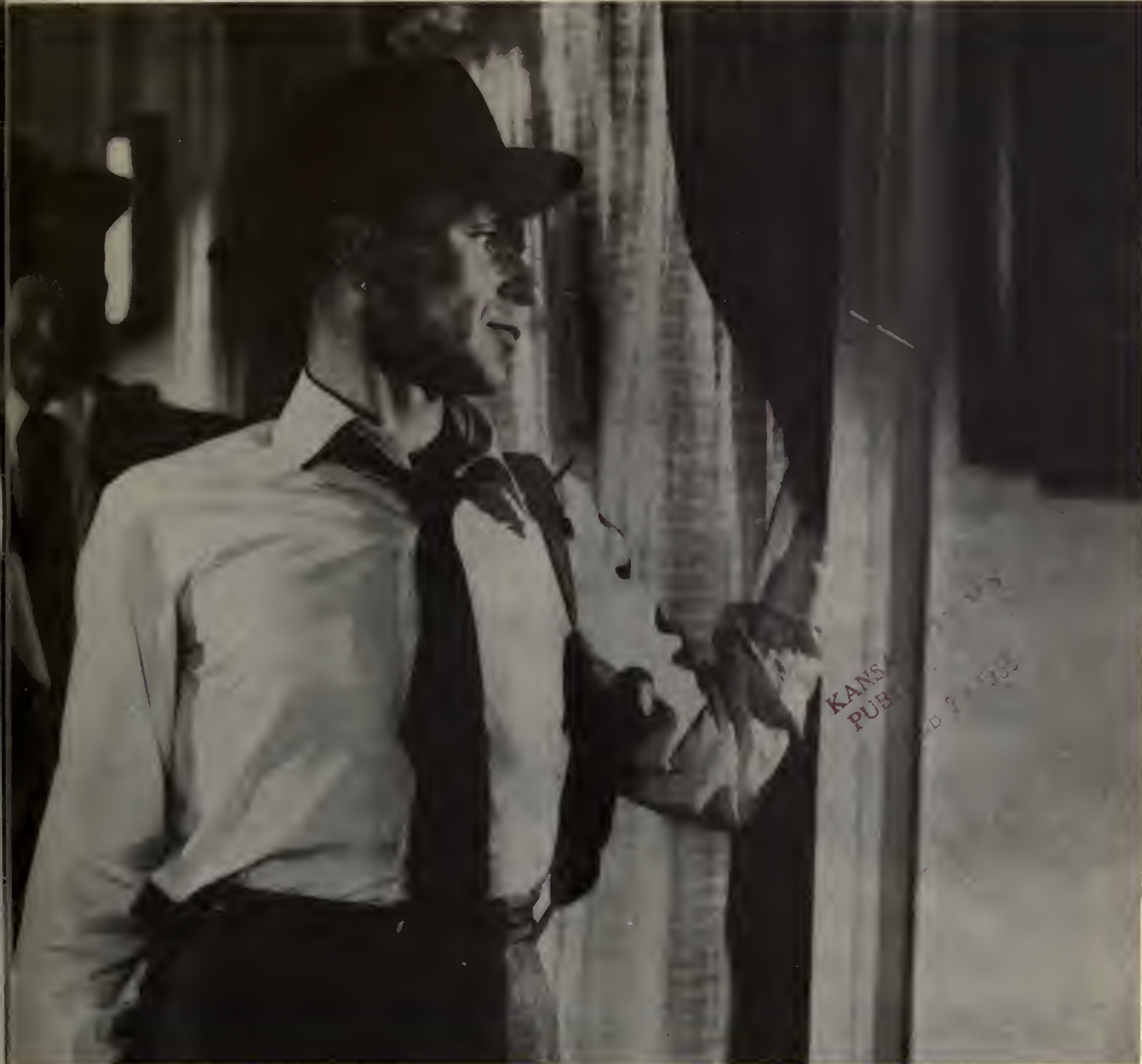
Italy . . . Franz Waxman has been assigned to write the music for Warner's *THE SILVER CHALICE* and *THE LINDBERGH STORY* . . . David Buttolph has scored Joseph Kaufman's *LONG JOHN SILVER* in Sydney, for the eighty piece Australia Broadcasting Commission's Symphony Orchestra. The film stars Robert Newton . . . The Howard Hawks production *LAND OF THE PHAROAHS*, a Warner release, is getting a score by Dimitri Tiomkin. He will also compose and conduct the music for Mervyn Le Roy's *A STRANGER IN TOWN*, at the same studio. . . Johnny Green's new contract with MGM calls for an expansion of his duties as the studio's general musical director. Mr. Green has been head of the music department for the past five years . . . Paul Smith is conducting a fifty-two piece orchestra in his score for Walt Disney's live-action CinemaScope feature *20,000 LEAGUES UNDER THE SEA* . . . David Raskin has written an unusual score for Robert Bassler's unusual film *SUDDENLY*, to be released by United Artists . . . Leith Stevens' first score under his new contract as composer-conductor for Filmmakers is for *PRIVATE HELL 36* . . . Hugo Friedhofer has scored the soon-to-be-released Hecht-Lancaster picture *VERA CRUZ* . . . Gene Forrell is giving a course in the art and techniques of film music . . . Alfred Newman, executive music director for 20th Century Fox, was awarded the Certificate of Merit of the American Society of Composers and Conductors for his "outstanding contributions to American music".

The Composers Guild of America, the new organization representing "composers, including composers of lyrics, in radio, television, motion pictures and other entertainment media", will hold its first election in November. At that time the elected Executive Board will take office, and the first annual meetings will be held in New York and Hollywood.



FILM MUSIC

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SUDDENLY

NOVEMBER-DECEMBER 1954

VOLUME XIV NUMBER 2

FILM MUSIC

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NOVEMBER-DECEMBER

VOLUME XIV NUMBER 2

A NOTE ON THE SCORE OF "SUDDENLY"
(with score excerpts)

David Raskin

SINFONIA ANTARTICA: A RADIO PROGRAM

Gerald Pratley

A STAR IS BORN

Albert J. Elias

HANSEL AND GRETEL

Quaintance Eaton

DEEP IN MY HEART

Alfred E. Simon

CARMEN JONES

Nathan Kroll

CUE-SHEET FOR "THE GENERAL"

Arthur L. Assum

NEWS FROM CANADA

Gerald Pratley

FILM MUSIC NEWS

Published by the National Film Music Council, 26 East 83rd St., New York City 28. President, William Hamilton; Vice-President and Editor, Marie L. Hamilton; Secretary, Grace W. Mabee. Five issues each year with occasional bulletins. Two dollars and fifty cents. Back files (25 copies) six dollars plus postage.

A NOTE ON THE SCORE OF "SUDDENLY"

David Raskin

There is little music in SUDDENLY — just about sixteen minutes of it, which is sixteen minutes more than we at first thought it should have. However, Robert Bassler, the producer of the film, is not one of the movie-makers who think that realism is achieved by omitting music; and when it became clear that certain scenes should be scored, he was usually well ahead of everyone else in his understanding of the part music would play in those scenes.

SUDDENLY is a story of an attempt by hired assassins upon the life of the President of the United States. The music is written for strings, horns and percussion, which at first glance may seem rather an odd choice of orchestral color for such a film. But since the attitude of the music was to be somewhat different from that usually taken in realistic melodramas, especially in that I felt that the suspense could take care of itself, I thought the string and horn color would serve quite well.

The music begins with a motive derived from the principal theme, played slowly to achieve what one of my colleagues likes to call "an ominous effect", and goes immediately into a fast section composed upon the theme in its original 9/8-6/8 form. The motive in its slower

aspect is used to open six of the eleven remaining sequences, on the theory that (aside from its presumed aptness) the repeated use of such a motive would help to assure at least some feeling of carryover of thematic meaning in a picture whose scored sequences are so far apart. After the brief introduction, the scherzo section of the Main Title in effect looks the other way, and attempts no comment on the story. For the rest of the score, except for an allegro (boy-running-to-find-Sheriff music), the effort is generally to underplay or to sketch character. After all, in a picture in which it is clearly evident from the beginning that nobody, from the Production Code people to the Stand-in's agent, will allow the writer to kill off the President (especially since the Republicans waited so long for their turn), it hardly seems cricket to create false climaxes of musical excitement in the prevailing shameless style by dragging red herrings borrowed from Mr. Hitchcock across the soundtrack. Besides, in the current political climate, the herings in hypersensitive Hollywood have all turned a bilious green, and have a dreadful effect in stereophonic widescreen.

SUDDENLY . . . United Artists. Frank Sinatra, Sterling Hayden. Director, Lewis Allen. Music, David Raskin.



SUDDENLY

ALLEGRETTO **S25**

David Rakov

1:00

1st after Top: "Let's go."

REEL I - PART 2

05:03 "ELLEN"

09:43

RIGHTLY

Viola

Viola

Celli (div)

Bass

Vln.

Handwritten musical score for strings. The score is written on five staves: Viola, Violin, Cello (div), Bass, and Violin. The music includes various dynamics such as *f*, *mf*, *mp*, and *cresc*. Performance instructions include *pizz*, *arco*, *Bring out*, and *VIBRATO CON*. Measure numbers 1-12 and 13-16 are clearly marked. A tempo change to *poco esp.* is indicated at measure 19.

Handwritten musical score for Violin. The score continues from the previous page. It includes dynamics such as *mp* and *Solo Vln Tacet*. A large circled measure contains the number '12'. The score concludes with a double bar line and a repeat sign.

Handwritten musical notation for the first system, measures 21-25. Includes notes, rests, and performance markings such as *mp*, *fz*, *arco*, and *pizz*. Measure numbers 21, 22, 23, 24, 25 are written below the staff.

Handwritten musical notation for the second system, measures 26-32. Includes notes, rests, and performance markings such as *mp*, *p*, *arco*, and *pizz*. Measure numbers 26, 27, 28, 29, 30, 31, 32 are written below the staff. A circled measure 30 contains the number 410. A circled measure 32 contains the number 12.

Suddenly

2.

R.I-P.2

(Tutti) in love with you

: 40 (8th after speech)

Poco ACCEL.

Handwritten musical score for Violin I, Cello, and Bass. The score is divided into measures 13, 14, 15, 16, and 17. Measure 13 is circled and contains a circled '60' with a 'p' dynamic. Measure 14 is circled and contains a circled '60' with a 'p' dynamic. Measure 15 is circled and contains a circled '66' with a 'p' dynamic. Measure 16 is circled and contains a circled '66' with a 'p' dynamic. Measure 17 is circled and contains a circled '66' with a 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamics (mf, mp, p). There are also some handwritten annotations like 'Solo', '1st. part', and '2nd. part'.

49 1st. part end: "Ellen, you can't"

SLOWER

I (8)

V C B

18 19 20 21 22

pp p pp (Aro) mp p

10/20/5

+

1:19

I II V C B

23 24 25 26 27

mf mp p

both arco

96/13

"SUDDENLY"

cut to Benny
coming out of
telephone booth

REEL II - PART 1 "BENNY"

David Rehak
mid-disk to L.S.
: 14 1/2 Station, from window

: 00

(: 04 2/3) (C PART 1: 08 2/3)
13 1

Small mute 1
Hmo.
Large mute 2
5
4 1/3
1 2/3 3/3

Solo #0 p
Solo #0 p

mf mp
mf ppp

3 2 1/2

SLOW

ALL STRINGS
Senza vibrato - - Vibrato

I (8) Vln.
II (6)
III (4)
C. (4)
B. (2)

13 1/2
7 8 9 10 11 12 13 14

214
near the bridge (serenader)

S17

332
CONFUSION:
"YES, OFFICER
WHAT IS IT?"

DENNY
"SCUM!" HEY
"HOLD IT MISTER!"

BURTON:
"BIG BOYS CAR
NOW!"

11 28 14
28 14

(small notes)
Hrs.
(stopt)

3/2 for
3
4
5
6

~~ATLIE~~
SLOW

28 14

I
Vms.
II
V.
C. div.
B.

15 16 17 18 19 20 21 22 23 24P 25 26 27 28

"suddenly" : 56
300?

SLIM:
61 "WHAT ARE
YOU DOING
TOWARD?"

2. "WHERE'S YOUR
CAR?"

R.VI-P.1

+

73 "WHAT
TRAIN?"

(small wood Hrs.)
(stop)
(senza vibr)
I Vln. (4)
II (div)
VI
c. div
B.

mp
mf
Senza vibr.
Senza vibr.
Arco

9 10 11 12

61 73 73 73

29 30 31 32 33 34 35 36 37 38 39 40

some mistake. 1.09 3

"DECREASE ME (not used) 93"
85 - DON'T HAVE ANY FIVE OVER STRAIN..."

O'CONNOR

Handwritten musical score for Violin I, II, and C. div. with performance markings and tempo changes.

Violin I (4)
 (Small Mistake! Handwritten)
 Solo
 mp
 79
 7
 13
RIT
 14
 85-88

Violin II (4)
 Solo
 mp
 83
 15
SLOWER
 33 1/2 f

C. div. (6)
 Solo
 mp
 100

Tempo and Performance Markings:
 Solo, mp, p, pp, rit, slower, 33 1/2 f, 100

Measure Numbers:
 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51

RALPH VAUGHAN WILLIAMS'
SINFONIA ANTARTICA

A Radio Program In Two Parts
Gerald Pratley

(The following scripts are printed through the courtesy of Canadian Broadcasting Corporation. They are part of the CBC's regular weekly program, "Music from the Films.")

MUSIC FROM THE FILMS
Sunday, July 11th, 1954
5:30 - 6:00 pm.
CJBC - Dom. Network
(Part I)

THEMES FROM "GWTW"
PLAY FOR 20 SECONDS AND FADE UNDER
ANNCR:

This is Frank Herbert with "Music From the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley. (FADE THEME OUT) This week's broadcast is devoted to Ralph Vaughan Williams' music for "Scott of the Antarctic", ending with the first movement of his "Sinfonia Antartica," a concert arrangement of his entire film work.

The use of background music in films is often criticised as being unrealistic, and in many cases this is unhappily true. Yet, contradictory though it seems, some of the finest and most fitting scores have been written for documentary films, which, by their very nature, are concerned with the truthful depiction of reality.

One would assume that as the interpretation of reality is the function of the documentary, there would be no place for background music in this type of picture. But this has not proved to be the case. Where it is difficult for a film editor to convey to an audience the subjective emotions of people on the screen, particularly if they are not actors, and to show their emotional response to all manner of conditions, ranging from the geographical and physical to the mental and spiritual, the deep emotional and descriptive powers of inspired and finely-conceived music can create an understanding and sympathy between the audience and the screen, enabling it to become part of the story being revealed, and to be aware of, and in some cases even feel, the human and emotional qualities inherent in the drama of real life.

"Scott of the Antarctic" made in 1948, is a perfect example of a documentary in which music plays an indispensable part. No matter how gifted were the actors who re-enacted the last journey made by Captain Scott and his gallant companions, it was virtually impossible for them alone to make an audience feel the full emotional undercurrents of such an epic story of human endurance, triumph and disappointment.

The misfortunes which befell the explorers were not those which lend themselves to spectacular portrayal. The men were not given to outward displays of emotion; there were no hysterical outbursts of painful words and demonstrative actions. The journey proceeds over lonely, cold and barren territory, which does not change a great deal in appearance. Ice and snow constantly prevail. Miles are covered each day, but the audience already knowing what lies ahead cannot, like Scott and his party, believe in a successful outcome. The journey becomes more difficult because the men cannot endure the climactic conditions. When they reach the South Pole and Scott finds that Amundsen has preceded him, the audience must feel, with John Mills, the heartbreaking disappointment of Captain Scott. On the return journey, the weather is against the explorers, progress is slow, their suffering more acute, their food supplies running low.

These almost "matter-of-course" hardships are sensitively portrayed by the skill and sincerity of the actors and the imaginative use of film technique: but the final emotional quality necessary to involve the audience in this progression of events is provided by the inspired music of Vaughan Williams, which conveys the accumulating misfortune, the mounting difficulties of the journey and the everlasting mood of tragedy with a noble and moving sense of participation; a graphic tone painting of human aspiration, set against Nature in her coldest and fiercest realm.

The score begins with the Prologue . . . a musical picture of the Antarctic, with mile upon mile of ice and snow, towering mountains of white, wind-swept glaciers, wide expanses of ice-flows, and a sighing wind that catches the snow and carries it along in eerie swirling drifts. The composer uses a soprano voice, that of Margaret Ritchie, to emphasize melancholy and loneliness . . .

Record
SCOTT OF THE ANTARCTIC
Part 1 HMV C 3834 4.05

Announcer
OVER MUSIC

1.10. PONY MARCH

The ponies and the dog teams struggle across the icy wastes. . . .

1.45. PENGUINS

A moment of humour is provided by the amusing antics of the penguins. . . .

2.30. CLIMBING THE GLACIER

One of the most difficult aspects of the journey, the

climbing of a glacier, is now described in a most graphic way by the composer. . . .

RECORD FINISHES FLIP

After finding that Amundsen has reached the Pole ahead of him, Scott and his companions start their return journey. The music now accompanies the last part of the drama with an underlining expression of disappointment and a foreboding sense of tragedy. The final blizzard and the death of Captain Scott have unforgettable qualities of vividness and power. . . .

SCOTT OF THE ANTARCTIC

Part 2 HMV 2 3834 4.15.

CUT IN THE FOLLOWING SCENE OF SCOTT'S LAST LETTER BETWEEN THE BLIZZARD AND FINAL SCENE.

BEGINS OVER MUSIC AT 2.00

"SCOTT OF THE ANTARCTIC"

Side 3 1.00.

CUE IN AT LINE: *WIND*. "For my own sake . . ."

ENDS: ". . . for God's sake, look after our people."

CUT

MUSIC FINISHES

Those excerpts from Ralph Vaughan Williams' score for "Scott of the Antarctic" come from the soundtrack of the film, and are played by the Philharmonic Orchestra conducted by the late Ernest Irving, himself a composer and for many years director of music at Ealing studios, where "Scott of the Antarctic" was made. It was Ernest Irving who was instrumental in having Vaughan Williams write the score, the composer having previously written the music for Ealing's "The Loves of Joanna Godden." When the score was completed Irving was as proud of it as if he himself had written it. In this recording, Ernest Irving recalls how the music began. . . .

Record

ERNEST IRVING

Side 2 33 1/3 Start outside 1.15.

CUE IN AT: "Immediately it was decided to make 'Scott' I suggested to Sir Michael Balcon and Charles Friend, the director, that Vaughan Williams was the one man in the world to compose the score if he were willing to do it. I sent him the script and we had a round table conference at Ealing with Sir Michael in the chair, to which the composer described his musical scheme in detail. Everybody approved with enthusiasm, though at the moment nothing existed of the picture except a few

location shots of the South Pole. I was afraid that Dr. Vaughan Williams might work slowly in this medium so about a fortnight after this conference I told the editor that we ought to get him started and asked him to send Vaughan Williams some rough timings of the scenes, however widely inaccurate. The next morning I had a telephone call from Vaughan Williams. He said "Thank you for the timings, but they have come too late. I sent you yesterday, by registered post, the pianoforte sketches and the full score of the entire work." And sure enough he had, about fifty minutes of music score for covering all the dramatic scenes."

CUT

That was Ernest Irving, describing the beginnings of Ralph Vaughan Williams' score for "Scott of the Antarctic." Mr. Irving, who was director of music for Ealing Studios for fifteen years, died last year. In a tribute to him, published in the journal, "Music and Letters," Vaughan Williams writes: "To my great sorrow, I only got to know Ernest Irving late in life: and both of us being very busy, our meetings were not frequent. But I got to know enough of him to discover his remarkable and original mind . . . I had already written some film music" (for '49th Parallel') "which he criticized adversely in an article; not indeed for its artistic quality but for its special mission as film music. In spite of this, Irving asked me to write some music for Ealing Studios and when, under his guidance, I made a success of this, he literally went down on his knees and apologized for his former strictures.

I wish I could have made notes of his delightful and informing conversation; but luckily I have kept most of his letters, from which I should like to quote. First, a letter in verse on the subject of using Margaret Ritchie's singing voice in the score for "Scott of the Antarctic" at the same time as dialogue, spoken by Diana Churchill as Kathleen Scott, was going on in the picture. Here is some of it:

I very much regret to state
your scheme for treating number 8
has pulled us up with quite a jerk
because we fear it will not work.

Miss Margaret Ritchie's off-stage tune,
besides annoying Miss Lejeune,
would cover, blur, confuse and fog
our most expensive dialogue.

Failure they meet, and ruin black,
who mix two voices on one track,
Choose then a horn or cello, which
have different timbres, weight and pitch.

You would not wish, with sirens' tones,
to deafen fans of Odeons,
who, listening to Miss Ritchie's A,
would miss what Kathleen had to say.

The frequencies her voice employs
should be kept free from other noise;
your tune should be of different hue
and run below or soar the blue.

Forgive me, Maestro, if I seem
to hold the voice in small esteem;
its use, like oboes, trumpet, flute,
is when the characters are mute."

Vaughan Williams concludes his tribute to Ernest Irving with "one more quotation by him . . . I had done myself the honour to dedicate my *Sinfonia Antartica* to Irving, and I sent him the original full score, saying that I hoped it would not prove a white elephant. Here is his reply:

"Of course I shall be delighted to have the score. The objection to the original white elephant was, I believe, not its colour but its appetite."

Vaughan Williams composed his score for "Scott of the Antarctic" in 1948. As a concert work, under the title "*Sinfonia Antartica*," it was first performed in Manchester by the Halle Orchestra under Sir John Barbirolli on January 14th, 1953. A recording of it, by HMV and Decca, was completed early this year and copies are now arriving from England.

When a film score is arranged as a concert work it is frequently not the same score as written for and heard in the film. When this is so, the concert work can claim little credit as film music; we wondered if this might be the case with the "*Sinfonia Antartica*" and so we wrote to the composer, asking him if he had made changes in the score for concert performance. He replied: "My '*Sinfonia Antartica*' is built on my 'Scott' music. But of course, many of the themes have been developed symphonically in a way which was not desirable in film

music. I do not think there is any new thematic material, though some of the music in the course of development becomes new. Many of the themes which were originally separate are now combined in one movement, for example, the *Intermezzo*, in which I have used the two themes connected with the two women in the piece; and also the music connected with the death of Oates."

Yours sincerely,
RALPH VAUGHAN WILLIAMS

The '*Sinfonia*' is made up of five movements: the first will be heard now, the remaining four next week. The first is called *Prelude*, and, as described by Scott Goddard, begins with the deliberate pace of men setting out on some great visionary enterprise. It is to be a long journey, for this melody, built in large curves, is appropriate to the commencement of a vast undertaking. This theme appears throughout the work, either as a whole or in part. Soon there can be heard what the composer calls 'antarctic shimmerings' (created by zyllophone, pianoforte and harp all very soft and feathery). The first sound of the wordless chorus of women's voices and a wordless soprano solo join in as part of the instrumental texture.

The *Prelude* to "*Sinfonia Antartica*," by Ralph Vaughan Williams.

Record
SINFONIA ANTARTICA
Side 1 Band 1 HMV ALP 1102 10.05.

That was the *Prelude*, the first movement, to "*Sinfonia Antartica*," a concert arrangement by Ralph Vaughan Williams of his score for the film, "Scott of the Antarctic." It was played by the Halle Orchestra conducted by Sir John Barbirolli, with a section of the Halle Choir and with Margaret Ritchie, soprano.

THEMES FROM "GWTW"
PLAY TO TIME: FADE UNDER ANNCR:

This has been "Music from the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley and announced by Frank Herbert: next week, the remaining four movements from the "*Sinfonia Antartica*."

This is the Dominion Network of the Canadian Broadcasting Corporation.



MUSIC FROM THE FILMS

Sunday, July 18th, 1954

5:30 - 6:00 pm.

CJBC - Dom. Network

(Part II)

THEMES FROM "GWTW"

PLAY FOR 20 SECONDS AND FADE UNDER

Announcer

This is Frank Herbert with "Music from the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley. (Fade theme out.)

Last week we spoke at length about Ralph Vaughan Williams' score for the documentary film, "Scott of the Antarctic" and played excerpts from the soundtrack; also the first movement from the composer's "Sinfonia Antartica," a concert arrangement of the "Scott" music, consisting entirely of material drawn from the film score. This week we hear the remaining four movements from the "Sinfonia Antartica," beginning with the second, the Scherzo. This contains music used during the early stages of Captain Scott's journey to the Pole: there is the ponderous theme accompanying shots of whales, the sounds of the jingling harness of ponies, and the humorous underscoring of quaint antics by penguins. The remaining music suggests steady progress, but ends with warnings of difficulties lying ahead. . . .

Record

SINFONIA ANTARTICA HMV ALP 1102

Side 1 Band 2 2nd Movement: Scherzo 5.25

The third movement of Vaughan Williams' "Sinfonia Antartica" is called "Landscape," and begins with music that originally accompanied shots of Ross Island in the film, "Scott of the Antarctic." This is the "illusory region of atmospheric and visionary impressions: slowly the landscape reveals itself through the mist and huge outlines appear." Then begins the music used in the film to illustrate the hardship experienced by Scott and his companions when climbing the glacier blocking their way to the pole. "Landscape."

SINFONIA ANTARTICA

Side 2 Band 1 3rd Movement: Landscape

4th Movement: Intermezzo

14.30

(OVER MUSIC AT APPROX. 8.50)

Announcer

The fourth movement contains the themes for the two women who appear in the early scenes of "Scott of the Antarctic", while preparations are being made for the journey. The first is for Kathleen Scott and the second for Oriana Wilson. Near the end of this movement, which Vaughan Williams calls the Intermezzo, a sound of deep bells ushers in music beginning with slow, quiet string chords, which in the film was connected with the death of Oates.

BAND 1 CONTINUES AND FINISHES

The fifth and last movement of the "Sinfonia Antartica," the Epilogue, refers back to the menacing music from the Prelude. It contains the chief march theme which accompanied the return journey of the explorers after they had reached the Pole, where they found that Amundsen had beaten them. The courage of the explorers is reflected in this noble and inspired music: but soon an ever-deepening mood of tragedy is struck as the weather worsens and the explorers weaken. Scott and his companions perish in a howling blizzard: the end music is heard, then all is quiet as the wordless voices set up their mournful chant of ice-cold desolation and the lonely Antarctic recedes in the distance.

SINFONIA ANTARTICA

Side 2 Band 2 5th Movement: the Epilogue 8.10

"Sinfonia Antartica" . . . a concert arrangement by Ralph Vaughan Williams of his score for the Ealing Studios' documentary film, "Scott of the Antarctic," played by the Halle Orchestra, conducted by Sir John Barbirolli, with Margaret Ritchie, solo soprano, and a section of the Halle choir.

Ernest Irving, the late director of music for Ealing Studios, who had commissioned and conducted the film score, wrote the following about the "Sinfonia Antartica" after its first performance in January, 1953 . . .

I think some of the modernists forget that the human soul is involved in musical inspiration, though of course the human brain is useful in fashioning the concept. There is no doubt at all that all the main themes were composed for the special purpose (of the film) and inspired by the history of the expedition on which the film was strictly based. They spring from the deep wells of the composer's mind, from which he draws his ideas, so that desolation is the same thing spiritually if expressed by the South Pole, the battlefield or the Elysian Fields. The relations between the musical forms are therefore very deep down, and may not produce any similarity in musical notes, but only a similar trend in musical thought."

THEMES FROM "GWTW"

PLAY FOR 20 SECONDS AND FADE UNDER

Announcer

This has been "Music from the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley and announced by Frank Herbert.

This is the Dominion Network of the Canadian Broadcasting Corporation.

SCOTT OF THE ANTARCTIC . . . J. Arthur Rank. John Mills, Derek Bond. Director, Charles Frend. Music, Ralph Vaughan Williams. Technicolor. Records: SCOTT OF THE ANTARCTIC . . . HMV ALP 1102; London LL 977. Sinfonia Antartica: Oxford University Press has a full miniature score for sale at \$4.85. The large conductor's score and orchestral and chorus parts are available from them on a rental basis.

(Gerald Pratley has been film commentator for the Canadian Broadcasting Corporation since 1946.)

A STAR IS BORN

Albert J. Elias



For this remake of a successful movie of some years ago, the producers have added several tunes to give the now trenchant, now jubilant drama more meaning. Luckily those songs are by expert show-tunesmith Harold Arlen and lyricist Ira Gershwin. In the course of the two and a half hour film there are at least five production numbers, four of which introduce brand new Arlen and Gershwin creations and another which is a sequence that features snatches from a series of well-loved all-time hits. "The Man That Got Away", "You Gotta Have Me Go With You", "Someone At Last" and "New World" written expressly for this film, fit the story like a glove; and the number which nostalgically brings in "Swanee", "I'll Get By", "You Took Advantage of Me" and "Melancholy Baby" serves to show off the varied talents of the story's star and heroine.

Most fortunately, moreover, the young lady who plays the part of Vicki Lester, the star who rises higher and higher while the man she loves falls lower and lower, is Judy Garland. Now here is a real singing actresses. Her gifts are many and powerful. She is equipped to act out the scenes in the film which call for Vicki Lester to be the gay, rambunctious hooper, as well as the scenes which call for her to be the valiant, sympathetic wife to a drunkard husband. Whether it is the dramatic story of back-stage life or the story of a dramatic home life that she is involved in, there is strength, honesty and complete conviction in her work.

The full potency of Miss Garland's work can be caught, naturally, especially when she sings. And this film, which is as ambitious in length and in the manner in which it develops a simple story of troublesome human relations as it is in the Technicolor it calls upon and the

wide screen it calls for, is generous with Miss Garland.

We hear her in blues, ballads, novelty numbers. She can be warm and soothing, lusty and passionate, cute and girlish, grief-stricken and noble. At one moment, then, we have Judy Garland, in the after-hours atmosphere of a nightclub, singing "The Man That Got Away" with gusto and pungency. At the next moment we find her, nestled in her husband's arms, reassuringly crooning "New World" to him. Soon she is taking fire again and giving "Swanee" a vigorous rendition. Then, in her supreme capacity as cut-up, she is cavorting through "Someone At Last" — briskly whirling about the livingroom, dancing on the couch, chairs and coffee table, while a full chorus from off screen backs her up vocally.

There are few people, I think, who can fail to be affected by Miss Garland's brand of singing. For this reviewer there is a vibrancy in her singing that makes each song ring out; a forcefulness to both the lilting and tender measures that makes them properly gay (I want to dance) or moving — a glow to everything Judy Garland sings. Surely this film, which occasionally strikes your reviewer as having less to it than meets the eye, is blessed by her luminescence.

A STAR IS BORN . . . Warner Brothers. Judy Garland, James Mason. Director, George Cukor. New songs, Harold Arlen, Ira Gershwin. Song "Born In A Trunk", Leonard Gershe. Musical Direction, Ray Heindorf. Orchestrations, Skip Martin. Vocal Arrangements, Jack Cathcart. Technicolor. Record: Columbia BL1201, LP Microgrove. A Star Is Born; selections from the sound track.

(Albert J. Elias is a free-lance writer, music critic, and executive member of the New York Music Critics' Circle.)

HANSEL AND GRETEL

Quaintance Eaton

Michael Meyerberg's HANSEL AND GRETEL deserves a bow of respect from the critic's corner because of two things: the sheer weight of time (fifteen years) and devotion and ingenuity spent on it, and the attempted fidelity to the original musical score. It is a pity that the total result of all this affection and energy couldn't have provided a fantasy more appealing to adults.

Oh, the kids love it, all right. I'm told the afternoon sessions in New York were buzzing bedlam, and the evening I attended there were still enough junior customers to liven up the dead spots. One miss, about eight, sat next to me, and her mother had the dickens of a time to get her out halfway through the show. So let's call H and G a success in the market it most appeals to anyway.

I think that what makes it a rather soggy holiday cake for grownups is basic. Let's face it: HANSEL AND GRETEL as an opera possesses charming music, both from voices and orchestra. Its story isn't much, already threadbare even for some juveniles, who only wake up when the Witch broomsticks in sight. But when the music is reduced to an orchestra accompaniment only occasionally studded with a raisin or two of singing (only the most famous vocal bits have been retained but somehow they are underdone, to labor a metaphor), the mixture is too doughy. Then the puppets, who replace human actors but all too strongly resemble them for palatable fantasy, move jerkily in their electronic animation, and never do anything particularly graceful, antic or comical.

Let me tell you how this cake was baked, for it was a feat of some awesomeness. Franz Allers, the experienced and enthusiastic musical director, spent several months in recording the sound track. It was a multiple affair, in forty or fifty dubbings, one over another.

They began with the orchestra alone (incidentally, the score was cut only about sixteen minutes). Then they dubbed in the singing voices, including Hansel's. (Both the parts of the children were sung and spoken by one actress, Constance Brigham, who, unfortunately, affected a high and piercing speaking voice for Gretel, and didn't sing particularly well.) Next, Gretel sang alone, dubbing over her own voice as Hansel for any duet passages. Then the acting voices were recorded. Then Hansel speaking. Then Gretel speaking. See how complicated it gets?

There was a special dubbing for the Apollo Boys' Choir, which sang exquisitely as the angels and the gingerbread children. The Witch's laughs took a special session, too, with the comedienne, Anna Russell, cackling away. By the way, her lyrics and dialogue, a little too sophisticated in Padraic Colum's new English version, could seldom be understood by this grown-up, but I'm sure the children didn't care whether they got every word

or not. And it didn't bother them that she inserted a "Ho-yo-to-ho" from Brünnhilde's War Cry in the middle of her broomstick ride.

Finally, they overlaid the birds' twittering and other sound effects. A profound bow is due to Fred Plaut, the Columbia recording genius. The whole thing had to be put on a magnetic sound truck so that the synchronization would be perfect, and sent to Hollywood to be transferred to stereophonic sound.

At last, the picture began to be made. It was fitted to the sound track, rather than the other way around. Which may account for some of the dull stretches in the picture, I am reluctant to say, being all in favor of the idea.

Meyerberg's little dolls, called Kinemins, constitute a new process which, involving electronics and trick photography, I don't pretend to understand. They seem to be made of putty, because their facial expressions can change. Their large and shiny eyes can move, too. But their bodily movements are uncomfortable to watch. And they possess neither the lightness and the bewitching unexpectedness of cartoons nor the range of human expression. The two animals added for variety were rather cute — a white goose and a brown teddy bear. Their antics are almost charming, while the dance of the benches, which reveals faces on their under sides when they stand up, is wholly so.

The Witch — ah, there is the star character in any HANSEL AND GRETEL. Even calling her Rosina Ruby-lips, a revolting vulgarization, couldn't spoil her fascination for the younguns. I found her slightly repelling, however, with a red pony-tail hair-do, a trollop's make-up — even her traditional warts looked like exaggerated beauty spots — and music-hall manners. Still, she had the fanciest, most believable and elaborate cooky-and-gingerbread house I ever saw. I wanted to nibble, along with the kids.

For the record, Colum's screen play was based on the original play by Adelheid Wette; John Paul was the director; the scenes (part fantastic, part realistic in a way that didn't quite jell) were by Evalds Dajevskik, and the whole was photographed in Technicolor. In addition to Miss Russell, Miss Brigham and the Apollo Boys, the singers include Mildred Dunnock as the miserable Mother; Frank Rogier as the sanguine father; Delbert Anderson as the night-shirted Sandman, and Helen Boatright as the Dew Fairy.

HANSEL AND GRETEL . . . Michael Meyerberg; RKO. Anna Russell, Mildred Dunnock. Director, John Paul. Orchestra directed by Franz Allers. Technicolor.

(Quaintance Eaton is a critic, author and editor.)

DEEP IN MY HEART

Alfred E. Simon



In the production of the screen biography of any show composer, the general idea would seem to be — and usually has been — to feature an array of his most celebrated and enduring melodies, together with a sprinkling of lesser-known songs that should have made the grade, but never quite did. Consequently, it's disconcerting to find that MGM, in its tribute to Sigmund Romberg, should have devoted so much footage (nearly 50%) to his early pot-boilers — the "razz-ma-tazz" production numbers of which he was scarcely proud but forced to write to earn a living (as the story takes great pains to point out). Titles like "Leg of Mutton", "Fat Fatima" and "I Love To Go Swimmin' With Wimmin" should give an indication of their quality. Ostensibly, the reasons for including any of his early output at all were (1) to demonstrate the conflict between the pressure from his producers and his desire to write songs in the romantic vein which later brought him fame, and (2) to provide material with limited vocal demands for actor Jose Ferrer (who portrays Romberg), and dancers Gene Kelly and his brother Fred, Ann Miller and Tamara Toumanova. Undoubtedly these numbers are at least as well produced and performed here as they were in the original productions a generation ago. But it does seem a pity that, in order to make a biographical point, so many of the romantic songs had to be sacrificed. Those of the latter that have been retained are attractively performed in the conventional MGM manner. Jane Powell and Vic Damone sing "Will You Remember" from "Maytime" quite prettily; Cyd Charisse's vocal performance of "One Alone" from "The Desert Song" is not ideal, but her dancing of it with James Mitchell is one of the film's high spots. Another effective number is "Lover Come Back To Me" from "New Moon", set forth by Tony Martin and Joan Weldon. Strangely, the only time we hear the song which gave the picture its title is under the credits at the beginning!

Easily the greatest distinction of DEEP IN MY HEART is provided by a newcomer to Hollywood — Miss Helen Traubel. In her screen debut she radiates a delightful warmth and spontaneity both in her singing and acting that's all too rare in films of this type. She is

seen as the proprietress of a Viennese cafe on New York's Second Avenue where Romberg was employed as a pianist in the early 'teens, and we first hear her in the nostalgic "You Will Remember Vienna" with just the wistfulness it should have. Not long afterwards there's a change of pace and the great lady joins Jose Ferrer in the "Leg of Mutton" number not only in song, but a hoofing specialty as well. The fun she had in this number is quite evident and a joy to watch in itself. Later on Miss Traubel returns to a quieter mood and gives us "Auf Wiedersehen", again just as it should be sung — tenderly and devoid of the over-dramatic quality we so often hear. The idea of a virile baritone selection like "Stout-hearted Men" being assigned to Helen Traubel may strike one at first as preposterous. However, here it is sung not in the conventional rousing manner, but with a slow steady rhythm as a fervent song of encouragement to a discouraged Romberg, and it proves to be most effective. In fact when this reviewer saw the film at the Radio City Music Hall the audience burst into spontaneous and loud applause at the end of the sequence. The musical background of the picture is always tastefully handled under the direction of Adolph Deutsch.

To sum up, let's say that DEEP IN MY HEART will hardly be remembered as one of MGM's better musical biographies, but rather as the film in which Helen Traubel made an impressive Hollywood debut.

DEEP IN MY HEART . . . Metro-Goldwyn-Mayer. Jose Ferrer, Helen Traubel. Director, Stanley Donen. Music supervised and conducted by Adolph Deutsch. Orchestrations, Hugo Friedhofer and Alexander Courage. Choral Arrangements, Robert Tucker. Technicolor.

Records: MGM Sound-Track Series: E3153 (12"-33-1/3 rpm): X276 (3-45 rpm Extended Play records); MGM 276 (4-78 rpm records). DEEP IN MY HEART; selections. MGM Studio Orchestra and Chorus conducted by Adolph Deutsch.

(Alfred E. Simon is Director of Light Music at Station WQXR, New York.)

CARMEN JONES

Nathan Kroll

"When I was a small boy 'opera' was a bad word in our home. Opera was a way people lost money, especially Grandpa. Grandpa was a clever man. He was a publisher, an inventor, a builder of theatres and a theatrical producer. Whenever he was engaged in any of these pursuits our family was rich. As soon as he would get enough money together he would put it all into opera and the family would become poor again. I began to be curious about this word 'opera' and with a child's singleness of purpose, I persisted in asking until one afternoon I was taken to a matinee at the Manhattan Opera House. Well — my mother hadn't told me the worst. Not only were they singing all the lines but everything was in a language I couldn't understand. 'What are they singing?' I whispered to mother. 'Italian.' I looked around at the audience. 'Do all these people know Italian?' 'Only a few', she answered. 'Then why do they sing it in Italian, mother?' 'They always do and stop asking questions. "

The preceding is taken from Oscar Hammerstein 2nd's introduction to his text for the stage version of "Carmen Jones". It is highly possible that this early experience planted a seed in the mind of young Hammerstein II that grew and bore fruit. Years later he thought of doing something about opera in English, an opera that would be at home in America. The result was "Carmen Jones".

Along with your reporter, Mr. Hammerstein believes Bizet's "Carmen" to be a perfect marriage of story and music. Consequently, when he wrote "Carmen Jones" in 1943, he adhered closely to the original. The melodies with a few exceptions were sung in their accustomed order. The small deviations that were made were necessitated by the transference of Carmen to a modern American background. In the elimination of the recitative passages, the liberties taken were not as might be supposed. Bizet and his librettists originally wrote "Carmen" with scenes of spoken dialogue between the arias. "Carmen" was not converted to a "grand opera" until after Bizet's death. The music set to the dialogue is not his music, but was written by one Ernest Guiraud.

Now, to the screen version of "Carmen Jones". Otto Preminger has transferred this all Negro production to the wide screen with taste and imagination, directing with a good blending of comedy and tragedy. Harry Kleiner's screen play follows the Hammerstein stage libretto quite faithfully. Naturally some changes were inevitable, but none of the basic elements has been removed. Carmen is a pleasure-bent southern girl who works in a Dixie parachute factory, where Joe (Don Joses) is a member of the army contingent on guard duty. She lures him away from his sweetheart, Cindy Lou (Micaela), and he deserts with Carmen after a fight with his sergeant. Eventually, Carmen tires of Joe and takes up with Husky Miller (Escamillo), the fighter, and Joe kills her when she refuses to return to him.

In Dorothy Dandridge, Preminger has a perfect Carmen. Her characterization is elemental in its sexiness; she is the utterly selfish creature who is bad as a wilful child can be bad. She gives the part an extraordinary energy. Harry Belafonte as Joe is certainly a match for Dandridge

in his believable and stunning performance as the decent young fellow who fights the infatuation that is to ruin him. Of the supporting players, Joe Adams gives a good account of himself as Husky Miller. Olga James does nicely as Cindy Lou, and Pearl Bailey — with just one song to sing — turns in a fine job as Carmen's friend. She is particularly funny in the handling of her lines in the nightclub scene. Roy Glenn and Nick Stewart are engaging as Rum and Dink, manager and manager's manager for Husky Miller.

To fill the demands of the score, off-screen singers of operatic competence were used to double for Miss Dandridge and the Messrs. Belafonte and Adams. Marilyn Horne sang Carmen, Le Vern Hutcherson, Joe, and Marvin Hayes, Husky Miller. With due respect to the talent of these three singers, I feel that with a little more perseverance greater voices could have been found among our Negro singers to match the outstanding performances of Dandridge and Belafonte. Le Vern Hutcherson, for example, has long been wavering between baritone and tenor. Consequently his singing in this film is often on the breathy side and certainly not as full-throated as it could be. The dubbing job, however, is excellent.

Although Herschel Burke Gilbert is a young composer and conductor of wide experience and recognized ability (his score for *THE THIEF* was nominated for an Academy Award), the overall musical direction here leaves something to be desired. There are three or four entrances for chorus and orchestra where a firm downbeat seems to be missing. I need hardly point to the fact that conducting a straight film score is quite different from conducting an opera. A film score, where the music is timed with exactness on the cue sheet, requires the conductor to catch and respond to the dramatic peaks as they appear before him on the screen during the recording session (an ability or lack of it that causes either glee or consternation in the accounting department.) In the conducting of this score, I am sure that the reverse situation prevailed. Here the conductor probably had opportunity to complete as many takes as was desired until the final take was chosen. Then, it would be up to the actors to conform to the pre-recorded sound track. Therefore the fact that this music track is mainly of one color is to be regretted.

But unquestionably, *CARMEN JONES* is an exciting and brilliant film. Unlike Grandpa Hammerstein, Oscar II and Otto Preminger need not turn to being publishers, inventors or builders of theatres. They should do quite well with this "opera".

CARMEN JONES . . . 20th Century Fox. Dorothy Dandridge, Harry Belafonte. Producer-Director, Otto Preminger. Music, Georges Bizet. Musical Direction, Herschel Burke Gilbert; Associate, Ted Dale. Music Editors, Leon Birnbaum, George Brand. Music Recording, Vinton Vernon, Murray Spivak. Technicolor; Cinema-Scope.

Record: RCA-Victor. *CARMEN JONES*; LM-1881, ERC-1881 (45 rpm).

(Nathan Kroll is a composer and conductor.)

CUE-SHEET FOR "THE GENERAL"

Arthur L. Assum

The cue-sheet below, of recorded music to be used with Keaton's THE GENERAL, was originally prepared for showings of the Roosevelt University Film Society in November 1953. Many film societies have discovered that silent films "get across" best to the audience when accompanied by a carefully planned musical score — a fact long recognized by the early exhibitors of motion pictures.

Having found the so-called "original" piano scores less than satisfactory, (they seemed to be a factor in causing the audience to see the films as quaint and ridiculous) I attempted to use music that would support the film to its best advantage. Experience with over 100 scorings has convinced me that music by serious composers, whether it be "light" or "heavy", usually succeeds quite well in helping the silent film reach the contemporary viewer and in preventing the unfortunate spectacle of the "hiss-the-villain-and-applaud-the-hero" reaction.

Now for a few necessary mechanical facts about this cue-sheet. I used two 33-1/3 rpm turntables with independent volume controls for each. The output from these turntables were fed into the microphone in-put on the amplifier of the projector used to show the film. Volume level was varied to help fit the music to a particular film sequence and to make smooth transitions between musical cues. The film was shown at silent speed, that is, 16 frames per second. All music was cued to either specific TITLES on the film or to specific ACTIONS in the film story. These two types of cues are indicated by T and A in the cue sheet. Titles in quotation marks indicate dialog and those without are descriptive titles. Most musical cues start with the beginning of a band on the recording. However, I found that this did not give the most appropriate results in some cases, and have made use of a "music locator" which came with a volume entitled "Ten Operatic Masterpieces", published in 1952 by Broadcast Music Inc., G. Ricordi and Co., and Charles Scribner's Sons, New York. This is a simple gadget, made of cardboard with a hole near one end that fits over the turntable spindle and is calibrated along both edges in groove widths. Cue No. 3 below, for example, starts at 56-1/2 on the music locator. I am sure that a note to the publisher of the volume listed above will bring information as to how to obtain one of these very handy devices. This cue sheet has been used by persons other than myself, and the musical cues have entered with satisfying accuracy.

Film credits: Written and directed by Buster Keaton and Clyde Bruckman. Adapted by Al Bossberg and Charles Smith. Photographed by Dev Jennings and Bert Haines. Technical Director, Fred Gabourie, Lighting effects, Denver Harmon. Stars, Buster Keaton, Marion Mack.

Cast:

Annabelle Lee	Marion Mack
Captain Anderson	Glen Cavender
General Thatcher	Jim Farley
A Southern General	Frederick Vroom
Her Father	Charles Smith
Her Brother	Frank Barnes
Three Union Generals	Joe Keaton, Mike Donlin, Tom Nawn
Johnnie Gray	Buster Keaton

Recordings used:

Auric—Les Matelots	}	(Columbia ML-2112)
Satie—Parade		
Berlioz—Le Corsaire Overture		(Columbia RL-3071)
Copland—Music from "The Red Pony"	}	(Decca 9616)
Thomson—Acadian Songs and Dances		
Gottschalk, arr. by Kay—Cakewalk		(Columbia ML-4616)
Gould—Spirituals for Orchestra		(Mercury 50016)
		(Columbia ML-4030)
Kachaturian—Gayne Ballet Suites Nos. 1 and 2		
Thomson—Louisiana Story Suite		(Columbia ML-2087)

Cue-sheet of recorded music to be used with THE GENERAL (1927).

CUE-SHEET FOR "THE GENERAL"

<i>Cue Number</i>	<i>Title or Action</i>	<i>Cue</i>	<i>Music</i>
1	T	Joseph M. Schenck presents — Buster Keaton in "The General".	Cakewalk, beginning
2	T	There were two loves in his life	Gayne Ballet Suite, No. 1 beginning, band 2
3	T	"Don't enlist him. He is more valuable to the South as an engineer"	Les Matelots, at 56½
4	T	"Did Johnnie enlist?"	Acadian Songs and Dances, beginning
5	T	"Why not stop and fight them?"	Cakewalk, beginning, band 3
6	T	General Parker's victorious Northern Army advancing.	Spirituals for Orchestra, beginning, band 3
7	T	"At nine o'clock tomorrow morning our supply trains will meet and . . ."	Louisiana Story Suite, beginning, band 3
8	A	Buster gets hands out of bear trap	Cakewalk, beginning, band 2
9	T	"We must pick up more firewood"	Corsaire Overture, at 58
10	A	The "General" stops for water	Gayne Ballet Suite, No. 2, beginning, band 1
11	A	Buster uncouples the "General"	Parade, beginning
12	A	Officer comes out onto porch of division headquarters	Music from "The Red Pony", beginning, band 3
13	A	Nose of train just starting on bridge	Cakewalk, beginning
14	T	Heroes of the day	Music from "The Red Pony", beginning, band 3
15	T	"Enlist the lieutenant"	Cakewalk, at 90

(Arthur L. Assum is Assistant Professor of Education, University of Rochester, New York.)

FILM MUSIC NEWS

Adolph Deutsch, president of the Screen Composers' Association, spent seven weeks in Europe, visiting London, Zurich and Paris in connection with the representation of American composer organizations . . . Leonard Bernstein's program will include themes from his ON THE WATERFRONT score, in his appearance as guest conductor with the Los Angeles Philharmonic . . . The Christopher Awards for outstanding achievement in radio, TV, motion pictures and song-writing during the past six months were announced by Father James Keller, director of the Christophers. Winners of the film awards were producer Arthur Freed, director Vincente Minnelli and writer Alan Jay Lerner for BRIGADON (MGM); producer Aaron Rosenberg, director Anthony Mann and writers Valentine Davies and Oscar Brodney for THE GLENN MILLER STORY" (Universal). Irving Berlin was awarded the bronze medallion for his song "Count Your Blessings" from Paramount's WHITE CHRISTMAS. . . The Film Society Caucus, set up at the American Film Assembly in 1954, under the sponsorship of the Film Council of America, is "exploring the possibility of establishing a national federation to coordinate and aid the work of individual societies", and ascertaining the interest in developing a national program. The results of this study will be acted upon at the second American Film Assembly, to be held in New York in April 1955. Art Assum of the University of Rochester is chairman of the Organizing Committee. . . Gordon Hendricks is presenting a weekly program on film music, "The Sound Track", on Sunday evenings at 9 o'clock over Station WEVD in New York . . . Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, has announced the appointment of two committees for the coming year. The 27th Awards Planning Committee has Johnny Green as chairman and Hal Mohr heads the Forum and Screening Committee . . . The National Biennial Convention of the

Music Teachers National Association will be held in St. Louis, Miss., February 13-16, 1955. Convention headquarters will be the Hotel Jefferson . . . Cecil Bentz' "String Quartet No. 1" was played by the Kohon String Quartet at the opening concert of the National Association of American Composers and Conductors 22nd Season, in New York . . . The American Library Association states that the public libraries in this country which reported on their motion picture activities, circulated 54,689 films during one month alone last year . . . The Cinema 16 Film Center has been established at the New School for Social Research in New York, under the direction of Amos Vogel, executive secretary of Cinema 16, and Arthur Knight, film lecturer and film critic of "The Saturday Review". Two series of programs are being offered: "The Film and Reality", made up of memorable films of the past, and "New Frontiers for Film", which presents experimental and documentary films. Authorities in the field will be speakers at many of the sessions. Mr. Knight is conducting the programs . . . At the recent meeting of the Composers' Guild of America the following officers were elected: Leith Stevens, president; Gene von Hallberg, Walter Schumann and Ben Ludlow, vice-presidents; Mack David, secretary-treasurer; and Winston Sharples, assistant secretary-treasurer. An executive board was elected simultaneously in Hollywood and New York. West Coast members are Jeff Alexander, Alexander Courage, Hugo Friedhofer, Herschel B. Gilbert, Lyn Murray, David Raksin, Walter Scharf, Marlin Skiles and Leith Stevens, screen; Basil Adlam, Richard Aurandt, Carmen Dragon and Rex Koury, radio; Frank de Vol, Wilbur Hatch, Irving Miller, Walter Schumann and Nathan G. Scott, TV, and Mack David and Sylvia Fine, songwriters. Eastern members are Rudolf Schramm and Winston Sharples, screen; Ben Ludlow and Gene von Hallberg, radio; Milton Kraus, Ralph Norman and David Terry, TV, and Arthur Schwartz, songwriter.

NEWS FROM CANADA

Gerald Pratley

Alan Rawsthorne (whose scores include BURMA VICTORY, THE CAPTIVE HEART, THE IVORY HUNTER, SARABANDE for DEAD LOVERS and THE CRUEL SEA) was in Toronto during June and July teaching composition at the summer school of the Royal Conservatory of Music. His lectures included one on scoring for films. He told a story about a New York music publisher who, when THE CRUEL SEA opened, sent him an urgent wire asking if he could find a theme in his score suitable for arranging into a 'hit song'. Needless to say, Mr. Rawsthorne was astonished at the suggestion, but politely replied that there was no theme in THE CRUEL

SEA suitable for a popular song. (If certain composers and producers in Hollywood were to follow this example we should not be plagued now with the raft of mediocre theme songs from films which do so much harm to the cause of film music.)

Asked if he found it difficult to change quickly from concert music to film music, he replied: "No, although of course the problems involved in writing for films are rather different. In film composition the pattern of the musical structure is more or less pre-ordained. You can't, for instance, delay the entrance of the hero for a couple of minutes because you don't want to bring your trom-

bones just yet. Concert music takes its shape from the development of the material. But I find that the limitations imposed on one when writing film music can be stimulating and even good for one's technique. This happened to me with my first film score. I was in the middle of composing my Piano Concerto and I was a little worried about interrupting work on it, as I had only got as far as the slow movement, but it turned out for the best. When I'd finished the film I came back to the concerto and tore up the slow movement and wrote what I think is a much better one."

Before leaving London Mr. Rawsthorne completed his score for the new Robert Donat picture *LEASE ON LIFE*, produced by Ealing Studios. On his return he expects to compose a ballet on a Japanese subject ("a *Madame Butterfly* sort of thing") for Frederick Ashton and the Sadler's Wells Company.

At the National Film Board, Norman McLaren has almost completed the short called *BLINKITY BLANK*, a highly attractive film of bright and humorous shapes and figures appearing against a black background, which he engraved on black emulsion-coated film and colored by hand. The music is by Murice Blackburn, who wrote only rhythm and dynamics for four wind instruments and a cello. He gave the musicians a score which contained a simple staff with notes marked in three positions: high, middle and low. This left the musicians free to improvise the melody and the harmony on a vaguely indicated rhythm. The edited result is an interesting combination of musical lines and tone colors, created by the five instruments playing independently. *BLINKITY BLANK* was shown by Norman McLaren at the Sao Paulo Film Festival, but being far from satisfied, he has been making changes to bring it up to his high standard of achievement. He has also partly finished a short film about arithmetic, designed to make the subject attractive to young children. The technique is that of photographed cut-outs. Sound and music have not yet been added.

On a recent program in the CBS series, *Music from the Films*, the New Zealand composer Douglas Lilburn described and played extracts from his score for the documentary film *JOURNEY FOR THREE*, produced in 1948 by the New Zealand National Film Unit. Mr. Lilburn's broadcast was recorded for the CBS by the National Broadcasting Service of the Dominion of New Zealand.

JOURNEY FOR THREE recorded the impressions of three Government-sponsored immigrants from the United Kingdom as they took up a new life in New Zealand. Of the film, the composer had this to say: "Director Michael Forlong (he's now making films in Norway) was very considerate in the matter of music for the film. I was invited to be in on some early discussions and we were able to work out some of the sequences in detail . . . For various reasons the orchestra had to be quite small, about 24 players, consisting of 5 woodwinds, 2 horns, 2 trumpets and strings."

Douglas Lilburn then described the film and played the following extracts from his score (recorded on New Zealand Tanza CL2-3 by the National Symphony Orchestra: Title Music, Skiing on Mount Cook, Hospital Sequence, Race Meeting, Visit to the Farm, Mackenzie County and Climbing the Glacier. The composer ended his broadcast with these views on writing film scores in New Zealand. "I can hardly start giving my opinions about writing film scores, because this was the first film of any length I've written music for. When I wrote my first score for a documentary in 1947 virtually no film music had been written in New Zealand. What experience I've gained so far I've had to earn the time-honored way.

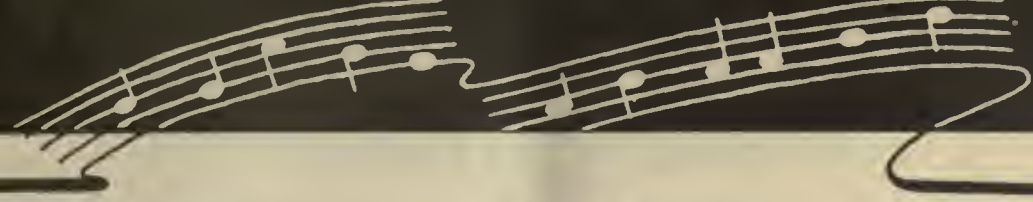
What I would like and what some other composers here would like also, is more opportunity to learn this rather specialized job. Unfortunately, since *JOURNEY FOR THREE* was made, a change in Government policy reduced the National Film Unit (formed in 1939) to a strictly self-supporting enterprise. I say reduced because I believe an enterprise of this kind develops best under a wise patronage.

JOURNEY FOR THREE, for instance, had to be guaranteed financially, but it has returned a handsome dividend. But since it was made five years ago, there has been no further attempt to make a feature film. Since 1949 only two scores have been commissioned for short documentaries. There has been little or no scope for experimental work, and what young artistic venture can grow without that?

Director and composer strike another difficulty. The Musicians' Union insists on high rates of payment by the hour. If good players were always available this would not matter, but many of them in New Zealand are tied up with the National Orchestra. Less competent players cannot be used if they must be paid twice as much as the job is worth, because they need twice as long to rehearse. In view of this, directors find it simpler to dip into a pile of phonograph records, but I don't think this can ever give to a film the artistic unity that specially composed music may give.

This state of affairs is a great pity, for our film makers are doing excellent work in documentaries. I believe New Zealand composers would make real contributions in this field if they could have opportunity to acquire the special techniques the work requires. For us as composers it's a very pleasant and valuable type of work. I'm sure that composing for visual images of things immediate to our ways of life helps us to develop a contemporary and characteristic style."

Douglas Lilburn was born in New Zealand in 1915, and spent his early life on a hill-country sheep station. He studied at the Royal College of Music in London under Vaughan Williams, and is now attached to the music department of Victoria College in Wellington. He has composed some thirty works, including two symphonies.



A-V

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ROMEO AND JULIET

JANUARY-FEBRUARY 1955

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NOTES ON THE MUSIC OF ROMEO AND JULIET

Roman Vlad

20,000 LEAGUES UNDER THE SEA

Joseph S. Dubin

RE CINERAMA HOLIDAY MUSIC SCORE

Jack Shaindlin

THE SILVER CHALICE

Harold Brown

16 mm FILMS

Marie Hamilton

IN CURRENT RELEASE

FEDERATION OF MOTION PICTURE COUNCILS

FILM MUSIC NEWS

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NOTES ON THE MUSIC FOR ROMEO AND JULIET

Roman Vlad

Problems of setting: Similar to those of background, costume, etc.; that is, the problems of era and style. (The film is placed in the first half of the 15th century.)

Difficulty: It was not possible to be inspired directly by taking musical works of the time as models to the extent that contemporary painting inspired the visual aspects of the film, because music becomes older more quickly than the other arts. The music of the 1400s is much more archaic than the painting of the age. Music of that day would have been out of keeping stylistically with the rest of the picture.

Solution: Free composition inspired by the music in the scene (dances, and religious and secular vocal music), these in turn based on 15th century models. In the ball scene, for example, the galliards, pavaues and so on were modeled on similar pieces by Giovanni Battista Besardo and Guglielmo Dufay. Other in-the-scene pieces recreate the atmosphere and flavor of the Florentine Ars Nova and of the "Canti Carnascialeschi" of Tuscany. However, I repeat that these pieces are devised after the manner of their models. It is a matter of evoking the same expressive climate by other formal

means rather than of reproducing selected quotations in elaborated form. Thus the chants of the friars sound Gregorian, but they are not really so. (Castellani had recorded some real Gregorian chant, but then preferred to substitute for it the "Gregorian" invented by me.)

"Stylistic Planes": When the music refers to the situation its structure remains obviously within the limit of the classical system of tonal harmony, even though this is really much later than the musical language of the 1400s. Using the idiom of the Quattrocento would have given the public an effect of the medieval period rather than of the Renaissance. At those times when the music is invested with a purely expressive significance (lyrical or dramatic) the grammatical structure of the music is modified, to the point of even including 12-tone techniques. (See all of the sequence in the tomb where the themes disassociate themselves almost into isolated notes which float in the air, prolong themselves and pass into sounds and echoes as from voices. This is true also in the poison scene.) In the music that is part of the action, the color of the period is heightened by the use of ancient instruments: viola d'amore, clavicembalo, harpsichord, lute, etc., which appear in the scenes themselves.

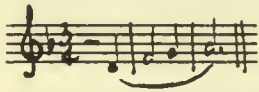
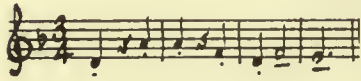
RESUME OF THE CUES

1. Titles. Sampling of the principal choral and instrumental motives.
2. Brawl of the servants. Dramatic recital. (Exploits the rhythmical contrast between the music and the action.)
- 3, 4. Music of the soldiers. Palace of the Prince.
5. Little song during the dressing of Juliet, in the style of an ancient English song.
6. Chattering of the women in Juliet's room, with development of the theme in Number 5.
7. The nurse's prattle. The piece augments the impression of her loquacity. (Bassoon and contrabass.)
8. Mother's entrance and announcement of the proposed marriage. (Still theme 5.)
- 9, 10, 11. Entrance to the ball and introduction to the dance.
12. Romeo's arrival at the ball.
13. Songs at the ball.
14. Instrumental intermezzo.
15. Spring: songs, and dance in the rhythm of the galliard with the poetic text of Matteo Maria Boiardo; a chorus of children's voices, which becomes then the theme of Juliet. (Example 1.)



Example 1. Juliet's Theme

16. Second intermezzo.
17. Dance with Romeo, which then becomes the theme of Romeo. (Example 2.)



Example 2. Romeo's Theme

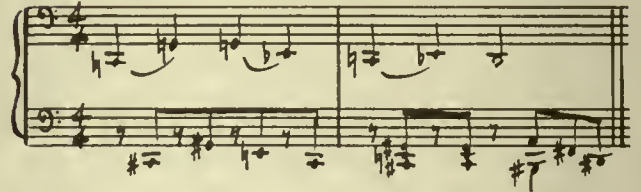
18. Juliet's prayer, recalling the themes of the ball.
19. Night music (Mercutio and friends). I composed the theme of this piece to the words of Lorenzo de Medici "How beautiful is youth", which was to have become Mercutio's Serenade (Number 20) but the actor sang it badly and so we rearranged it as an instrumental piece.
21. Music of the seamstresses. (Theme of the chattering of the women; theme of Juliet's room, with old instruments.)
22. Chorus of friars during the wedding. (Tractus.)
23. Psalm of the friars during the wedding, finishing with the words "Manum tuam".
24. Amen during the wedding.
25. Death of Tybalt (funeral march), with variations on the theme of Romeo.
- 25a. Lament of Juliet. Expressionist version of Juliet's theme. (Example 3.)



Example 3. Juliet's Lament. (Expressionist variant of Juliet's Theme.)

26. Romeo after the killing of Tybalt. (like Number 25.)

27. Joyful song of the friars (Ave Maris Stella). "Expressive counterpoint" between the cheerfulness of the song and the dramatic situation.
28. Romeo's farewell to his parents. (Theme of Romeo in two keys, Example 4a; 12-tone version, Example 4b.)



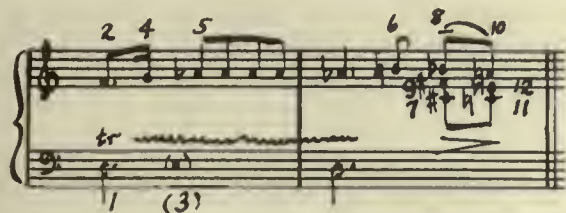
Example 4A. Romeo's Farewell. (Polytonal variant of Romeo's Theme.)



Example 4B. Romeo's Farewell. (12-tone variant.)

29. Night of love. Dark screen during 30 seconds of music; development of the two principal themes.
30. Dawn. Resolution of the preceding number.
31. The mother and Paris discuss his marriage to Juliet. (Theme of Juliet's room, Juliet's theme, Romeo's theme.)
32. Despair of Juliet. (Juliet's theme; 12-tone system.)
33. Juliet goes to Friar Laurence. Music reminiscent of the wedding.
- 33a. Chorus of friars in the distance (Dies Irae).
34. Friar Laurence writes letter to Rome. (Old instruments).
35. Friar John goes to Mantua on a little donkey. (Donkey theme.)
- 36, 37. The plague-ridden house. (Donkey theme in minor and changed rhythms.)

38. Poison scene. (12-tone variant on Juliet's theme. Example 5.)

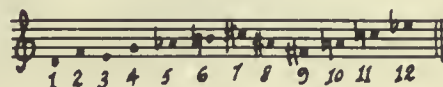


Example 5. 12-tone variant of Juliet's Theme in the poison scene.

- 39. Introduction to Romeo's ride. (Romeo's theme.)
- 40. Juliet's funeral. (Miserere.)
- 41. Juliet's funeral. (Requiem.)
- 42. Romeo's ride. (Theme, dance of Romeo.)
- 43. Arrival of Romeo in Verona.

44-47. Music in the Cathedral and in the tomb. (12-tone, fragmented. Example 2.)

- 48. Reawakening of Juliet.
- 49. Death of Juliet. (Superimposition of the various themes of the ball.)
- 50. Final chorus: "Jacent in pulvere miseri". (The same music as the Main Title.)



The 12-tone parts of all the music are based on the series:
Example 6.

This series is similar in its structure to the one on which I based my score for the film LA BEAUTE DU DIABLE by Rene Clair, which Hans Keller analyzed in "The Music Review", (London) May 1951.



ROMEO AND JULIET . . . J. Arthur Rank; United Artists. Director, Renato Castellani. Music, Roman Vlad. Music conducted by Lambert Williamson. Technicolor.

20,000 LEAGUES UNDER THE SEA

Joseph S. Dubin



When Paul Smith began preparation for composing the score of 20,000 LEAGUES UNDER THE SEA, he found himself facing a number of knotty problems, of which the greatest was this: how much music to use? Unquestionably, many sequences of this picture could stand up without music, and Richard Fleischer, the director, favored this procedure in many spots, notably the fight with the giant squid. Against this, however, Paul had to consider the Disney tradition of making the fullest use of music to point up both action and dramatic implication of a picture, as had been done in the "Nature" series, with such films as THE LIVING

DESERT and THE VANISHING PRAIRIE. Finally, Paul composed over sixty-seven minutes of orchestral music, resulting in an impressive score.

The character of Captain Nemo (James Mason), who is portrayed as ruthless toward his enemies, but with an over-all humanitarian desire for peace on earth, was depicted by the theme which opens the Main Title (1-A-1). Starting at bar 1 in the brass, it continues at bar 5 with all the strings, while harp, celesta, and bass marimba, on a separate track, assist the woodwind to produce a "watery" effect.

CUE: 1-A (1) MAIN TITLE, PART II

STOP WATCH & PICTURE

(W.W.) Col B² SIMILE

ff 1 2 3

(bpts)

HNS

VLNS

(b2)

(BASS & TUBA B²)

Cymb.

Col B²

4 5 6

(HNS Col Vlns)

HP

CELESTA

etc.

CELLI B²

Cymb.

MAR (etc)

p.

Another use of this theme is in the scene where Prof. Arronax (Paul Lukas), Conseil (Peter Lorre) and Ned Land (Kirk Douglas) are wandering through the deserted submarine. (3-B).

**CUE:
3-B**

20 21 22 23

Again this theme appears when Captain Nemo is guiding the submarine through the labyrinth of underwater grottoes (13-A). The low woodwind and strings add a feeling of powerful motion.

CUE: 13-A
ARRIVAL AT VULCANIA

STOP WATCH & PICT.

HORNS (+tpt cues)

10 11

BASS CLS + CONTRABASS

ETC. CONTINUE SIMILE

Once more the theme is paraphrased as Captain Nemo crawls back to his cabin to die. (13-C) Here the composer recorded the string melody line on a separate high level track, to heighten the feeling of tragic tension.

CUE: 13-C

16 17 18

CUE 13-C

19 20 21

Woodwind

To depict the arrogant, foolhardy and avaricious Ned Land, Paul made use of the sea chantey, "Whale of a Tale", which Ned sings, early in the picture. For instance in cue 9-C, bars 1 to 5 present a minor paraphrase of this theme, as Ned wanders into the New Guinea jungle. Starting at bar 7, Paul used what he calls a "Hollywood-South Seas type" melody, to lull the audience into a false feeling of security and repose. Note the woodwind bird-calls.

CLR. Solo

mf

STOP WATCH & PICTURE

CUE: 9-C

ASHORE AT NEW GUINEA

1

mp STR.

2

B'SSN

OB. SOE

3

4

5

6

FLS

HORN

W.W.

7

8

9

FL.

CL.

FL.

CL.

vias

HP

(MAB. D'')

HP CONTINUE SIMILE

BASS PIZZ.

CALLI

(VCL. SIMILE)

Later in 10-C, the cannibal chase motif (bars 13 and 15) alternate with fragments of the "Whale of a Tale" theme, as the natives chase him back to the submarine. Here Paul emphasizes the essentially comic nature of the scene, dramatic though it appears.

The scene of Ned Land and the pet seal, with Ned very inebriated, calls forth the theme in augmented fourths (12-D).

CUE: 12-D

STOP WATCH & PICT.

(SEAL TURNS OVER)

Musical score for Cue 12-D. The score is in 4/4 time and consists of three staves. The top staff is for Vibra, the middle for Flutes (FLS), and the bottom for Bass Clarinets (CLS) and Bassoons (BSSN). The tempo is marked 'FASTER'. The key signature has one flat. The score includes dynamic markings such as 'mf' and 'mp'. There are also performance instructions like 'vibra', 'CLS', and 'BSSN Solo'. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated.

N.B. One of the bass clarinets in the Disney orchestra is a specially built model, with a range down to A, $\frac{1}{2}$ tone lower than the bassoon.

In 11-A the chromatic descending flutes and horns depict the submarine's descent into the depths.

Musical score for Cue 11-A. The score is in 4/4 time and consists of three staves. The top staff is for Flutes (FLS), the middle for Horns (HNS), and the bottom for Piano, Gong, and Strings/Woodwinds/Marimba. The tempo is marked 'PIANO'. The key signature has one flat. The score includes dynamic markings such as 'mf' and 'mp'. There are also performance instructions like 'STOP WATCH & PICTURE' and 'STR. W.W. TRBS. MAR.'. The score is divided into two measures, with measure numbers 1 and 2 indicated.

Worthy of special notice is the "underwater effect, which is used many times throughout the score. This effect was produced by various combinations of low strings and woodwind, piano, harp, gong and an "orchestral bass" marimba, which reaches the lowest "F" on the piano. In 4-B the Captain Nemo theme is intoned by horns.

Musical score for Cue 4-B. The score is in 4/4 time and consists of five staves. The top staff is for Clarinets (CLAR., B. CLAR., B.S.A.), the second for Horns, the third for Basses, the fourth for Gong Bass Marimba, and the fifth for Piano and Basses. The tempo is marked 'PIANO'. The key signature has one flat. The score includes dynamic markings such as 'mf' and 'mp'. There are also performance instructions like 'STOP WATCH & PICTURE' and 'FATHOMS'. The score is divided into two measures, with measure numbers 1 and 2 indicated.

CUE: 1-B

PIANO
fff.
molto marcato
col B
Cuba
3
(PIANO CONT. SIMILE)

Among other submarine themes are included cue 1-B, bars 6-8, the Sea Monster theme (1-B), the vicious shark theme (6-A), and, of course, the giant squid fight, which starts with 11-C and continues with such passages as 11-D, 13 and 14, and 11-D 28-31.

CUE: 6-A STOP WATCH & PICTURE

THE SHARK

PIANO
etc. SIMILE
CELLI B.C.
ff
etc
MAR
GONG mp
+VIBAS
+HNS
4

CUE: 11-C STOP WATCH & PICTURE

GIANT SQUID

cymb.
GONG
HNS TR.
f
BR.
STR. W.W.
TROMB.
mf
FLUTTER
3

CUE
11-D

VLS + W.D. Col 8 = 4 16

13 14

HNS (tpns)

12/8 9/8

Cymb
LoCo

CUE
11-D
CONT.

Col 8 = 4 16

28 29

col 8 = 4 16 marc. (tpns)

3/4 4/4

30 31

Loco ff HORNS FLUTTER

6/4 4/4

The attack on Captain Nemo's base is built over a military drum rhythm (13-B) played by the whole orchestra.

tpts (+HWS) *ff* 1
 tpts *ff* 1
 Trbs *ff* 1
 HORNS *mf* 2
 W.W. *ff* 1
 STR. PIANO + TYP. + SN. DR. (Same rhythm) *ff* 1
CUE: 13-B
 NEMO WOUNDED
 — PART 1 —

3
 4
 5
 Trbs *mf*
ff

A combination of the Nemo theme and the underwater effect brings the picture to its close (14-D).

VLNS-VLAS-CELLI

STOP WATCH & PICTURE

CUE: 14-D
CONCLUSION AND
END TITLE (REVISED)

HNS-CCS

mp

1 2 3 4

HP + 2 MAR

CUE: 14-D.1
SUPERIMPOSED

CELLI

C 9334

The image shows a page of a musical score for the film '20,000 Leagues Under the Sea'. It features five staves of music. The top staff is for Violins, Violas, and Cellos (VLNS-VLAS-CELLI) in 4/4 time, marked 'mp'. Below it is a 'STOP WATCH & PICTURE' section with four measures numbered 1 to 4. The second staff is for Horns and Cymbals (HNS-CCS) in 4/4 time, marked 'mf'. The third staff is for Horns, Trumpets, and Mellophone (HNS-Tuba-MP) in 4/4 time. The fourth staff is for Horns and Trumpets (HP + 2 MAR) in 4/4 time. The fifth staff is for Cellos (CELLI) in 4/4 time, marked 'SUPERIMPOSED'. There are various musical notations including notes, rests, and dynamics throughout the score.

20,000 LEAGUES UNDER THE SEA . . . Walt Disney; Buena Vista. Kirk Douglas, James Mason. Director, Richard Fleischer. Music, Paul Smith. Orchestrations, Joseph S. Dubin. Song, "Whale of a Tale", Al Hoffman, Norman Gimbel. Music copyright, Wonderland Music Co., Inc. Record: Decca;



RE CINERAMA HOLIDAY MUSIC SCORE

Jack Shaindlin

When Louis de Rochemont asked me to handle the music for his production of CINERAMA HOLIDAY, I knew that this assignment would turn out to be the most enjoyable one in my fifteen years of scoring music for the films. This wasn't just "another job", but an opportunity to explore the possibilities of the finest recording system yet devised. One seldom gets a chance to work with a seven-speaker high-fidelity sound miracle with a range of 15,000 cycles, twice that of the ordinary sound system, and complete control of sound direction.

It was my good fortune to secure the services of Morton Gould to compose the music. Having worked on movie scores with many composers, I was amazed at Gould's technique and facility. Two or three drafts of a single sequence were written in a matter of hours with a minimum of effort and temperament. I was also very fortunate in getting Van Cleave on a loan-out from Paramount Pictures. This brilliant orchestrator was responsible for composing some of the music used in the "Jet Planes" sequence.

CINERAMA HOLIDAY is the story of two couples — their travels and their thrills — as seen through the eyes of the latest cinematic miracle, the Cinerama camera. The Swiss couple visit the United States and discover a new world. At New Orleans, the cradle of jazz, they hear "Down by the Riverside" sung by the congregation of a Baptist church, watch and listen in amazement as the Tuxedo Marching Band plays "When the Saints Come Marching In", and enjoy the improvisations of "Papa" Celestin's Original Tuxedo Dixieland Jazz Band playing "Tiger Rag".

The San Francisco waterfront cafe, the Tin Angel, contributes a duet singing a sea chanty dating from the Gold Rush days — and in another section of the town a group of Chinese musicians play the old love song, "The Luminous Pearl and Magnolia".

Their visit to New Hampshire produces the splendid Dartmouth College Glee Club singing "Men of Dartmouth" and the most glorious autumnal scenes ever filmed are projected to the accompaniment of "Come to the Fair" sung by the University of New Hampshire Glee Club.

The Jet Plane Finale culminates in a stirring rendition of "Hail to Our Land" sung by the U. S. Naval Academy Choir. This song was written by me in collaboration with James Peterson, a well known New York choral director.

Meanwhile, the other couple, Americans from Kansas City, embark upon a journey taking them to Paris and Switzerland. The Boy's Choir of the Notre Dame Cathedral in Paris is heard in a Couperin Mass. The famous military band, Garde Republicaine, plays the stirring "Sambre et Meuse" and Jean Phillippe Rameau's 18th century opera-ballet "Les Indes Galantes" is performed at the plush Opera House.

Their adventures in Switzerland end in a visit to Le Ferme in Davos where they join a group of skiers at a cheese fondue party. Here, a couple of yodelers render an old Swiss song, "Hup-sa-sa" with the entire group joining in the chorus.

All the above mentioned musical sequences were filmed with synchronous sound at the place of action. All other sequences were underscored with background music. They included: Plane Ride over the Alps, Swiss Scenic, Simple Skiing, The Ski Waltz, Southland, Vista Dome, Arizona, Paris Valse, The Louvre, Paris Promenade, Joan of Arc, Children's Thursday and Jet Plane Finale. Most of the background music is gay and rhythmic, depicting a holiday not only on the screen but on the sound track as well.

The music from CINERAMA HOLIDAY will soon be released on three major record labels: Columbia's "Papa" Celestin memorial album, RCA Victor's CINERAMA HOLIDAY themes as recorded by Morton Gould's orchestra, and the original sound track album conducted by me for Mercury Records. It is quite unusual for a non-musical film to be recorded by three major disc companies, and I'm very proud of this.

Reproduced below are some of the themes.

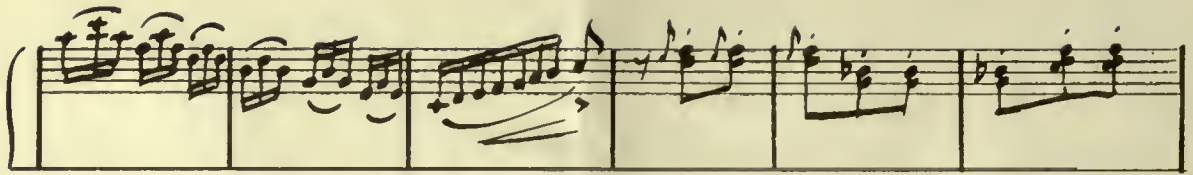
CINERAMA HOLIDAY . . . Louis de Rochemont; Stanley Warner Corp. Directors, Robert Bendick, Philippe de Lacy. Music, Morton Gould, Van Cleave. Musical Director, Jack Shaindlin. Music copyright, Stanley Warner Corp. Publisher, Chappell & Co.

Slowly
S. *gr*

Rit.

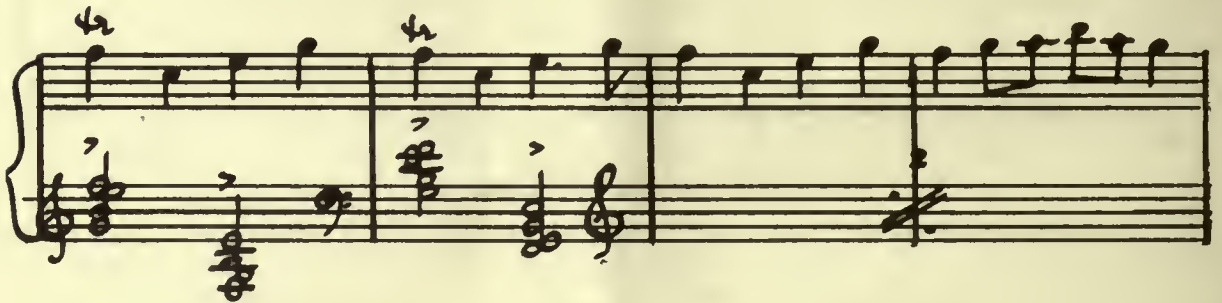
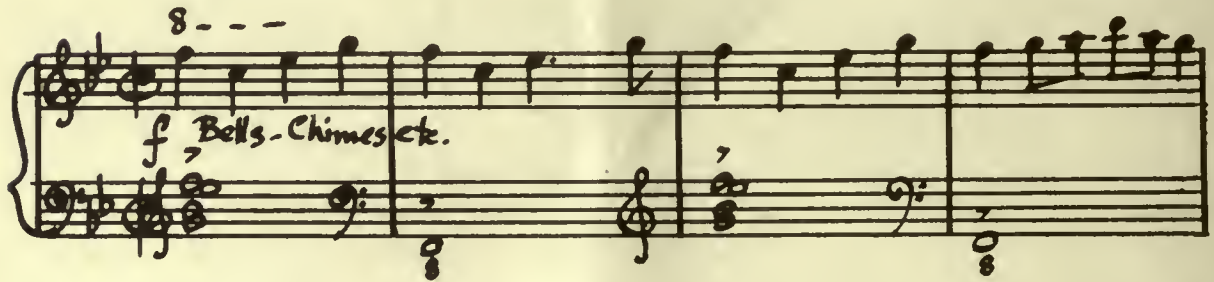
(Xlyph. bells)

Vns.



"Main Theme"

click TRACK #17



From Louis de Rochemont's "Cinerama Holiday"

HAIL TO OUR LAND

Chorus *Broadly*
F Gmi7 C7 F Gmi F Gmi G7

Hail to our land, the land of Lib - er -

e F Gmi7 C7 F

ty, Hail to our Land where

F Gmi G9 C C7 F Gmi7 F

man is al-ways free, Our hearts in rap-ture
we know e-qual-i-

THE SILVER CHALICE

Harold Brown

Warner Brothers' companion piece to *THE ROBE* presented Franz Waxman with a vehicle not quite as gratifying to execute as its predecessor, which allowed the music to breathe more easily and did not hem it in relentlessly between action and dialogue. But to a veteran like Mr. Waxman, who was probably not even aware of this fact (and indeed may disagree with me as to its verity), it was all in a day's work as he produced a score exhibiting his customary skill and finish.

Unlike Alfred Newman's score for *THE ROBE*, this makes no effort to derive its idiom from Asiatic sources; Mr. Waxman's music is in the nature of a modern commentary upon an ancient subject. This is perfectly legitimate, for I do not believe that historical authenticity is a purpose of background music, except where it becomes an actual part of the subject matter — and then it is no longer background music. At the same time, the value of Mr. Newman's (and other composers') approach cannot be denied, for it has produced some very interesting and satisfying results that I have commented upon.

Mr. Waxman's idiom covers wide horizons, ranging all the way from the smooth triads of the Dresden Amen to parallel fifths and sevenths, and to the raucous dissonances of the scenes of turmoil. There are hints of variations and passacaglia, passages of pure fugue, and frequent use of the devices of inversion, imitation, and double counterpoint, which, while unhappily lost in the secondary role assigned to film music, point to the composer's solid mastery of his craft. The passages I liked

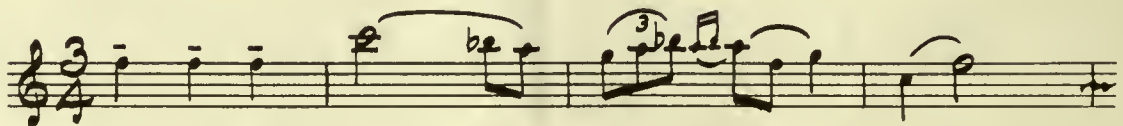
best were evidently minor ones, for they were not included in the excerpts sent by the studio: the desert scene during the journey to Jerusalem, a scene between Helena and the magician, where the music quickly produces a hushed atmosphere after a previously noisy sequence, and a brief but beautiful bit of melodic writing as Basil, the sculptor, wrestles with himself in an attempt to conceive the head of Jesus.

Less pleasing to me is Mr. Waxman's predilection for underscoring noise with noise. This is a matter of taste, but it seems to me that where stark reality, both in sight and sound, is the object, music adds little and can detract much. There is little point in theorizing about this — one is invited to compare the fight scenes of this film, underscored by clashing brasses, with that of *THE ROBE*, where the thud of feet and the clash of steel are the only sounds — to decide himself which is the more effective. To producers, however, this is a purely academic question. Of the millions of movie-goers, I have yet to meet one who has complained of lessened pleasure owing to the underscoring of a battle or storm scene.

The themes of three principal characters are given below.

THE SILVER CHALICE . . . Warner Brothers. Virginia Mayo, Paul Newman. Music composed and conducted by Franz Waxman. Orchestrations, Leonid Raab. Music copyright, Warner Brothers.

HELENA



LUKE

LENTO

Musical score for Luke, consisting of three staves. The first staff is in treble clef with a 4/4 time signature. The second and third staves are in bass clef with 3/4 and 4/4 time signatures respectively. The tempo is marked 'LENTO'. The music features various rhythmic patterns and rests.

HELENA

Musical score for Helena, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is highly complex, featuring many accidentals and dynamic markings. Above the top staff, it is marked '3 Vln. Sop.'. Above the bottom staff, it is marked '6 Vlns (Div. Trem.)'. The music includes various rhythmic values and rests.

BASIL

CLRS.

Musical score for Basil, consisting of a single staff in treble clef. The music is marked 'CLRS.' and 'mp'. It features several triplet markings over groups of notes.

16 mm FILMS

A Musician in the Family (National Film Board of Canada; 630 Fifth Avenue, New York City. 16mm, 35mm; b and w. 17 min.) A ten-year-old's desire to play the trombone and his hard-working father's fear that the boy will become a musician instead of a farmer, come to light through flashback during performances at Saskatchewan's 43rd annual music festival. This is a nicely made picture of the respect of these plain, attractive people for good music; of the teacher's place in encouraging this taste, as well as stressing that cultivation of a child's talent, even though small, can be a source of pleasure to himself and those around him. Although the Canadian prairies and farm life are a strong factor here, the basic problem is applicable almost anywhere. Robert Fleming has written a bright score whose main theme — the small musician's test-piece at the festival — is one you'll hum for several days.

Totems (National Film Board of Canada; 630 Fifth Avenue, New York City. 16mm; col. 11 min.) A short study of the totem poles in British Columbia describes their significance in Indian tribal life and legend. Visually they are impressive, standing with their weird carvings of men and animals in little groups on the riverbank of a deserted village, or rising tall and solitary in a field of wild flowers. Traditional Indian chanting, with an occasional mixed chorus and the vigorous beating of tom-toms, makes up a fitting score.

Georges Braque (Film Images; 1860 Broadway, New York City. 16mm, b and w. 17 min.) After opening with a summary of the painter's style development, the film visits Braque in his studio. Something of his work patterns is shown, with an emphasis on his regard for the poetry in everyday objects and in nature. The score is adapted from the *Well-tempered Clavier*, in keeping with the film's contemplative, leisurely survey of a thoughtful artist.

Images from Debussy (Film Images; 1860 Broadway, New York City. 16mm, b and w. 14 min.) Jacques Fevrier plays three works of Claude Debussy: "Arabesque en Mi", "Reflets Dans l'Eau" and "Arabesque en Sol". The poetic visualizations — water, clouds, landscape reflected in a shimmering pool, are all thoroughly in

mood with the music. The film was directed by Jean Mitry.

It Takes Everybody to Build This Land (Encyclopedia Britannica Films; 202 East 44th St., New York City. 16mm, b and w. 21 min.) Our interdependence for daily necessities is emphasized in this little history of American agriculture and industry. Oscar Brand sings the folk-song commentary, accompanied by his guitar. The following songs were adapted for this purpose. *The Farmer Is the Man*: from a 19th century grange song. *Come All You Young Fellers*: "On the Ohio", early 19th century favorite among wagon trains going west. *Swing That Axe*: sung as "Roll on Red" by railroad tie tampers and shanty boys. *And While I Go Out and Hoe*: from "Shoot the Buffalo", a square dance song. *A Man Needs a Roof*: The chorus words "It's time for the shucking of the corn", are traditional harvest material, sung in America since the 18th century. *The Summer's Gone*: a British importation, "Ivy Sing Ovy". *The Blacksmith Is the Man*, *The Cobbler Is the Man*, etc. all derived from *The Farmer Is the Man*. *Fill the Hold with Scaly Gold*: from the Yankee clipper chanty "Blow Ye Winds of the Morning". *Timber, Timber*: old logging-camp work song. *Working on the Tractor*, *Working on the Clothing*: from a factory work song "Weave Room Blues". *It Takes Everybody to Build this Land*: one of the cooperation songs from World War II, using folksong rhythms. The film was produced by Ritter, Young, Lerner Associates.

Marie Hamilton

B-flat Clarinet (McMurry-Gold Productions; 139 S. Beverly Drive, Beverly Hills, Cal. 16mm, b and w, col. 10 min.) This film is the first of a proposed series on the orchestral instruments. Its purpose is to teach the importance of care and proper assembly of the B-flat clarinet, as well as the importance of care for any instrument. The film is well designed, artistically produced, and is one of the first music films that can be classed as a specific teaching film. It should be of considerable interest and help to the beginning instrumentalist, the teacher in training and other teaching groups.

James F. Nickerson

IN CURRENT RELEASES

In response to many requests, FILM MUSIC will devote a section in each issue to the music credits in current pictures. The completeness of this information will depend on its availability.

AIDA . . . S. Hurok; I.F.E. Releasing Corp. Director, Clemente Fracassi. Musical supervision, Renzo Rossellini.

ATHENA . . . MGM. Director, Richard Thorpe. Music supervised and conducted by George Stoll, Songs, Hugh Martin, Ralph Blane. Orchestrations, Robert van Eps. Vocal supervision, Jeff Alexander.

BAREFOOT CONTESSA, THE . . . Figaro; United Artists. Director, Joseph L. Mankiewicz. Music Mario Nascimbene.

BAD DAY AT BLACK ROCK . . . MGM. Director, John Sturges. Music, Andre Previn.

BATTLE CRY . . . Warner Brothers. Director, Raoul Walsh. Music, Max Steiner. Orchestrations, Murray Cutter.

BRIDGES AT TOKO-RI, THE . . . Paramount. Director, Mark Robson. Music, Lyn Murray.

CARMEN JONES . . . 20th Century Fox. Director, Otto Preminger. Music, Georges Bizet. Musical direction, Herschel Burke Gilbert; associate, Ted Dale. Music editors, Leon Birnbaum, George Brand. Records: Decca, RCA Victor; albums, sound track recording.

*CINERAMA HOLIDAY.

COUNTRY GIRL, THE . . . Paramount. Director, George Seaton. Music, Victor Young. 4 songs, Harold Arlen, Ira Gershwin.

CREST OF THE WAVE . . . MGM. Directors, John and Ray Boulting. Music, Miklos Rozsa.

DEEP IN MY HEART . . . MGM. Director, Stanley Donen. Music, Sigmund Romberg. Orchestrators, Hugo Friedhofer, Alexander Courage. Choral arranger, Robert Tucker. Music supervised and conducted by Adolph Deutsch. Record: MGM; Sound track album.

DESIREE . . . 20th Century Fox. Director, Henry Koster. Music, Alex North. "Desiree Waltz", Alfred Newman. Orchestrator, Edward B. Powell. Music conducted by Lionel Newman. Record: Coral; Song from Desiree.

GREEN FIRE . . . MGM. Director, Andrew Marton. Music, Miklos Rozsa. Title song, Miklos Rozsa, Jack Brooks.

LAST TIME I SAW PARIS, THE . . . MGM. Director, Richard Brooks. Music, Conrad Salinger. Title song, Jerome Kern, Oscar Hammerstein II. Music supervisor, Saul Chaplin.

ON THE WATERFRONT . . . Columbia. Director, Elia Kazan. Music, Leonard Bernstein.

RACERS, THE . . . 20th Century Fox. Director, Henry Hathaway. Music, Alex North. Arranger, Edward B. Powell. Conductor, Lionel Newman.

*ROMEO AND JULIET.

SABRINA . . . Paramount. Director, Billy Wilder. Songs adapted, additional music, Frederick Hollander. Title song, Wilson Stone.

SEVEN BRIDES FOR SEVEN BROTHERS . . . MGM. Director, Stanley Donen. Music, Gene de Paul; lyrics, Johnny Mercer. Musical direction, Adolph Deutsch. Musical supervision, Saul Chaplin. Dances and musical numbers staged by Michael Kidd.

SIGN OF THE PAGAN . . . Universal. Director, Douglas Sirk. Music, Frank Skinner, Hans J. Salter. Music supervision, Joseph Gershenson.

*SILVER CHALICE, THE.

SO THIS IS PARIS . . . Universal. Director, Richard Quine. Music supervision, Joseph Gershenson. 8 songs, Pony Sherrill, Phil Moody. Record: Decca; album.

STAR IS BORN, A . . . Warner Brothers. Director, George Cukor. New songs, Harold Arlen, Ira Gershwin. Song "Born in a Trunk", Leonard Gershe. Orchestrator, Skip Martin. Vocal arrangements, Jack Cathcart. Musical direction, Ray Heindorf. Record: Columbia; selections from the sound track.

SUDDENLY . . . Robert Bassler; United Artists. Director, Lewis Allen. Music, David Raksin.

THERE'S NO BUSINESS LIKE SHOW BUSINESS . . . 20th Century Fox. Director, Walter Lang. Songs, Irving Berlin. Vocal arrangements, Ken Darby, Hal Schaefer. Orchestration, Bernard Mayers, Edward B. Powell, Herbert Spencer, Earle Hagen. Musical direction, Alfred Newman, Lionel Newman. Record: Decca; sound track album.

THREE RING CIRCUS . . . Paramount. Director, Joseph Pevney. Music, Walter Scharf. Songs, John Rox; Jay Livingston, Ray Evans. Record: MGM; The Nocturnes, "Hey, PUNCHINELLO".

*20,000 LEAGUES UNDER THE SEA.

UNCHAINED . . . Warner Brothers. Director, Hall Bartlett. Music, Alex North. Title song, Alex North, Hy Zaret.

VERA CRUZ . . . Hecht-Lancaster; United Artists. Director, Robert Aldrich. Music, Hugo Friedhofer. Title song, Hugo Friedhofer, Sammy Cahn. Orchestrator,

conductor, Raul Lavista. Records: MGM, Victor; song, "Vera Cruz".

YOUNG AT HEART . . . Warner Brothers. Director, Gordon Douglas. Songs, Floyd Huddleston, Al Rinker; Ray Heindorf, Charles Henderson, Don Pippin; Paul Francis Webster, Sammy Fain.

*See notes on score in this issue.

FEDERATION OF MOTION PICTURE COUNCILS

The Federation of Motion Picture Councils will be a year old in March. It was formed last spring at a Community Relations Conference of the Motion Picture Association, after considerable expression of the need to organize and make more effective the interests of motion picture councils and clubs throughout the country. Through the "mutual interchange of ideas and experiences" during the past year, the Federation has been stimulating the activities of its local member groups, generally devoted to the encouragement of the industry's better films. Projects of the individual councils of course depend on community needs and situations. Youth programs, film appreciation and study, exhibitor-

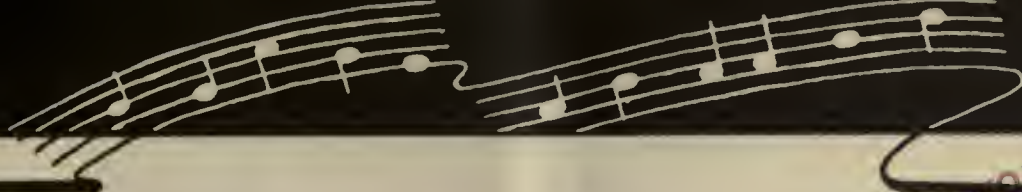
community relationships, are all subjects which engage the attention of the clubs. Mrs. Max M. Williams, president of the Federation, is a musician, and has used the music in films as program material for the past ten years. Her article on the subject in the October issue of *FILM MUSIC* has been of help to many program planners. The Federation issues a monthly Bulletin from September through June, containing pertinent film news, council communications, and general information on motion pictures in both 16mm and 35mm. Members meet at an annual conference. It will be held this year on April 14 and 15 at the Hotel Statler in Detroit.

FILM MUSIC NEWS

The Canadian League of Composers held its first film night of the 1954-1955 season recently, and screened *A THOUSAND MILLION YEARS* (Louis Applebaum), *BLINKETY BLANK* (Maurice Blackburn), *A MUSICIAN IN THE FAMILY* (Robert Fleming), *MONASTERY* and *HIGH TIDE IN NEWFOUNDLAND* (Eldon Rathburn). The speaker was Desmond Dew, formerly with the J. Arthur Rank Organization and now production manager for the N.F.B., who talked about sound recording. He illustrated his comments with scenes from *HENRY V*, on which he worked . . . Ingolf Dahl's "The Tower of Saint Barbara", written last year for the Louisville Orchestra, was performed in the WNYC American Music Festival, at a concert featuring the works of three composers who had received 1954 grants from the National Institute of Arts and Letters . . . Roger Manvell and John Huntley are compiling a book "The Technique of Film Music" for the British Film Institute. Producer Mel Epstein will contribute a section . . . The Robert J. Flaherty award for "outstanding creative achievement in the production of documentary films" was presented at the annual ceremony in January. The winning film was 3, 2, 1, *ZERO*, made for NBC Television by Henry Salomon, producer of *VICTORY AT SEA*. Robert Russell Bennett and Morris Mamorsky wrote the score. Honorable Mention was

given to *THE GRIEVANCE*, a film in the "Labor in Canada" series, with a score by Robert Fleming. Roger Tilton's *JAZZ DANCE* won a special award for its notable integration of music and visuals. Arthur Knight was chairman of the awards committee. The awards have been made for the past six years, sponsored by the College of the City of New York's Institute of Film Techniques, and Cinema 16 . . . The Film Council of America has set up a full and varied program for the second American Film Assembly, to be held at the Waldorf-Astoria in New York, April 4-8. All aspects of the 16mm field will receive attention in a succession of screenings, discussions and technical sessions. A Film Users' Workshop, a Local Film Council Meeting, a federating convention called by the Film Society Caucus, and the Golden Reel Film Festival are included in the schedule. Further information on this promising program may be had from the Film Council of America, 600 Davis Street, Evanston, Illinois.

In our last issue, through some mishap, the word "editor" was substituted for "maker" in the third paragraph of Gerald Pratley's script on "Sinfonia Antarctica". Even worse was the transposing of the letters "s" and "k" in David Raksin's name, three times in the magazine's first two pages. Our sincere apologies to both contributors.



FILM MUSIC

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A MAN CALLED PETER

MARCH-APRIL 1955

VOLUME XIV NUMBER 4

FILM MUSIC

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MARCH-APRIL 1955

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A MAN CALLED PETER (with score excerpts)

Harold Brown

INTERRUPTED MELODY

Albert J. Elias

THE LONG GRAY LINE

Douglas W. Gallez

THE STORY TELLERS OF THE CANTERBURY TALES (with score excerpts) Robert Linn

HIGH TIDE IN NEWFOUNDLAND (with score excerpts)

Gerald Pratley

16 mm FILMS

Marie Hamilton

FILM MUSIC ON RECORDS

Alen Morrison

REPORT ON MUSIC IN TELEVISION

Cornel Tanassy

Cover: Richard Todd as Peter Marshall in A MAN CALLED PETER.

Please notify our new office, 11 East 87th Street, New York 28, N.Y., if you wish to have the June issue of FILM MUSIC mailed to your summer address.

FILMS ON MUSIC!

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A MAN CALLED PETER

Harold Brown

A movie whose chief purpose seems to lie in providing a story to set off about a dozen sermons of the eminent Chaplain Marshall hardly would constitute the most satisfying vehicle for a film score. Yet within the limited dramatic scope of this picture, Alfred Newman has accomplished his task with skill and refinement, and it is a model for an effective score which of necessity plays a minor role. If some of the music is rather overly sentimental for my particular taste, let it be said that the prevailing mood of the film is one of a simple, warm sentimentality which seems to demand the kind of music Mr. Newman has written, and that nowhere does the music overreach itself or the film.

Working as usual with extreme economy, Mr. Newman derives most of his material from a single straightforward motif, announced immediately in the title music:

CON MOTO
EX 1 STRS. - FLTS. - OBS. - B'S'NS.

mf con b. bassa
mf TRPTS. & CLARS.
mf HNS.
mf TRDS.
mf TIMP.

1 2 3
4 5 6

A-736
REEL 1 - PARTS 1 & 2

Violins 1^o
Violins 2^o
CELLI
VIOLAS
HARP
TRBS.
mp
7 8 9

In this original form the motif is used throughout to impart dramatic sweep and unity, but it readily gives rise to a simple folk song of Scotch flavor, which becomes a leading theme. This melody itself suggests a contrasting second part.

[x. 2

VLNS.
mp
VLAS.-OB.-E.H.
mp
CELLI
& BASS.
BASSI
1 2 3 4 5 6 7

A.736

REEL 3 - PART 2

VIOLS. 1^o E-FLS.

HRN 1^o

VIOLS. 2^o-VIOLAS

STRGS. SOU. 9 10

CLAR. 1^o

mf HORNS.

p HORNS.

11 12 13

The harmony, varying with each repetition of the theme, is sophisticated yet wholly appropriate to the folk music character.

The main motif is easily turned into the theme of Katharine, which is expanded to some length, but never comes to a full cadence, returning instead to the opening phrase, whence it is developed anew. This has the decided effect of keeping movement and continuity in a leisurely paced film.

EX 3. CON MOTO

FL. SOLO

ADD CLAR.

VIOLS. 2^o

VIOLAS - CELLI

24 25 26 27

FLT-OB. ADD. SOLO VLA.

mp Poco RIT.

BASS.

Poco Mosso
VLNS. 1^o

mp RUBATO

Poco T^{mo} HOLD BACK A BIT. etc.

HORNS

A:736
3-2

Taking his cue from one of the sermons, Mr. Newman uses this material freely throughout, not merely in connection with Katharine herself, but rather as expressive of her entire relationship with her husband Peter.

Another brief excerpt shows how the motif which gave rise to a folk tune and a romantic theme, just as readily evokes the majesty of the Capitol at Washington or the Lincoln Memorial.

MODERATO

(WITH MAJESTY)
ALL STRGS - ENG. HRN.

Musical score for Horns and Strings. The top system shows a Horn part (MARCATO) and a string part (ALL STRGS - ENG. HRN.) with dynamics *f* and *mf*. The bottom system shows a string part with dynamics *mf* and circled numbers 1, 2, 3, 4, 5, 6. Labels include "HORNS (MARCATO)", "f", "mf", "TRBS. E. BSSNS.", and circled numbers 1 through 6.

Almost all of the leading material in the score is developed from these few fragments. Of equal importance, however, are those sections which provide a shadowy background to rather than a vivid projection of the continuity, and on which much of any film depends for establishment and maintenance of a mood. One is impressed by the fact that every measure of these passages is thoroughly composed, and satisfying as music. This despite the fact that passages of such nature are scarcely heard; the vaguest kind of orchestral background might well suffice to carry the mood. But Mr. Newman is not content to provide a mere background of sound. Every passage is developed motivically, and every note precisely calculated as to harmony, orchestration, and emotional effect. Thus, where Peter in the fog is calling to the mysterious voice he has heard, the suspense is carried by a shadowy tremolo, in which a clear musical pattern is developed, while above, the violins sustain a simple melodic line:

Ex 5

VIOLS. BVA.

Musical score for Violins and other instruments. The top system shows a Violin part (VIOLS. BVA.) with dynamics *PPP* and *f*. The bottom system shows Piano (PIANO BVA. HP), Violas (VIOLAS E-FL LEGATO), Celli/Vibras (CELLI-VIBRA.), Organ (ADD ORGAN), and Cymbals (CYMB. pp). The score includes circled numbers 7, 8, 9 and various musical notations.

8VA.

PERC.
(CONT. SIMILE.)

Again, in Peter's soliloquy, one of the finest passages in the score, the alto flute, reiterating a simple melodic fragment reminiscent of a Gregorian Amen, alternates with the development of a short harmonic-rhythmic motif, starting in the low strings, and taken up later by the violins. The music, carefully spaced to interlock with the phrases of the monologue, is easily heard, and if one will avert enough of his attention from the film to follow it, he might find it rather the more interesting part of the sound track:

EX 6

ALTO FLT.
mp

A TEMPO

VIOLAS.
p

CELLI p

CELLI

BASS.
(CUE)

ALTO FLUTE

Musical score for Alto Flute and Piano. The Alto Flute part is on a single staff with a treble clef. The Piano accompaniment is on two staves (treble and bass clefs). Measures 22, 23, 24, and 25 are marked with circled numbers. The key signature has one sharp (F#).

HRN. 12

Poco Più Mosso

ALTO FL.

Poco RIT.

Musical score for Horn 12 and Piano. The Horn part is on a single staff with a treble clef. The Piano accompaniment is on two staves. Measures 26, 27, 28, and 29 are marked with circled numbers. The key signature has one sharp. Performance markings include "Poco Più Mosso", "ALTO FL.", and "Poco RIT.". A bracket under measures 28 and 29 is labeled "{STRGS} CUBO (TIMP.)".

Poco ACCELL.

HOLD BAE...

etc.

Musical score for Piano. The piano accompaniment is on two staves (treble and bass clefs). Measures 30, 31, 32, and 33 are marked with circled numbers. The key signature has one sharp. Performance markings include "Poco ACCELL." and "HOLD BAE...". The score ends with "etc." and a fermata over measure 33.

A MAN CALLED PETER . . . 20th Century Fox. Richard Todd, Jean Peters. Director, Henry Koster. Music, Alfred Newman. Orchestrator, Edward Powell. De Luxe color, Cinemascope. Music copyright, 20th Century Fox.

INTERRUPTED MELODY

Albert J. Elias

If the magic of opera is as successfully caught in the other films which are currently focusing on this form of musical art as it is in *INTERRUPTED MELODY*, we will have much to be grateful for. The screen biography of the soprano Marjorie Lawrence tells the story of how she overcame an attack of polio to resume her career with a minimum of soap opera grandiloquence. Indeed, the film places its accent on music and on the eloquence of grand opera. "Singing is Marjorie's life," says Marjorie Lawrence's doctor-husband at one point in the movie, and the producers have seen to it that the film captures the character's enthusiasm for song and the glory of singing itself.

Accurate, warm, persuasive, flowing and altogether luminous is the singing of the ever magnificent Eileen Farrell, who provides the voice on the soundtrack for the character of Marjorie Lawrence. She makes it possible for *INTERRUPTED MELODY* to put across to the audience what the film's operatic supervisor and conductor, Walter Du Cloux, has declared was his hope—"some of the actual immense thrill of a live opera performance just as it might have been given in an opera house."

The dozen opera scenes, moreover, while they are just fragments of *CARMEN*, *MADAME BUTTERFLY*, *LA BOHEME* or *TRISTAN AND ISOLDE*, have been so staged that they whet the appetite for more. Many of the movies in the past which have turned their attention to opera have presented us with such slowly paced sequences from opera that even the Statue of Liberty has looked mobile. This film, happily, liberates operatic films from that curse, presenting us with scenes that have been chosen for their vitality and which are produced with the lavishness of the grand opera medium and yet also with a vividness that makes you pay attention. You feel the thrilling sensation of being at an actual performance.

Marjorie Lawrence's most famous operatic moment is, of course, the time at the Metropolitan Opera when, as Bruennhilde in the final scene of Wagner's *GOETTERDAEMERUNG*, she mounts her white steed and gallops into Siegfried's funeral pyre. That brought her cheers at the time from the audience and critics for its novelty, for its execution. And now again it brings cheers for the way that moment has been captured on film.

The opera sequences have been generally selected to point up important phases of the soprano's career, both before that career was dramatically interrupted and after it was just as dramatically taken up again. First we have the Australian farm-girl singing "O Don Fatale," from *DON CARLOS* as she wins the local singing contest and, as a result, a trip to Paris. Soon we find her making her operatic debut in Monte Carlo, cooing her way through the coquettish Musetta's "Waltz Song," and then becoming a success first in Europe and next in the United States as she sweeps easily through the grand, full-bodied, rich music of Wagnerian opera or through the lyrical and throbbing music of Bizet's *CARMEN*, Verdi's *IL TROVATORE*, Saint-Saens' *SAMSON AND DELILAH*, and Puccini's *MADAME BUTTERFLY*.



Just when we are beginning to think how fortunate it is for *INTERRUPTED MELODY* that the soprano's career has covered so much territory, making it possible for the film to present now noble and dark-hued music and, in the next instance, snappy and light music — the heroine is seen by the Armed Forces in another vein. For the wounded soldiers in a Miami hospital and for servicemen in the Pacific and European battle areas, the paralyzed Marjorie Lawrence croons "Over the Rainbow," "Annie Laurie," "Anchors Aweigh," "Don't Sit Under the Apple Tree," "Waltzing Matilda" and the Marines' Hymn. It is testimony of the singer's expansive personality that she won the hearts of so many varied audiences, just as it is a tribute to Eileen Farrell's singing that she manages to put across the popular as well as the classical numbers with such clarity and conviction.

The music of *INTERRUPTED MELODY* is the real star of the film and the way it is presented most assuredly the feature attraction. Eleanor Parker, who plays the central figure while handsome and persuasive Glenn Ford plays her bright and devoted husband, has the good looks for the role of the Australian lass who is noted for the fact that her voice is matched by her beauty. If she tends to make the character unwontedly rigid and if she is awkward and stiff, on one hand, and a bit untamed, on the other, as she moves through the operatic sequences — that does not hold up the progression of the movie, does not take away from its great appeal as the story of a singer and as a glimpse into the magic realm of opera.

INTERRUPTED MELODY . . . Metro-Goldwyn-Mayer. Glenn Ford, Eleanor Parker. Director, Curtis Bernhardt. Operatic recordings supervised and conducted by Walter Du Cloux. Music supervision, Saul Chaplin. Operatic sequences staged by Vladimir Rosing. Dramatic music score adapted and conducted by Adolph Deutsch. Music adviser, Harold Gelman. Eastman Color, Cinemascope.

THE LONG GRAY LINE
Captain Douglas W. Gallez, U.S.A.



John Ford's tribute to West Point, *THE LONG GRAY LINE*, is a rather sentimental account of one man's devotion to duty and of his abiding friendship for the many cadets whom he instructed. Sergeant Marty Maher's fifty years of service at the United States Military Academy have been retold in Edward Hope's highly episodic screenplay which strings together many clichés and yet manages to warm the heart and to strengthen one's admiration for those who sacrifice so much for service to their country. We might have expected that the Academy background of this story would provide composer George Duning with a rare musical opportunity. The fact is, however, that the music for *THE LONG GRAY LINE* is, by and large, a blend of Irish folk music and some of West Point's traditional songs, with a dash or two of other familiar tunes, including the Notre Dame victory song, and George M. Cohan's "Over There."

The music reflects the piecemeal structure of the screenplay. The score is most successful when it provides unity for related scenes, such as the home life of the Mahers, but the musical requirements of other scenes constantly interrupt the continuity of the score. The following pieces exemplify the disparate elements of music used in the film: "Garry Owen," "Army Blue," "Good Night, Ladies," "You're in the Army Now," "Benny Havens, Oh!," and "America."

On the other hand, there were several musical highlights. The off-key rendition of Notre Dame's victory song by the makeshift band from St. Michael's Parochial

School hit the right mood for that great Army football disaster in which the celebrated Knute Rockne figured so prominently. The scene in the hospital between Tyrone Power and Maureen O'Hara was all the more affecting because of the background of pipe and drum music (the field music, or "Hell Cats" of the Military Academy Band) that accompanied the dialogue. And the band's rousing strains of "Over There" contributed mightily to the send-off of newly commissioned second lieutenants to the fields of France. Again, after the war's end, the pealing of the chapel chimes provided a strong contrast for Marty's arrival with the tragic news of Sundstrom's death. And last, there are few of us who could fail to be moved by the colorful files of cadets on parade, first using the squads-right, squads-left, old style drill antedating World War II, and later following the parade movements currently in use. Certainly the music of the United States Military Academy Band helped to make the pulses quicken in these scenes. But one might have wished, after having heard so much Irish music throughout the film — even "Benny Havens, Oh!" is set to the tune of "The Wearing of the Green" — that Marty's final review had been accompanied by the "Official West Point March" of former bandmaster Lieutenant Philip Egner. Then the film would have honored not only Sergeant Maher, but even more "The Long Gray Line," with which Marty is inseparably linked.

THE LONG GRAY LINE . . . Columbia Pictures. Tyrone Power, Maureen O'Hara. Director, John Ford. Musical adaptation, George Duning. Music supervised and conducted by Morris Stoloff. Technicolor: CinemaScope.

THE STORY TELLERS OF THE CANTERBURY TALES

Robert Linn

THE STORY TELLERS OF THE CANTERBURY TALES is a 16mm, educational film in color, based on excerpts from the "General Prologue" and the "Canon's Yeoman's Prologue" of *The Canterbury Tales* by Geoffrey Chaucer. The time and place of Chaucer's masterpiece is fourteenth century England, at the Tabard Inn, where Chaucer describes each of his fellow pilgrims who are going to visit the shrine of St. Thomas a Becket at Canterbury.

Maynard Smith, who conceived the idea for the film, stressed authenticity throughout — from the use of accurately detailed plaster-of-Paris, polychrome figurines for the characters, to the narration spoken entirely in Middle English, as well as many shots of the priceless, original Ellesmere manuscript (of the Huntington Library collection). It was therefore essential that the musical score provide, as closely as possible, an approximate picture of fourteenth century music. However, authenticity ceased with the suggestion of fourteenth century notation.

My objective, then, was to write an original score with particular attention not only to the melodic and harmonic style of the period, but to the instrumentation and techniques of composition, as well.

In addition to three voices (soprano, alto and baritone) the instruments used were soprano and tenor recorder, harp, trombone, bells, drum, tambourine, viola and cello (the latter two instruments representing members of the viol family).

The music is unified through the use of a tone-row which acts as a fundamental element of the entire score. Heard in its simplest form as a liturgical chant, (Ex. 1) the melody is successively transformed into various moods by metric, rhythmic and modal changes. For example, the main title music is a monophonic dance in 6/8 meter using the mixolydian mode and resembling the English Estampie. (Ex. 2)

Later, the melody is used in a fast 2/4 version composed in the lydian mode. (Ex. 3)

Ex. 4 shows the theme written as a canon.

Certainly the use of a tone-row has its origin in the medieval practice of employing a pre-existent melody (plainsong) as the basis for a polyphonic composition.

A special feature characteristic of the fourteenth century, and found in Ex. 1, is the isorhythmic structure of the melody. This means the use of a repeated scheme of time-values, called *talea*, which in Ex. 1 comprises seven quarter-notes and one half-note repeated six times. The tone-row is repeated twice but is not in the same proportion to the rhythmic pattern, which results in the repetition of the melody in a different rhythm.

A distinguishing feature of English music during this period was the use of parallel thirds, usually referred to by the fourteenth century term *gymel*, and parallel sixth chords (first inversion triads), commonly called *fauxbourdon*, which is reputed to be of English origin. This is England's most important musical contribution at a time when French and Italian music were far more developed melodically and rhythmically.

Exs. 5 and 6 show further transformation of the theme and contain passages of *gymel* and *fauxbourdon*.

The isorhythmic principle is again used in the end title music, written in motet form, where the tone-row, in a new scheme of time-values, is reiterated several times in the lower part, above which the upper parts are freely composed. (Ex. 7)

THE STORY TELLERS OF THE CANTERBURY TALES . . . Producer, William Mehring; Director and Art Director, William Miller; Script, Maynard Smith; Cameraman, Richard Shore; Editors, Erwin Watermeyer and Richard Shore; Sound Recording, Kenneth Miura; Musical Score, Robert Linn; Technical Adviser, Dr. Florence R. Scott; Narrator, Dr. William D. Templeman. Produced in the Department of Cinema, University of Southern California.

THE STORY TELLERS OF THE CANTERBURY TALES

MUSIC BY ROBERT LINN

EX. ①

FREELY

VOICES

Three staves of music for voices, starting with a treble clef and a common time signature. The melody is written across the three staves, with some notes beamed together. The music is marked 'FREELY'.

EX. ②

FAST
SOPRANO RECORDER

[+ BELLS AND VIOLA (OVI)
LATER.]

DRUM
TANA

CELLO-HARP

Three staves of music. The top staff is for Soprano Recorder, marked 'FAST'. The middle staff is for Drum (TANA), marked 'f'. The bottom staff is for Cello-Harp. The music is in 6/8 time. A bracketed annotation '[+ BELLS AND VIOLA (OVI) LATER.]' is placed above the top staff towards the end of the piece.

EX. ③

FAST
RECORDER

Two staves of music for fast recorder, starting with a treble clef and a 2/4 time signature. The melody is written across the two staves.

EX. ④

MODERATELY

VOICES

Two staves of music for voices, starting with a treble clef and a 3/4 time signature. The melody is written across the two staves, with some notes beamed together. The music is marked 'MODERATELY'.

THE STORY TELLERS OF THE CANTERBURY TALES

MUSIC BY ROBERT LINN

Ex. 5

MODERATELY
RECORDER

HARP
VIOLA
TAMB.

Ex. 6

SLOWLY
VIOLA

CELLO

RECORDER

HARP

THE STORY TELLERS OF THE CANTERBURY TALES

MUSIC BY ROBERT LINN

EX. ① SLOWLY

VIRLA-HARP

TROMBONE

The first system of music consists of two staves. The upper staff is for the Virla-harp, starting with a treble clef and a 3/4 time signature. It begins with a piano (p) dynamic and contains a series of notes, including a triplet of eighth notes. The lower staff is for the Trombone, starting with a bass clef and containing a simple harmonic accompaniment of quarter notes.

The second system continues the musical piece. The upper staff features a triplet of eighth notes and a dotted quarter note. The lower staff continues with a steady harmonic accompaniment.

SOPRANO VOICE - BELLS
RECORDER

ALTO-HARP-VIOLA

BARITONE
CELLO-TROMBONE

The third system introduces multiple parts. The upper staff has a treble clef and contains a triplet of eighth notes followed by a dotted quarter note. The lower staff has a bass clef. Annotations include 'SOPRANO VOICE - BELLS RECORDER' and 'ALTO-HARP-VIOLA' with dynamic markings like 'p' and 'f'. Below the lower staff, 'BARITONE CELLO-TROMBONE' is noted.

The fourth system continues the composition. The upper staff features a triplet of eighth notes. The lower staff maintains the harmonic accompaniment.

The fifth system continues the musical piece with similar notation and dynamics.

ff

The sixth system begins with a fortissimo (ff) dynamic marking. The upper staff has a treble clef and contains a triplet of eighth notes. The lower staff has a bass clef and continues the harmonic accompaniment.

HIGH TIDE IN NEWFOUNDLAND

Gerald Pratley

A tribute to the hard-working people of Newfoundland, and their efforts to modernize and extend their industries, this twenty-minute National Film Board of Canada documentary shows what is being done by the Government and the people to revitalize the Newfoundland fishing industry by more scientific methods and improved marketing.

Directed by Grant McLean and photographed in Eastman Colour, the lovely seascapes and scenes of fishermen at work are accompanied by a delightful score by Eldon Rathburn. It is a moving work, simple and poetic, and imbued with the dark-colored tones which seem to be so much a part of the character of those steady people who live by the sea. For the basis of his score, Eldon Rathburn has turned to the folk-music of the island, and the result bears a similarity to his previous and equally sympathetic score for THE WIND-SWEPT ISLES.

The composer wrote fifteen minutes of music, scored for an orchestra of 8 violins, 2 violas, 2 celli, 1 bass, flute, clarinet, horn, 2 trumpets, 3 trombones, percussion. The following are four quotations from the score, with comments by the composer:

1. "This folk-tune is called *Green Shores of Fogo* and I used it for the title music because of its beautiful sweeping line and rolling rhythm, which seems to suggest the sea. It was found in a collection of Newfoundland folk songs in the National Museum at Ottawa."

2. "I wrote the following music for scenes showing fishermen leaving at dawn for the fishing grounds in their six-power coaker (a small motor-boat)."

2A. "A rhythmic variation of No. 2 was played when the fishermen were shown "jigging" or throwing their lines over the boat."

3. "This fragment was used for another early morning shot when the fishermen leave home for a trip which ends with a violent storm."

Eldon Rathburn has been with the National Film Board since 1947 and has scored more than fifty documentaries. He is a composer, pianist and organist, and received his musical education with Dr. Healey Willan at the Royal Conservatory of Music, Toronto. An extremely versatile musician, he is equally at home at the organ, writing in a jazz idiom, or composing for film and concert hall. He has an abundant gift for melody, a quiet sense of humour and a fluid technique with an unflinching rhythmic vitality. His light-hearted and modern jazz score for ROMANCE OF TRANSPORTATION has been widely praised, and he has written in a similar vein for Wolf Koenig's THE STRUCTURE OF UNIONS, another animated film. His other recent scores include BUSH DOCTOR and THE CHAR-WOMAN.

NO. I
(Green Shores of Fogo)

HIGH TIDE IN NEWFOUNDLAND

The image shows a handwritten musical score for 'Green Shores of Fogo'. It consists of two systems of staves. The first system has three staves: the top staff is for Horn-celli, the middle for Trombones, and the bottom for Bass. The second system has three staves: the top for Strings, the middle for Trombones, and the bottom for Bass. The music is written in a simple, sketchy style with various annotations like 'W.W. (slack)', 'b2', and 'b3'. The key signature has one flat (B-flat) and the time signature is 6/8. The score is titled 'NO. I (Green Shores of Fogo)' and 'HIGH TIDE IN NEWFOUNDLAND'.

NO 2 (THE SIX POWER COAKER)

NO 2A (VARIATION OF NO 2)

Freely

Flute (p)

cello harmonic
s. pp = d.

pp
va. d.

cello
p.

16 mm FILMS
Marie Hamilton

The American Film Assembly and Golden Reel Film Festival, sponsored by the Film Council of America, was held in New York during the week of April 4, and proved to be a memorable and rewarding experience for the attending crowds of laymen and professionals. "The Role of 16 mm Film in American Society" was the theme of the event, and filled a well-planned program with the many aspects of 16mm production and use. A symposium on technical production elements with producers as panel members, an open meeting of the Independent Filmmakers Association where discussion of the creative film was headed by Norman McLaren, a Film Users Workshop, the Film Society Caucus, were among the many occasions that afforded a considerable interchange of constructive thinking. Plenty of good talk took place, too, during intermissions and in informal after-screening gatherings. Bosley Crowther, motion picture critic of the New York Times, James Card, curator of films of George Eastman House, and Paul Rotha, Head, Documentary-TV, British Broadcasting Commission, were speakers at the General Sessions and the Golden Reel Award Banquet.

The Golden Reel competitive screenings ran continuously through the first days of the proceedings, with showings of the awards winners at the close. 412 films were divided into 25 categories, ranging in subject from citizenship and government through medical sciences and industrial processes to avant garde films. As usual in general collections of films, those that dealt with music, musical subjects or had notable background scores, were

in the minority. The category "Literary, Musical and Theatrical Arts" presented BEETHOVEN AND HIS MUSIC, COMPENIUS ORGAN, FRANKIE AND JOHNNY and GRAND CANYON among its offerings. National music was featured in several films — ARTS OF JAPAN (United World Films), DAINIC NATYA (Univ. of Southern California) KUMAK (Film Images) and SWISS PEASANT ARTIST HAUSWIRTH (Brandon). The delightful original score of THE STORY TELLERS OF THE CANTERBURY TALES (Univ. of Southern California), discussed elsewhere in this issue by its composer, Robert Linn, was the outstanding musical contribution in this category.

Beethoven and His Music (Coronet Films, Coronet Bldg, Chicago 1, Ill. Color, b and w, 12 min. Educational collaborator, Rose Marie Grentzer.) Directed to students on high school and college levels, the film shows the relationship between the master's music and the revolutionary times in which he wrote, as well as his part in the Romantic Movement. A pleasing use of old prints, early editions, autograph manuscripts, and a well-staged contemporary interior relieve a somewhat academic approach. The music includes excerpts from the Violin Sonata #2, the Archduke Trio, the Eroica, the Egmont Overture and the Moonlight Sonata — all excellent performances.

Compenius Organ at Frederiksborg Palace, Denmark (Brandon Films, Inc., 200 West 57th St., New York. b and w, 13 min.) An examination of the famous 17th

(Continued on page 24)

FILM MUSIC ON RECORD

Alen Morrison

The following is a list of the recordings of motion picture music available commercially as of April 1, 1955. This revises and makes additions to a previous list, which appeared in the September-October, 1953 issue of *FILM MUSIC*. It also incorporates entry by film title rather than by composer, as it was felt this would facilitate reference. As before, only recordings of the microgroove era are included, and only music that is truly *film music*, i.e., written expressly for the film, is considered.*

The recordings listed are the ones believed to be the most representative of the films concerned. By no means are all recordings of each work included, though in many instances the one given is the only recording available. In other words, no attempt has been made to include every recording of film music, but only every film which is represented on disc. After the film title is given the name of the composition as it appears, in most cases, on the record itself; then follows the composer of the selection in parentheses, the performer(s) (orchestra, conductor, vocalist or zither player) on the record, and the record label. To conserve space the record labels have been abbreviated as follows:

ang	Angel	epi	Epic
ars	Am. Rec'g Soc.	lib	Liberty
cam	Camden	lon	London
cap	Capitol	maj	Majar
cla	Classic Editions	mer	Mercury
col	Columbia	mgm	M-G-M
cor	Coral	pol	Polymusic
dec	Decca	rai	Rainbow
ent	Entré	van	Vanguard
		vic	RCA Victor

The Accused: Latin Rhythms (Victor Young) Young—dec

The Adventures of Hajji Baba: Hajji Baba (Dimitri Tiomkin) Tiomkin—cor

Alexander Nevsky: cantata (Serge Prokofiev) Rossi, Vienna St. Opera Orch.—van

All About Eve: All About Eve (Alfred Newman) Newman—mer

All I Desire: All I Desire (David Lieber) David Rose—mgm; Al Goodman—vic

The Bad and the Beautiful: Love is for the Very Young (David Raskin) Percy Faith—col

*Further information on the composers' work, dates of the films, etc., may be found in "Film Composers in America" by Clifford McCarty, which and who were of great assistance to me in compiling the information contained here.

Eight O'Clock Walk: All My Life (George Melachrino) Melachrino Strings—vic

Everything I Have is Yours: Serenade for a New Baby (Johnny Green) Green, MGM Orch.—mgm

The Fall of Berlin: suite (Dmitri Shostakovich) Moscow Radio Orch.—cla

The Barefoot Contessa: Song of the Barefoot Contessa (Nascimbene) Hugo Winterhalter—vic

Battle for Stalingrad: Suite (Aram Khachaturian) Moscow Radio Orch.—cla

Belle le Grand: Spring Madness (Leo Shuken) Victor Young—dec

The Best Years of Our Lives: theme (Hugo Friedhofer) Victor Young—dec

Blithe Spirit: Waltz Theme from Blithe Spirit (Richard Addinsell) Harlan Ramsey—cam

Blood and Sand: suite (Vicente Gomez) Gomez Quintet—dec; theme (VG) Victor Young—dec

Blowing Wild: The Ballad of Black Gold (Dimitri Tiomkin) Frankie Laine—col

The Bridges at Toko-Ri: theme (Lyn Murray) Leroy Holmes—mgm

A Bullet is Waiting: Jamie (Dimitri Tiomkin) Tiomkin—cor

The Bullfighter and the Lady: How Strange (Victor Young) Mitch Miller—col

Captain from Castile: Conquest (Alfred Newman) Lionel Newman—lib
suite (Alfred Newman) Alfred Newman, 20th Century-Fox Sym. Orch.—mer

Cinerama Holiday: suite (Morton Gould) Gould—vic; Jack Shaindlin, Cin. Sym. Orch.—mer

Crisis: Revolution March, Village Square (Miklos Rozsa) Vicente Gomez—mgm

The Czar Wants to Sleep: see Lt. Kije

David and Bathsheba: theme (Alfred Newman) Al Goodman—vic

Delicious: Second Rhapsody (George Gershwin) Morton Gould—col

Désirée: The Song from Désirée (Alfred Newman) Frank Cordell—vic; Paul Weston—col

Destination Moon: suite (Leith Stevens) Stevens—col

Dial 'M' for Murder: theme (Dimitri Tiomkin) Tiomkin—cor

The Dream of Olwen: Theme and Incidental Music (Charles Williams) Williams—col

Duel in the Sun: Duel in the Sun (Dimitri Tiomkin) Tiomkin—cor; Al Goodman—vic

The Egyptian: suite (Alfred Newman, Bernard Herrmann) Newman—dec

- Ballet Mécanique: Ballet Mécanique (Georges Antheil)
Brant, N. Y. Percussion Group—col
- The Bandit: The Bandit (Denascimento) Percy Faith
—col
- The Bandwagon: Girl Hunt Ballet (Schwartz) Adolph
Deutsch, MGM Studio Orch.—mgm
- The Fighter: suite (Vincente Gomez) Gomez Quinter
—dec
- Flame and the Flesh: Flame and the Flesh (Nicholas
Brodsky) George Stoll—mgm
- Flesh and Fantasy: Scherzo (Alexandre Tansman) Wer-
ner Janssen—cam
- Forever Female: Change of Heart (Victor Young)
Young—dec
- For Whom the Bell Tolls: suite (Victor Young) Young
—dec; themes (VY) Paul Weston—col
- The Fourposter: If You're in Love (Dimitri Tiomkin)
Al Goodman—vic
- From Here to Eternity: Re-Enlistment Blues (Robert
Wells) Buddy Morrow—vic
From Here to Eternity (Robert Wells, Geo. Duning)
Stanley Black—lon
- Genevieve: Waltz (Larry Adler) Adler—ang
- Geraldine: Geraldine (Victor Young) Young—dec
- Gigi: Gigi (Rachel Thoreau) Paul Weston—col
- The Glenn Miller Story: Love Theme (Henry Mancini)
Victor Young—dec; Ralph Marterie—mer
- Gog: Nightfall (Harry Sukman) Victor Young—dec
- Golden Earrings: Suite, theme (Victor Young) Young
—dec
- The Golden Mountains: Waltz (Dmitri Shostakovich)
Efrem Kurtz, Columbia Sym. Orch.—col
- Gone With the Wind: suite (Max Steiner) Steiner—
vic
Tara's Theme (Max Steiner) Al Goodman—vic;
Victor Young—dec
- Grandma Moses: Grandma Moses Suite (Hugh Martin)
Daniel Saidenberg—col
- The Greatest Show on Earth: The Greatest Show on
Earth, Be a Jumping Jack (Victor Young) Irvin
Talbot, Paramount Band—vic
- Green Fire: Green Fire (Miklos Rozsa) Joe Leahy—
maj
- Grounds for Marriage: Toy Concertino (David Raksin)
Johnny Green, MGM Studio Orch.—mgm
- Hamlet: suite (William Walton) Muir Mathieson,
Philharmonic Orch.—vic
- Hangover Square: Piano Concerto (Bernard Herrmann)
Werner Janssen—cam
- The Happy Time: theme (Dimitri Tiomkin) Al Good-
man—vic
- The High and the Mighty: theme (Dimitri Tiomkin)
cor; Victor Young—dec
- High Noon: High Noon (Dimitri Tiomkin) Al Good-
man—vic
- How Green Was My Valley: How Green Was My
Valley (Alfred Newman) Alfred Newman—mer
- The Hurricane: Moon of Manakoora (Alfred Newman)
André Kostelanetz—col
- I Confess: I Confess (Dimitri Tiomkin) Tiomkin—cor
Idol of Paris: suite (Mischa Spoliansky) Sidney Torch,
Queen's Hall Light Orch.—ent
- Indiscretion of an American Wife: Indiscretion, Autumn
in Rome (AC) Paul Weston—col
suite (Alessandro Cicognini) Franco Ferrara, Rome
Sym. Orch.—col
- The Informer: The Informer suite (Max Steiner)
Steiner—cap
- Invitation: Invitation (Bronislau Kaper) Johnny Green
—mgm; Victor Young—dec
- Island in the Sky: Island in The Sky (Emil Newman)
Newman—dec
suite (Hugo Friedhofer) Emil Newman—dec
- Ivanhoe: suite (Miklos Rozsa) Rozsa, MGM Studio
Orch.—mgm; themes (MR) Al Goodman—vic
- The Joe Louis Story: suite, theme (George Bassman)
Bassman—mgm
- Journey to South America: Gaviota (Melle Weersma)
Percy Faith—col
- Jubilee Trail: Jubilee Trail (Victor Young) Young
—dec
- Knock on Wood: End of Spring (Sylvia Fine) Victor
Young—dec
- Lady in the Dark: Glamour Waltz (Robert Emmett
Dolan) Victor Young—dec
- A Lady Surrenders: Cornish Rhapsody (Hubert Bath)
Mantovani—lon; Harlan Ramsey—cam
- Land of the Pharaohs: Land of the Pharaohs (Dimitri
Tiomkin) Tiomkin—cor
- Laura: Laura (David Raksin) Werner Janssen—cam;
Hollywood Theme Orch.—rai
- A Letter to Three Wives: A Letter to Three Wives
(Alfred Newman) Newman—mer
- Lt. Kije: Lt. Kije Suite (Serge Prokofiev) Serge Kous-
sevitz, Boston Sym. Orch.—vic
- Lili: ballet music (Bronislau Kaper) Hans Sommer,
MGM Studio Orch.—mgm
Hi-Lili, Hi-Lo (Bronislau Kaper) Victor Young—
dec
- Limelight: Incidental Music, Terry's Theme (Charles
Chaplin) Frank Chacksfield—lon
- The Little Fugitive: Joey's Theme (Eddy Manson) Man-
son—col
Story of the Little Fugitive (Eddy Manson) Man-
son, Norman Leyden—col
- The Living Desert: suite (Paul Smith) Thomas Peluso
—vic
- Lost Horizon: Lost Horizon (Dimitri Tiomkin) Tiom-
kin—cor
- The Lost Moment: The Lost Moment (Daniele Amfi-
theatrof) Victor Young—dec
- The Lost Weekend: Lost Weekend (Miklos Rozsa) Al
Goodman—vic

- Louisiana Story: Acadian Songs and Dances (Virgil Thomson) Scherman, Lit. Orch. Soc.—dec
suite (Virgil Thomson) Eugene Ormandy, Philadelphia Orch.—col
- Love Letters: Love Letters (Victor Young) Young—dec; Paul Weston—col
- The Loves of Joanna Godden: suite (Ralph Vaughan Williams) Irving, Philharmonia Orch.—ent.
- Love Story: see A Lady Surrenders
- Lydia: Lydia (Miklos Rozsa) Harlan Ramsey—cam; Ray Bloch—cor
- The Magic Garden: Pennywhistle Blues (Willard Cele) Cele—lon
- Magnificent Obsession: suite (Frank Skinner) J. Gershenson—dec; theme (FS) V. Young—dec
- The Man Between: Theme from The Man Between (John Addison) Cyril Stapleton—lon
- Miss Sadie Thompson: The 23rd Psalm (George Duning) Morris Stoloff, Col. Stud. Orch.—mer
- Mr. Robinson Crusoe: Moon of Manakooa (Alfred Newman) André Kostelanetz—col
- Modern Times: Smile (Charles Chaplin) Frank Chacksfield—lon; Victor Young—dec
- The Moon is Blue: The Moon is Blue (Herschel Burke Gilbert) Henri René—vic
- The Moonlighter: The Moonlighter Song (Heinz Roemheld) Victor Young—dec
- My Foolish Heart: My Foolish Heart (Victor Young) Young—dec
- New Wine: New Wine (Renzo Rossellini) Rossellini, Santa Cecilia Orch.—mer
- Nicholas Nickleby: suite (Lord Berners) Ernest Irving, Philharmonia Orch.—ent
- Now Voyager: It Can't Be Wrong (Max Steiner) Hollywood Theme Orch.—rai
suite (Max Steiner) Steiner—cap
- Oliver Twist: suite (Arnold Bax) Muir Mathieson, Philharmonia Orch.—col
- One Woman's Story: themes (Richard Addinsell) Muir Mathieson, Philharmonia Orch.—ent
- On the Waterfront: On the Waterfront (Leonard Bernstein) Norman Lockyer—mer
- Our Town: suite (Aaron Copland) Thomas Scherman, Little Orchestra Society—dec
- Our Very Own: Our Very Own (Victor Young) Young—dec
- Passion: Passion Tango (Louis Forbes) Victor Young—dec
- The Passionate Friends: see One Woman's Story
- Perilous Journey: Bon Soir (Victor Young) Young—dec
- Phantom of the Opera: Lullaby of the Bells (Edward Ward) Mantovani—lon
- Pinky: Pinky (Alfred Newman) Newman—mer
- A Place in the Sun: A Place in the Sun (Franz Waxman) Victor Young—dec; Al Goodman—vic
- The Plow That Broke the Plains: suite (Virgil Thomson) Scherman, Lit. Orch. Soc.—dec
- Plymouth Adventure: suite (Miklos Rozsa) Rozsa, MGM Studio Orch.—mgm
- The President's Lady: The President's Lady (Alfred Newman) Jackie Gleason—cap
- Private Hell 36: suite (Leith Stevens) Stevens—cor
- The Private Lives of Elizabeth and Essex: theme (Erich Wolfgang Korngold) Victor Young—dec
- The Quiet Man: suite (Victor Young) Young—dec
- Quo Vadis: Lygia (Miklos Rozsa) Paul Weston—col; Themes from QV (MR) Al Goodman—vic
suite (Miklos Rozsa) Rozsa, MGM Studio Orch.—mgm
- The Razor's Edge: The Razor's Edge (Alfred Newman) Newman—mer
- Rear Window: Lisa (Franz Waxman) Leroy Holmes—mgm; Victor Young—dec
- The Red House: suite (Miklos Rozsa) Rozsa—cap
- The Red Pony: Children's Suite (Aaron Copland) Thomas Scherman, Lit. Orch. Soc.—dec
- The Red Shoes: Ballet Music (Brian Easdale) Muir Mathieson, Philharmonia Orch.—col
- Return to Paradise: suite (Dimitri Tiomkin) Tiomkin—cor, dec; theme (DT) David Rose—mgm
- The River (American): suite (Virgil Thomson) Walter Hendl, Am. Rec. Soc. Orch.—ars
- The River (Indian): suite (K. N. Dandayuhapani) Dandayuhapani Ensemble—pol
- The Robe: Love Theme, suite, Village of Cana (Alfred Newman) Newman, Hol'd Sym. Orch.—dec
- Romeo and Juliet: suite (Roman Vlad) Lambert Williamson—epi
- A Royal Scandal: Overture (Alfred Newman) Newman—mer
- Ruby Gentry: Ruby (Heinz Roemheld) Richard Hayman—mer
- Sabrina: Sabrina (Wilson Stone) Mitch Miller—col
- Salome: Dance of the Seven Veils (Daniele Amfitheatrof) Morris Stoloff, C. S. O.—dec
suite (George Duning) Morris Stoloff, Columbia Studio Orch.—dec
- Samson and Delilah: suite (Victor Young) Young—dec
- Scott of the Antarctic: Sinfonia Antartica (Ralph Vaughan Williams) Boult, London P.O.—lon
- The Searching Wind: The Searching Wind (Victor Young) Young—dec
- Shane: Call of the Faraway Hills (Victor Young) Young—dec; Al Goodman—vic
Eyes of Blue (Victor Young) Richard Hayman—mer
- Since You Went Away: suite (Max Steiner) Steiner—cap; themes (MS) Paul Weston—col
- The Snows of Kilimanjaro: Love is Cynthia (Alfred Newman) Benny Carter—vic
themes (Bernard Herrmann) Al Goodman—vic

- So Big: Selena's Waltz (Max Steiner) Victor Young—dec
- Something Money Can't Buy: Such is My Love for You (Nino Rota) Richard Hayman—mer
- Something to Live For: Alone at Last (Victor Young) Young—dec
- The Song of Bernadette: suite (Alfred Newman) Newman—dec
theme (Alfred Newman) Newman—mer; Paul Weston—col
- Song of the Land: Theme, Flight of the Albatross (Duprée) Tzipine, Paris Sym. Orch.—mgm
- Spellbound: suite (Miklos Rozsa) Rozsa—rem; Erich Kloss, Frankenland State Orch.—cap
themes (Miklos Rozsa) Al Goodman—vic; Victor Young—dec; Ray Bloch—cor; Charles Williams, Queen's Hall Light Orch.—ent
- Stairway to Heaven: Prelude (Allan Gray) Charles Williams, Queen's Hall Light Orch.—ent
- The Star: Moonlight Serenade (Victor Young) Young—dec
- Strange Lady in Town: Strange Lady in Town (Dimitri Tiomkin) Tiomkin—cor
- A Streetcar Named Desire: suite (Alex North) Ray Heindorf—cap; themes (AN) Paul Weston—col
- Street of Shadows: Limping Man Theme (Eric Spear) Henri Rene—vic
- Street Scene: Street Scene/Sentimental Rhapsody (Alfred Newman) Newman—mer
- Suicide Squadron: Warsaw Concerto (Richard Addinsell) Stokowski—vic; Mantovani—lon
- Take the High Ground: Julie (Dimitri Tiomkin) Sidney Torch—cor; Les Baxter—cap
Take the High Ground (Dimitri Tiomkin) Johnny Green—mgm
- That Dangerous Age: Song of Capri (Mischa Spoliansky) Sidney Torch, Queen's H. L. Orch.—ent
- The Third Man: The Third Man Theme, Cafe Mozart Waltz (Anton Karas) Karas—lon
- This Man is Mine: theme (Allan Gray) Charles Williams, Queen's Hall Light Orch.—ent
- Three Coins in the Fountain: Three Coins in the Fountain (Jule Styne) Frank Sinatra—cap
- Thunderbirds: Wintertime of Love (Victor Young) Young—dec
- Touchez Pas au Grisbi: The Touch, Le Grisbie Blues (Wiener) Jean Wetzel—col
- Unchained: Unchained Melody (Alex North) Les Baxter—cap
- Under Paris Skies: Under Paris Skies (Dréjac-Giraud) Mitch Miller—col
- Under Water: Cerezo Rosa (Roy Webb) Victor Young—dec
- The Uninvited: Stella by Starlight (Victor Young) Young—dec; Ray Bloch—cor
- Valentino: The Gigolo, Valentino Tango (Heinz Roemheld) Victor Young—dec
- The Vanishing Prairie: suite (Paul Smith) Smith—col
- Vera Cruz: Vera Cruz (Hugo Friedhofer) Richard Hayman—mer
- Vicki: Vicki (Leigh Harline) Ray Bloch—cor
- Victory at Sea: suite (Richard Rodgers) Robert Russell Bennett, NBC Sym. Orch.—vic
- Violated: Violetta (Tony Mottola) Mottola—mgm
- Violettes Impériales: Elaine (Francis Lopez) Hugo Winterhalter—vic
- Wanted for Murder: A Voice in the Night (Mischa Spoliansky) Williams, Queen's H. L. Orch.—ent
- While I Live: see The Dream of Olwen
- The Wild One: Hot Blood/The Wild One suite (Leith Stevens) Shorty Rogers—vic
Jazz Themes from The Wild One (Leith Stevens) Stevens' All Stars—dec
- Wuthering Heights: Cathy (Alfred Newman) Newman—mer; Victor Young—dec
- Young Man With a Horn: Melancholy Rhapsody (Ray Heindorf) Harry James—col

REPORT ON MUSIC IN TELEVISION

Cornel Tanassy

Before we discuss the merits or short-comings of the music we hear enhancing our TV dramas let us categorize it in some semblance of order.

A. LIVE TV

- (1) Original scores composed for a specific story.
- (2) A combination of live and recorded music. (The main title, big climaxes, and closing curtains are done with the use of records. The underscoring is handled by a lonesome solo clarinet, or one violin on an echo chamber, or perhaps a piano improvising, as required by the dramatic action.)
- (3) A solo instrument (as described in 2) improvising throughout and no recordings.
- (4) Recordings only.

B. FILMED TV

- (1) Original scores composed in the U. S. for a specific story or series of stories.
- (2) Original scores composed in Europe for a specific story or series.
- (3) Music technically transferred ("dubbed") from a previously produced film to a new one.
- (4) Music in the public domain dubbed from old sound tracks and/or phonograph records.

The reader might gather at first glance that the reason for such a great variety of methods of music usage is an honest artistic desire to find the best way. Absolutely not. It is just a matter of money. Lack of it, that is. Composers, orchestrators and live musicians cost much more than dubbing from old tracks or using phonograph recordings. When John Keats said,

"Music's golden tongue
Flattered to tears this aged man and poor."

he obviously hadn't heard some of the music shovelled at us on television. But we mustn't give the impression that all the music we hear supporting dramatic action is bland, uninspired, trite, characterless, and generally feeble. Of course, there have been many capable jobs.

Our survey revealed during one week of monitoring that there were 137 dramatic and/or comedy stories on the four major networks during the evening hours (6 P.M. to midnight). CBS let us see 34. NBC presented 36. Dumont telecast 23 and ABC topped all by putting on no less than 44 shows. We have seen about 80% of this list but unfortunately cannot give proper credit to the composer in each case as this information is not easily come by. Generally, credit for music composition is given on shows using live music. Most filmed stories give some sort of half-hearted credit to "music supervisor". (Who, he? And just what did he do? This, we

can't answer.) Let us make clear that many filmed shows do give credit, clearly and proudly. When no mention is made of music, although credits are listed for costumes, make-up, hairdressing, assistants, also assistants to assistants, we can safely assume some sound service "fixed them up" with dubbed music.

Among the active composers in the East we can mention Ralph Wilkinson, ("Appointment With Adventure", CBS Sun. 10:00 E.T. and "Justice", NBC Thurs. 8:30) Since Tony Mottola and guitar are gone from "Danger" (CBS Tues. 10:00) Dave Broekman has done some pleasantly surprising backgrounds with only the help that three side-men can give. Bernie Green writes for "Mr. Peepers"(NBC Sun. 7:30) and he used to do occasional scores for U. S. Steel (ABC Tues. 9:30) until his additional chores for the Sid Caesar Show proved too arduous. The job of providing the scores for this show and the alternate sponsor's "Elgin TV Hour" rests with Abe Osser and Ralph Wilkinson. Vladimir Selinsky scores some of the shows presented by "Pond's Theatre" (ABC Thurs. 9:30). Mostly, however, this program uses records for its backgrounds and bridges. As in the case of "Pond's Theatre", "Studio One" (CBS Mon. 10:00) uses recordings and live music by some solo instrument or small group. Alfredo Antonini is the musical director.

From the West Coast Rudy Schragger's music for "Lux Theatre" (NBC Theatre" (NBC Thurs. 10:00 E.T.) is fine. He gets a good satisfying orchestral sound. We like the scores we heard for "Life With Father" (CBS Tues. 8:00 E.T.) by Dave Raksin. The scores for "Medic" by Victor Young, "Bob Cummings Show" by Gene Le-grande and "Sherlock Holmes" by Paul Durand are capable jobs. (We hope to have more information regarding composer activities in television in subsequent issues. FILM MUSIC intends to follow the growth of such activity by regularly devoting space to the discussion or review of music in this field.)

We must keep in mind that this wonderful electronic miracle has grown at a tremendous rate. And we can say fairly that the desire for best results in scripts, sets and performances has kept pace. Unfortunately, the same concern has not extended to music. Much more could be achieved by the imaginative use of original music, and the cost need not be prohibitive. Let us revalue realistically the artistic contributions of the many arts necessary for a complete production and recognize the importance of music. We don't believe the average television production will ever be able to spend as much money and care on music as the average movie can and does, but there will be improvement. There must be.

We are the music-makers,
We are the dreamers of dreams.

Arthur O'Shaughnessy

(Continued from page 18)

century instrument reveals its extraordinary preservation. The highly elaborate case, on which even the stop-knobs are carved, houses a small forest of wooden pipes, capable of producing an astonishing variety of intriguing sound. Organist Finn Videro plays a set of variations by Buxtehude. Gobelins illustrate phases of living in the period of the organ's installation. The film won a certificate of merit in the Golden Reel awards.

Frankie and Johnny (Let's Have Music Series. Dynamic Films, Inc., 112 West 89th St., New York. b and w, 4 min.) Oscar Brand sings to his own guitar accompaniment, as the story of the unfortunate lovers is acted out in silhouette and pantomime. The lively rendition catches the song's quality admirably.

Grand Canyon (Capital Film Service, 224 Abbott Road, East Lansing, Mich. Color, 26 min.) Activities at the National Music Camp, Interlochen, Michigan, centering on a performance of Ferde Grofe's symphonic suite "Grand Canyon", by orchestral players in their early teens. The subject, potentially one of great interest, is handicapped by its awkward treatment and poor color, particularly in scenic shots that accompany the music.

"Cultural Value Shorts and Features" included DAVID, the award winner in the category, THE MEDIUM, (reviewed in its 35mm form in FILM MUSIC, September 1951) and THE EMPEROR'S NIGHTINGALE (FILM MUSIC, May 1951). Each of these has made a good transition from 35 to 16mm versions, a step that will be welcomed by audiences to whom they have been unobtainable heretofore.

David (British Information Services, 30 Rockefeller Plaza, New York. b and w, 38 min.) A study of the Welsh character and people as seen through the life of a miner in the coal fields of South Wales, where the film was shot. Semi-documentary in treatment, the picture has a strongly attractive simplicity and dignity, with a pervading regional feeling that is emphasized by Grace Williams' score.

The Medium (Athena Films, 165 West 46th St., New York. b and w, 81 min.) The film version of Gian-Carlo Menotti's opera, written and directed by the composer himself, has won international recognition. In 16mm, the dark musical drama of the self-victimized, preying clairvoyant retains its original effectiveness with striking fidelity.

The Emperor's Nightingale (Rembrandt Films, 35 West 53rd St., New York. Color, 68 min.) The Hans Christian Andersen tale is given a "vivid, unique visual presentation" that is closely interwoven with Vaclav Trojan's imaginatively fitted score. The charming nightingale's song is a solo played by violinist Ivan Kavacink.

Comment on musical entries in the 1955 Golden Reel Film Festival will be continued in the next issue of FILM MUSIC.

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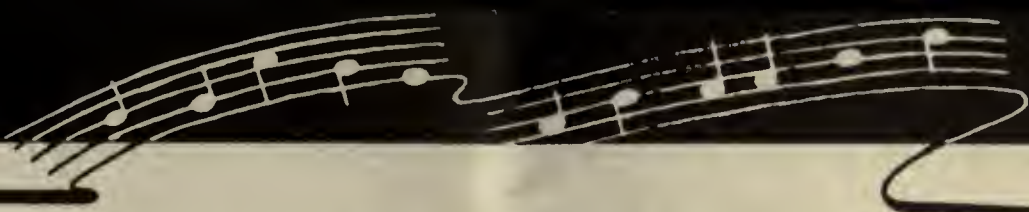
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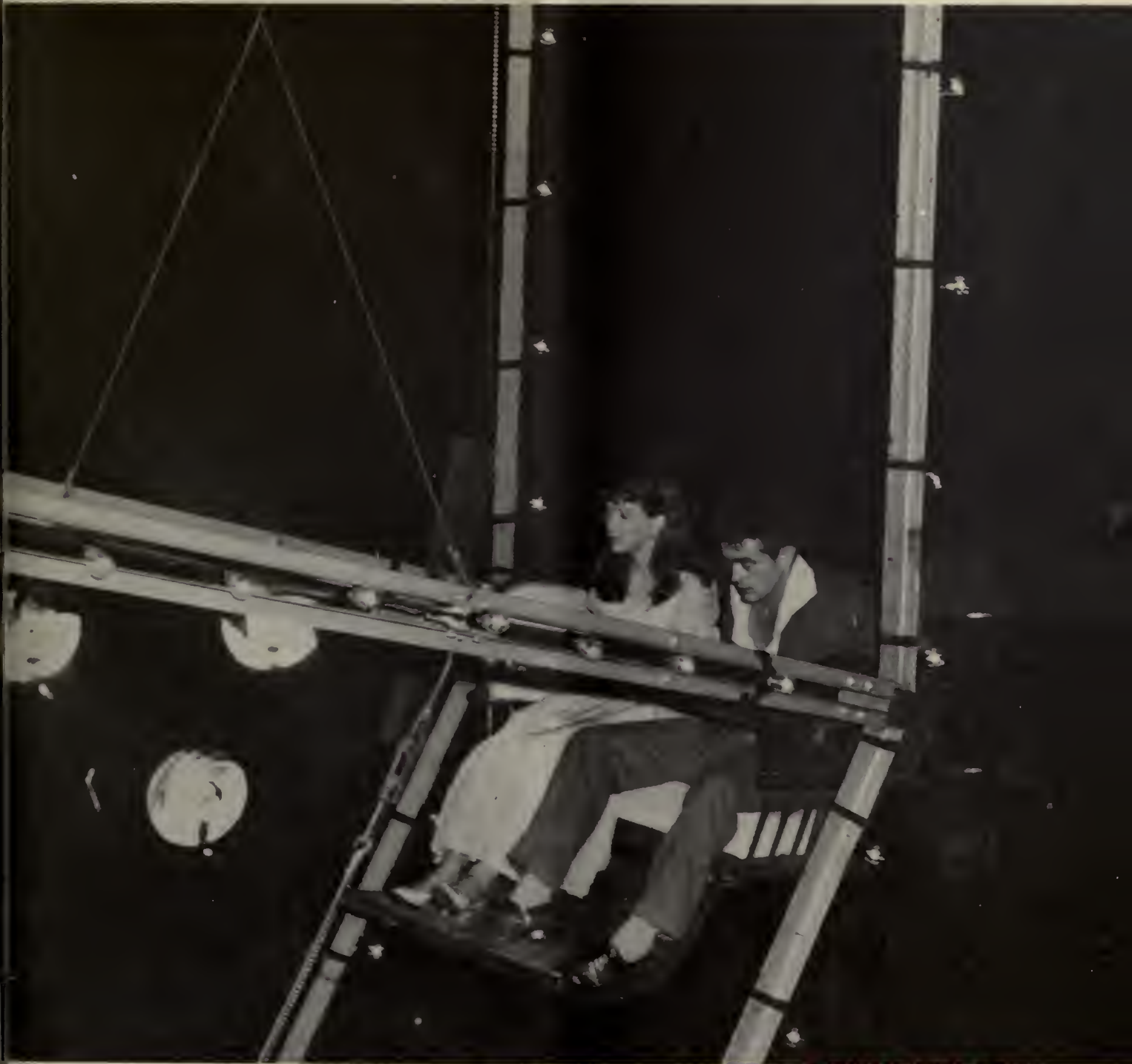
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EAST OF EDEN (with score excerpts)

Leonard Rosenman

THE MAN FROM LARAMIE (with score excerpts)

George Duning

LAND OF THE PHAROAHS

Frank Lewin

MUSIC AT THE CANNES INTERNATIONAL FESTIVAL

Robin Jon Joachim

ARTICLES AND REVIEWS IN AVAILABLE ISSUES OF FILM MUSIC

Cover: Julie Harris and James Dean in EAST OF EDEN

In addition to the available numbers of FILM MUSIC listed in the back of this issue there are copies of two special bulletins — THE RED PONY (Aaron Copland) by Lawrence Morton, and CYRANO DE BERGERAC (Dimitri Tiomkin) by Irwin Bazelon. Both bulletins are plentifully supplied with score quotations. Single copies of back issues and bulletins, 40 cents each.

ROBERT E. BLAKE, JR.

Recording Engineer



95 CARNEGIE HALL

New York 19, N. Y.

NOTES ON THE SCORE TO "EAST OF EDEN"

Leonard Rosenman



Elia Kazan and I, in our preliminary discussions concerning the score to EAST OF EDEN, tried to find a way to score the film so that the music is inextractable from the dramatic framework of the whole project. We agreed that, ideally, the composer should go along entirely with the film, write the necessary music *before* certain scenes were shot, and, in places where the music plays a great part in determining both the tension and rhythm of the scene, confer with the director as to the problems involved in shooting the scene to the music rather than vice versa. After talks involving the details and spirit of the story, we agreed to work in this somewhat unorthodox manner. Thus I found myself on the first day of shooting on location at Mendicino, California, already brewing musical ideas on the scenes to be shot.

In directing a scene, Kazan seemed to be thinking of every aspect of the project all the time. He would suddenly detach himself from the camera and the actors, walk over to me and whisper — for instance — "Remember, play the kid (James Dean) musically", or words to that effect. Since on location in both Mendicino and Salinas I had access to a piano, I played my daily sketches for Kazan and we discussed the material at hand as it applied to the scenes in question. Thus when the film was rough cut the music was rough cut, too, and when the picture was complete I had only to orchestrate the score, and we recorded it.

Since my concert works are of a highly complex dissonant nature, Kazan and I had something of a friendly disagreement at first. A bargain was made finally to

score the children simply, and the adults in a dissonant fashion. There were exceptions dictated by dramatic necessity, of course.

Contrary to most thoughts on film music, both Kazan and I agreed that film music *should* be intrusive; that is to say, music should enter the film medium as a positive part of the plot and not merely for sound effects, or to add redundantly to what the eye and ear perceive to be happening dramatically on the screen. The necessity for music in films is the dramatic necessity for the intrusion of an "unreal" or illusory element for the purpose of creating a new and imaginative reality. Music should illuminate the deepest well of inner life within the character and situation. Too, it should generate that dramatic excitement which the marriage of the arts (ideally the film medium is just that) should bring about, almost in an operatic sense — except that the 'arias' are spoken rather than sung.

With these precepts in mind, certain considerations had to be observed. For example, when scoring under dialogue I took into account that Julie Harris is a high soprano, James Dean a tenor, and Raymond Massey a bass-baritone. The design of the instrumentation and of the thematic material itself was influenced by consideration of these voice ranges and qualities. Often "holes" were left in the scoring for the voice to be utilized as a sort of speaking instrument. Sometimes, in places of high tension or concentrated dialogue, music was not used at all, and entered later for punctuation in quiet reactive moments.

Example I — Cal theme; a, b.

Ex. 1 (a)
Andante

Ex. 1 (b)
Andante

Theme (a) is not treated as applying to the person of Cal himself, but rather to those relationships which Cal has to people and objects throughout the picture. This strident theme and its counterpart, the lyrical and lonely theme (b) are stark and austere, and have the color of solo instruments. The constant and intense search of love and fulfillment is here depicted, and themes (a) and (b) are used as primary and subsidiary motives in relation to other themes in the picture. They are essentially countersubjects in their musical character, and their harmonic and/or linear implications are present in almost all of the score.

Example II — The Father theme.

Ex. 2 *Lento espressivo*

Again, this theme does not apply directly to the father, but in its tranquility and openness depicts the idealized relationship which Cal seeks with his father. It is used always in connection with the relationship of the two.

Example III — The love theme.

Ex. 3 $\text{♩} = 60$

Since this simple folk-like melody represents the lyrical element in the person of Abra, Kazan and I thought it only proper that Abra herself should introduce it in the film. Thus, in the ice-house scene between Aron and Abra, she hums it to him. From then on it is used in the scoring. A typical example of the role of music in this film is the use of the love theme in those subtle indirect scenes in which Abra and Cal cannot bring themselves to reveal their love for each other. While they talk of the problems of growing up, the theme suggests the unspoken feelings of these two young people.

These elements, which are the most important thematic groups in the picture, are developed in a polyphonic style which progressively combines them all so that one theme takes on certain characteristics of another until the final scene where all are united in a ten minute work of symphonic proportions. This last cue, incidentally, may well be the longest single cue to be recorded in one piece in the history of sound pictures.

Here are some examples of the contrapuntal uses of these themes.

Example IV

(V.W.S.: STAS)

VLSNS: + PICC.
CON 804

(FL.) (JACO)

VLSNS.
ONLY

STAS.

(OB.) *espr.*

(9)

(10)

(11)

(12)

BSSNS

VLSNS.

VLSNS

(E.HN)

(5)

(6)

(7)

(8)

CLRS: (HNS. CUED)

(all con sord)

(CELSTA)

(VLSNS FLAUTATO) + (FL + PICC.)

(CELS.) HARP HARMONICS

(13)

(14)

(15)

(16)

(S.N.)

(+ TRB. *espr.* (SORD.)

Example V

Cal theme developed, inverted

(FL.)

5 6 7 8

(BASSOON)

mp

p

molto espress.

Example VI

FL: HARD CELS.

(CLR: SOLO)

13 14 15 16

STRG: C66NS.

p

mp

molto espress.

Cal theme

Picc.

17 18 19 20

CLR I:

p

mp

molto espress.

Cal theme.

FLUTE
CLARINET
TRUMPETS
TRUMPETS
BASS DRUM
BASS CLARINET

While the following cue is not thematically related to the rest, it may be of interest to demonstrate more fully the methods that were used to integrate the score of the picture. Kazan did not want to depict the rioters who run beserk in front of Mr. Albrecht's house as the vicious ogres usually described on the screen. This mob is like many another mob: a bunch of well-meaning neighbors banded together in the perpetration of a senseless and violent deed. Thus, instead of being a restatement of the brutality shown on the screen, the music is a constant repetition of a rather banal and square tune, a sort of moronic scherzo. This theme, first stated by the oboe, grows with the mob until the full orchestra is pounding at it. From a simple beginning:

EX. 7 ♩ = 80-96

this is the end result.

picc. xylo. PIANO

STRGS pizz.

PT. + w.w. ff

TRPTS

xylo

STRBS. 3

FLUTTER

S.D.

13A

13B

TRB. GLISS.

S.D.

2 TAPS.

+ w.w.

TRB.

GLISS.

CON. SVA BASSA

Cymb.

14

15

HORNS TRBS. ^

B.D.

accel.

STGS

fff smolto
mac.

TIMP.

Handwritten musical score for Example IX, Bar Scene, Cal and Abra. The score consists of three staves. The top staff contains complex rhythmic patterns with a circled '6' above it. The middle staff features melodic lines with circled numbers 16 and 17. The bottom staff provides bass accompaniment. Annotations include 'RS.' and 'MOS. TBI.'.

Example IX- Bar Scene, Cal and Abra.

Lento Sostenuto

Handwritten musical score for "Lento Sostenuto". The score is in 4/4 time with a tempo of quarter note = 60. It includes parts for Clarinet (CLR.), English Horn (E.HN.), Bassoon (BSSN.), Violins (VLAS.), Viola (VLA.), Cello (CEL.), and Bass (BS.). The score features lyrics "Love them" and "Father" and is divided into six numbered measures. Annotations include "CLR. E.HN. BSSN.", "VLAS.", "CEL.", "p", "mp", "p esp.", and "OB.".

From this point on, it can be seen that all the motives of the picture begin to entwine with one another almost as though meeting by destiny. Harmonically the score has become more complex so that by the time the last cue is reached, even tonal centers are abandoned to a more dissonant chromatic style of harmonization.

In the love scene at Abra's window at night, where Cal asks her to help him with his father's birthday party, all the themes are used in a chromatic polyphonic setting. Example X: (a) Love theme; (b) Cal's theme (canon with augmentation); (c) all themes together.

a

Handwritten musical score for section 'a'. It features five staves. The top staff is for woodwinds (vws.) with a dynamic marking of *p.* and a *trc. bua* instruction. The second staff is for clarinet (cl.) with a dynamic marking of *p.* and circled measure numbers 7, 8, 9, and 10. The bottom two staves are for strings (strs. bd.).

b

Handwritten musical score for section 'b'. It features five staves. The top staff is for flute (fl. mf) and clarinet (cl.). The second staff is for English horn (E.H.) and oboe (ob.). The third staff is for woodwinds (vws.) with a dynamic marking of *pp* and circled measure numbers 33, 34, 35, and 36. The bottom two staves are for strings (strs. bd.).

c

Handwritten musical score for section 'c'. It features five staves. The top staff is for clarinet (cl.) with a dynamic marking of *pp* and circled measure numbers 47, 48, 49, and 50. The second staff is for woodwinds (vws.) with a dynamic marking of *pp* and circled measure numbers 47, 48, 49, and 50. The bottom two staves are for strings (strs. bd.).

The final cue returns to a more tonal, classic setting, reflecting the resolution of the struggle, in Cal's repentance and reconciliation. The basis for the piece is the father theme, first stated by the lower strings of the orchestra, almost like the beginning of a chaconne.

Example XI

GRAVE

① ② ③ ④ ⑤

CELLI *pp sempre*

BASSES *pp sempre*

⑥ ⑦ ⑧ ⑨ ⑩

VLA. *pp sempre*

CELLI (DIV.) *pp sempre*

In development, the father theme and the love theme are combined polyphonically.

Example XII

Musical score for Example XII, measures 34-38. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes piano markings. The measures are numbered 34, 35, 36, 37, and 38. The notation shows a complex polyphonic texture with overlapping melodic lines and harmonic support.

Musical score for Example XII, measures 39-44. The score continues the polyphonic texture from the previous system, with measures numbered 39, 40, 41, 42, 43, and 44. The notation includes various musical symbols such as slurs, accents, and dynamic markings like *pp* and *ppp*.

At the conclusion of this final scene the love theme is stated in full, in the same setting as was heard in the titles, bringing the film to a close.

It was my intention to unify the score into a large cohesive structure paralleling that of the film. To both Kazan and myself the functional quality of the score is proof of the efficacy of this unusual way in which the composer worked with the director.

EAST OF EDEN . . . Warner Brothers. Julie Harris, James Dean. Director, Elia Kazan. Music, Leonard Rosenman. Music copyright, Witmark Music Co. CinemaScope, Warnercolor.

THE MAN FROM LARAMIE

George Duning

THE MAN FROM LARAMIE was photographed near Taos, New Mexico, and contains some of the most beautiful scenic shots of the West that I have ever seen. The picture, produced by William Goetz and directed by Anthony Mann, is an excellent dramatic western, the type most film composers look forward to scoring. The plot of "Laramie", based on a Saturday Evening Post story, concerns the quest of an army officer, Will Lockhart, for the man responsible for the death of his brother in an Indian massacre.

Thematic material for THE MAN FROM LARAMIE comprised the following:

1. The song called "The Man From Laramie", by Ned Washington and Lester Lee, was written months before the picture was shot, with picture title exploitation as the primary objective. This song had an unusually long chorus (64 bars). I was able to use only one 16-bar phrase in the main and end titles, sung by a chorus of baritones and basses. Because of the vocal nature of the song, it did not adapt itself to instrumental under-scoring. As a consequence I could use it but two or three times in the background scoring. I would like to point out to embryo composers that in planning a so-called theme song which is to be played orchestally rather than sung in a background score, it is always well to keep the melody simple, avoiding too many repeated notes and intricate rhythms. Consideration should be given as to whether this theme will be played in strings, woodwinds and other colors.

Al Newman, Victor Young and Dimitri Tiomkin, all of whom have been successful with the theme song

technique, are not only song writers but also film music composers who are familiar with the problems involved in underscoring dialogue and dramatic action. Very often it happens that a score will comprise mostly short cues running from ten or fifteen seconds to perhaps a minute in length. Thus it can readily be seen that it is well nigh impossible for the composer to squeeze in more than one or two 8-bar statements of a song theme which may actually be 32 or more bars in length. As a matter of fact, many of my own dramatic scores, and those of numerous of my colleagues, have been built on themes of only two or three bars in length. It is my opinion that not more than one out of any ten or twelve pictures can be properly scored with a "pop-song" technique. Most underscoring is created to highlight action and breathe with the dialogue. If the theatre audience is always conscious of a tune being played, then the score must detract from the visual and audio action. Of course there are exceptions where a 32-bar tune can be played over and over and be a great help to the picture, but this rarely occurs.

2. For the character of Will, the Man from Laramie, I used a lonely sounding theme, first heard as shown in Example 1 (Bar 1 through Bar 8). In this cue Will is visiting the scene of the Indian massacre, where his brother was killed. Will's theme is heard as a distant muted trumpet solo with an accompaniment of muted violas and celli. At Bar 9, Example 1, an Indian motif is referred to in a reminiscent manner followed by a repetition of Will's theme stated by the oboe d'amore.

Example 1 - Copyright 1955, Columbia Pict. Music Corp.

The image shows a musical score for Example 1, consisting of two staves. The top staff is a treble clef with a 3/8 time signature. The bottom staff is a bass clef with a 3/8 time signature. The score is divided into four measures, each marked with a circled number (1, 2, 3, 4). Measure 1 is marked 'OPEN-DISTANT' and 'MP'. Measure 2 is marked 'SOLO STRS'. Measure 3 is marked 'MP ULA+CELLI SOLO'. Measure 4 is marked 'PP'. The notation includes various notes, rests, and dynamic markings.

Handwritten musical score for measures 5-8. The score is written on four staves. The top two staves are empty. The third staff contains a melodic line with notes and rests, with circled measure numbers 5, 6, 7, and 8. The bottom staff contains a bass line with chords and notes. Dynamics include *mp* and *pp*. A *RITARD* marking is present in the top right.

Handwritten musical score for measures 9-12. The score is written on four staves. The top staff has a *Tom-Tom* part with rhythmic notation. The second staff has a melodic line with circled measure numbers 9, 10, 11, and 12. The third and fourth staves contain bass lines with chords. Dynamics include *mf*, *pp*, and *ff*. Performance instructions include *Poco Rit.*, *VLAS.*, and *OB.*

Handwritten musical score for measures 13-16. The score is written on four staves. The top two staves are empty. The third staff contains a melodic line with notes and rests, with circled measure numbers 13, 14, 15, and 16. The bottom staff contains a bass line with chords and notes. Dynamics include *mp*.

3. Much of the story is concerned with several rides up a steep trail to a mountain top where the contraband rifles are hidden. For this I used a two-part climbing structure in trumpets and woods over a basso-ostinato. (Example 2)

Example 2 - Copyright 1955, Columbia Pict. Music Corp.

Handwritten musical score for measures 15-18. The score is written on four staves. The top staff is labeled "w.w." and contains a melodic line with eighth notes. The second staff contains measure numbers 15, 16, 17, and 18. The third staff is labeled "H.W.S. w.w." and contains a melodic line with eighth notes. The bottom staff is labeled "T.M.P." and contains a bass line with eighth notes. The score includes dynamic markings such as *f*, *mf*, and *mp*, and articulation marks like accents and slurs.

Handwritten musical score for measures 19-22. The score is written on four staves. The top staff contains measure numbers 19, 20, 21, and 22. The second staff contains a melodic line with eighth notes. The third staff contains a melodic line with eighth notes. The bottom staff contains a bass line with eighth notes. The score includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. A large 'X' is drawn over the second and third staves between measures 19 and 20.

Handwritten musical score for measures 23-24. The score is written on four staves. The top staff contains measure numbers 23 and 24. The second staff is labeled "H.W.S. T.P. S.C.D." and contains a melodic line with eighth notes. The third staff contains a melodic line with eighth notes. The bottom staff contains a bass line with eighth notes. The score includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs.

4. For the strong character of Vic, the ranch Foreman, a short fragmentary theme is heard, usually in horns and low woods, (Example 3). In this cue, Vic is riding up the trail, and the obvious thing was to play his theme over a trail motif. The repeated C sharps, in the tympani, helped sustain the nervous tension generated in this scene.

Example 3 - Copyright 1955, Columbia Pict. Music Corp.

5. Another important piece of material was in the Barb Ranch theme, which I also used for Old Man Waggoman (Donald Crisp). (Example 4) Generally for this character this theme is heard on the alto or bass flute. (Example 5

Example 4 - Copyright 1955, Columbia Pict. Music Corp.

STGS. SWA

FIRMLY

mp

CL. OB.

3 HWS.

mp

mf

1 2 3 4

5 6 7 8

+An

DIM. POCO A POCO FOR SOUND OF

+HW.

Example 5 - Copyright 1955, Columbia Pict. Music Corp.

QUIETLY

1 2 3 4

B. FL.

MP

SOLO ULAS.



For a long scene at an Indian wedding, I scored with an Indian drum and an old "D" flute, which was just enough out of tune to give an authentic sound. Two other scenes played in front of the old Indian mission were scored with an off-stage organ, the music styled after an old Gregorian chant and played on a harmonium.

All in all I found that scoring **THE MAN FROM LARAMIE** a most interesting assignment.

THE MAN FROM LARAMIE . . . Columbia. James Stewart, Arthur Kennedy. Director, Anthony Mann. Music, George Duning. Orchestrations, Arthur Morton. Song "Man from Laramie", Lester Lee, Ned Washington. CinemaScope, Technicolor.



(Dimitri Tiomkin and Jester Hairston)

LAND OF THE PHAROAHS

Frank Lewin

The latest in the long list of scores Dimitri Tiomkin has written for motion pictures is the music for Warner Brothers' LAND OF THE PHAROAHS. The film, in Cinema-Scope with stereophonic sound, was shot in Egypt; it describes the building of one of the gigantic pyramids which house the mummy and treasures of an Egyptian ruler. Mr. Tiomkin has provided this subject with an appropriately massive score. During an interview in New York he supplied some details on its composition. The score employed an orchestra of 90 men and a chorus of 80. The chorus is used both symphonically, and realistically as an expression of the Egyptian people's feelings during the long years of labor on the pyramid. Mr. Tiomkin asked Jester Hairston, a choir master in Los Angeles, to assemble a chorus for this recording, in preference to employing an established choral group that might have sounded too polished.

The music is not based directly on Egyptian sources. Mr. Tiomkin explained that Egyptian music available for study did not reach far enough into the past to recreate faithfully the period of the pyramids. "It is theatrical music," was Mr. Tiomkin's description of the score, and that is in keeping with nature of the film which details the historical facts through the medium of a fairly conventional melodrama.

To digress a moment, Mr. Tiomkin has some interesting things to say about music and the position of the composer in film-making. Music is of value to the final product only in so far as it helps to emphasize and heighten the impact of the scenes. Its merit is not necessarily judged by its quality as pure music, but has to implement all the elements of the sound track without getting in their way. In his own words, Mr. Tiomkin takes into consideration what sound effects, if any, are to be carried with a certain scene. The music is written and orchestrated accordingly. Dialogue, of course, is considered carefully — in LAND OF THE PHAROAHS there are many instances where the music leads up to and introduces speeches with almost operatic emphasis. Teamwork with the picture and sound editors helps to accomplish an integrated sound track in which none of the elements fight or overshadow one another. In many cases music might be eliminated when it is found that effects alone convey the feel of the scene to greater advantage, and vice versa.

To the question: "Who decides where music is to be and where not?" Mr. Tiomkin pointed out that the score is most of the time the result of a close personal collaboration with the producer or director, often antedating the actual shooting of the film. In his next score, for example, THE GIANT based on Edna Ferber's novel, Mr. Tiomkin is working with the producer, George Stevens, in Texas. "The stature of the composer is higher than it has ever been," Mr. Tiomkin remarked. "More and more his importance is being recognized and often the composer (or let us say a composer of Mr. Tiomkin's experience and reputation) suggests picture changes and cuts in the final stage of the production. It is being recognized that a composer who is dealing with form in his work all the time can contribute to achieve this in a motion picture."

To return to the picture at hand, the music under the titles introduces a five-note theme which is carried throughout the score in various treatments. After a short narrative opening the picture explodes into a brilliant spectacle: Pharaoh's return from a war in a triumphal procession of soldiers, musicians, slaves and spoils. Here

the music has it all: trumpets, drums, harps on scene, augmented by the large orchestra that is not suggested by the picture, a stereophonic holiday. Short sections of explanatory narration superimposed from time to time on this scene of jubilation point up a problem which is not exactly peculiar to stereophonic sound, but is magnified when dealing with such a large mass of sound: How do you take it down in volume once it has been established? The momentary drop of the tremendous battery of instruments and sound effects, sudden or gradual, to allow the narration to be heard breaks whatever impact the sound has created. Besides, narration is generally an afterthought anyway, added at a time when the music has been recorded and the scenes are frozen; otherwise it should conceivably be possible either to plan the sound so that it reaches a naturally lower level in instrumentation and momentary decrease of excitement, or place the narration over long shots or scenes in which the lowered sound might have pictorial motivation.

The amount of music in this film is generous — it runs under many scenes where it does not seem to have much to say; in some cases it appears to have no relation to the scene at all, as for instance during the sequence where Pharaoh inspects the various plans for his tomb submitted by the Egyptian architects. In its long stretches of background to dialogue and interiors where its spectacular quality cannot assert itself, the score brings to mind a similar treatment in Mr. Tiomkin's DUEL IN THE SUN, and contrasts sharply with the conciseness with which music was handled in HIGH NOON, for instance.

An impressive use of the chorus is made to portray the spirit of willingness with which the Egyptians answer the call to work on the building of the pyramid. The people march to work shouting in song their devotion to this project; in the quarries where great blocks of stone are chipped out of the rock the music blends with the sound effects of the chisels. The surging music carries forward these montage-like sequences. The sound effects in the quarries, on the other hand, seem curiously tame to suggest the noise made by such a gigantic horde of people. To dramatise the change of spirit that has taken place in the people after years and years of this toil, when willingness and joy have given way to resentment and despair under the overseers' lash, big drums take the place of the chanting. The change is effective and the slowing down of the human machinery is echoed in the music. In this sequence, again, the apparatus of sound employed to achieve the emotional effect has to drop abruptly to make way for explanatory narration. The sound of the drum which has just boomed out of the screen is suddenly brought down so low that it is almost non-existent, yet the picture has not changed: the big stick descends on the drum head as before.

The overall impression of the music matches well the theatricality of the plot and acting and it thus successful in carrying out the spirit of the film. It reaches a high degree of descriptiveness in the final collapse of the pyramid's interior: stones crash and crunch into place, sand runs out of pipes, and mingled with the sound effects coming at this point from speakers mounted in the side walls of the auditorium, is the music. It is an impressive climax to the film and the score that accompanies it.

LAND OF THE PHAROAHS . . . Warner Brothers. Jack Hawkins, Joan Collins. Producer and director, Howard Hawks. Music, Dimitri Tiomkin. WarnerColor.

MUSIC AT THE CANNES INTERNATIONAL FILM FESTIVAL

Robin Jon Joachim

A few weeks ago in Cannes the eighth celebration of the International Film Festival brought the latest collection of the world's most provocative productions to the critical eyes of 2,700 men and women connected in some way with the industry, and 517 journalists from almost every nation that exists. Certainly, this 17 day marathon of movies from both sides of the iron and bamboo curtains contained music in a rich variety of styles, periods and origins.

Two prominent composers were present: Francis Poulenc and Georges Auric. Mr. Poulenc was asked by one of the three daily "required reading" information bulletins for his impression of the various musical scores in the entries. The French composer congratulated the West Germans on the "judicial and perfect choice of the fragments of Wagner's music for the film LUDWIG II". But regarding the Soviet film version of Prokofiev's ROMEO AND JULIET the noted musician stated: "I regret that the length of the film obliged the director (Heifetz) to go over and over certain parts of the original ballet score. These over-numerous chorusing and reprises aren't always in keeping with the original ballet and often spoil the effects of this admirable music."

Both Poulenc and Georges Auric belonged to the famed "Six" of the 20s with Milhaud, Honegger and others. This school had important influences over American movie music, e.g. Virgil Thomson, Aaron Copland, and indirectly Leonard Rosenman, who wrote the score for EAST OF EDEN, prized at Cannes for the best dramatic film.

Georges Auric was at Cannes to present the film which he had scored, DU RIFIFI CHEZ LES HOMMES. This was an official French entry but was directed by the American, Jules Dassin, known for his NAKED CITY. Strangely, the most noted feature of Auric's score was the lack of it for a 35 minute break. During this time there is a robbery performed, in silence except for varied sound effects.

Mr. Auric has been writing many scores for English films, but when asked which of the movies he's written for he prefers he replied: "Cocteau's BLOOD OF A POET, one of the first films I ever wrote music for way back in 1932 is one of my favorites. It was very jazz inspired, and I think the surrealist film is very representative of a certain period in cinematographic history. I'm told that LE SANG DU POETE has had quite a strong influence over the avant-garde abroad."

There were two revelations of scores which excited interest. One was for the prize winning (Golden Palm for the best short length) BLINKITY-BLANK, directed, or shall we say animated by Norman McLaren. This was done without the use of a camera, by engraving on black emulsion-coated film with a pen-knife, sewing needle and razor blade, and colored by hand with transparent cellulose dyes and a sable-hair brush. The other was for one of the three official Japanese feature length entries, CHIKAMATSU MONOGATARI or the CRUCIFIED LOVERS, a period piece placed in 17th century Japan.

The Canadian National Film Board produced the 8 minute short, and Maurice Blackburn wrote the music. The group of instruments used for BLINKETY-BLANK consisted of a flute, an oboe, a clarinet, a bassoon and a cello. The music was written without key signature on a three line stave (instead of the usual five lines); the spaces between the three lines were not used, therefore there were only three possible note positions to indicate pitch. If a note appeared on the top line, it indicated that the instrument played in its high register; a note on the middle line — in its middle register, and a note on the bottom line — in its low register. The limits of the three registers were set before-hand for each instrument. Inside that register, the musician was completely free to choose whatever note he wished. The notes, however, indicated the precise time value and rhythmic pattern, time signatures and bars being used in the usual manner. It was therefore possible to conduct the orchestra and give some coherence to the group of instruments. Signs for the control of dynamics and for instrumental color were used in the conventional manner.

The best results of this "semi-free improvisation" were achieved by taking the orchestra practically by surprise and recording without rehearsals, thus insuring as complete a divergence of inspiration in each musician as possible, a complete freshness of improvisation, and a complete disregard for all consciously agreed key signatures. To create additional percussive effects, synthetic sounds were scratched directly on film afterwards by Norman McLaren and his assistant Evelyn Lambart. BLINKETY-BLANK made a sensation at the Festival, which it deserved without any doubt.

The case of the Japanese feature CHIKAMATSU MONOGATARI was entirely different. Unfortunately it received no prize. But had there been an award given to the film with the best musical score, the Oriental entry would certainly have received the Palm for its bold and fearless use of a purely indigenous sound track.

The Nipponese equivalent of William Shakespeare is more or less the English playwright's contemporary, a man named Chikamatsu. Monogatari means "the story of". Chikamatsu's play treats of the cruel custom of 17th century Japan — that of crucifying adulterous lovers. The effect of the tragedy is heightened by one of the most remarkable scores ever written for a film. The composer, Fumio Hayasaka, has given us unadulterated Eastern background music that sends shivers up our spines. There is a great economy of instruments, preponderantly wood percussion, about which I'm not informed. What is so striking is that the score makes no concessions. The recently seen RASHOMON is an example of a Japanese film with Western background music. In this and many other cases, what is heard is just a poor pastiche and imitation of our style and orchestration. Mr. Nagata, producer of CHIKAMATSU (and also the GATE OF HELL which won the Grand Prize last year at Cannes) is to be congratulated for his use of solely native music. Its use makes the picture of 17th century Japan only more convincing and gripping.

(Continued on page 24)

ARTICLES and REVIEWS IN AVAILABLE ISSUES OF FILM MUSIC.
(*indicates score excerpts.)

- 1946 November-December. TEACHING POSSIBILITIES: DECEPTION (Korngold); CLOAK AND DAGGER (Steiner); I'VE ALWAYS LOVED YOU (Rachmaninoff, etc)...Stanlie McConnell. CELLO CONCERTO: DECEPTION...Frank Miller. THE STRANGE CASE OF MARTHA IVERS (Rozea)...Bethia L. Smith. DOCUMENTARY MUSIC*...Louis Applebaum. MUSIC IN THEATRICAL SHORTS...Marie Hamilton.
- 1947 April-May. MUSIC NEEDS IN AUDI-VISUAL AIDS...Delinda Roggensack. ACADEMY AWARDS 1947. THE BEST YEARS OF OUR LIVES*(Friedhofer)...Louis Applebaum. TEACHING POSSIBILITIES: SONG OF SCHEHEREZADE (Rimsky-Korsakof;Rozea)...Stanlie McConnell. 16MM FILMS: INSTRUMENTS OF THE ORCHESTRA, MYRA HESS, TORONTO SYMPHONY 1 and 2...James Nickerson. BRIEF REVIEWS: BLAZE OF NOON, DUEL IN THE SUN, MAN'S HOPE, ODD MAN OUT, PURSUED, IT HAPPENED IN BROOKLYN, THE MACOMBER AFFAIR, TIME OUT OF MIND, RAMROD, STAIRWAY TO HEAVEN, MONSIEUR VERDOUX, NEW ORLEANS.
- September-October. TEACHING POSSIBILITIES: SONG OF LOVE (Schumann, Brahms; Kaper), TUBBY THE TUBA (Kleinsinger)...Stanlie McConnell. THE MUSIC MAKERS...Lawrence Morton. PLANNING A FILM MUSIC PROGRAM...Arthur Knight. BRIEF REVIEWS: FUN AND FANCE FREE, BLACK NARCISSUS, THE FUGITIVE, KISS OF DEATH, TAWNY PIPIT, AFTERTHOUGHTS...Sigmund Spaeth.
- November-December. FOREVER AMBER*(Raksin)...David Raksin. FOREVER AMBER*(Raksin)...Louis Applebaum. THE MUSIC MAKERS...Lawrence Morton. HOLLYWOOD'S BOY CHOIRS...Marie Hamilton. ODD MAN OUT (Alwyn)...William Alwyn. TEACHING POSSIBILITIES: REHEARSAL (Smetana, Saint-Saens, etc). 16MM FILMS...James Nickerson. BRIEF REVIEWS: THE BISHOP'S WIFE, BODY AND SOUL, GENTLEMAN'S AGREEMENT, NICHOLAS NICKLEBY, ESCAPE ME NEVER.
- 1948 May-June. FILM MUSIC IN THE MAIN STREAM...Lawrence Morton. ARCH OF TRIUMPH*(excerpt only)...Louis Gruenberg. FILM COUNCILS IN AMERICA...Emily Jones. THE IRON CURTAIN*(Newman)...Alfred Newman. 1947 INTERNATIONAL FILM FESTIVAL...Virginia Momand. BEAUTY AND THE BEAST (Auric)...Louis Applebaum. BRIEF REVIEWS: THE BROTHERS, SMART WOMAN, WINTER MEETING, UP IN CENTRAL PARK, THE EMPEROR WALTZ, THE BIG CITY, GREEN GRASS OF WYOMING. MUSIC EDUCATOR'S NATIONAL CONFERENCE REPORT...Keith Snyder.
- November-December. COMPOSING FOR A FILM SCORE*...Lawrence Morton. MACBETH*(Ibert)...Jacques Ibert. MACBETH...William Hamilton. 16MM FILMS: SOURCES. DOCUMENTARY FILMS...Louis Applebaum. BRIEF REVIEWS: THE RED SHOES, UNFAITHFULLY YOURS.
- 1949 January-February. FORCE OF EVIL (Raksin)...David Raksin. FORCE OF EVIL*(Raksin)...Lawrence Morton. WHISPERING SMITH (Deutsch)...William Hamilton. WHISPERING SMITH*(Deutsch)...Adolph Deutsch. MUSIC IN CURRENT BRITISH FILMS...John Huntley. FILM TUNE SLEUTHS...Fred Stanley. COMPOSER PROBLEMS...John del Valle. JOAN OF ARC (Friedhofer)...Gail Kubik. BRIEF REVIEWS: JOHNNY BELINDA, THE SNAKE PIT. 16MM FILMS...Marie Hamilton. MORRIS COUNTY LIBRARY SERVICE...Marion Constable.
- March-April. THE MUSIC OF HAMLET (Walton)...William Walton. THE MOVIE SCENE (Film music series for broadcast); INTRODUCTION...Muir Mathieson. THE MOVIE SCENE; THE RED SHOES (Easdale)...Brian Easdale. THE RED SHOES (Easdale)...Gail Kubik. MUSIC IN TELEVISION AND ITS PROBLEMS...Roger Bowman. WQXR PROGRAMS: MOVIE MUSIC. INFORMATION ON FILM MUSIC IN THE UNITED STATES. 1949 ACADEMY AWARDS...Constance Purdy. FILM MUSIC AND THE MUSIC LIBRARY...Gladys E. Chamberlain. BRIEF REVIEWS: EASY MONEY, ESTHER WATERS, BARKLEYS OF BROADWAY, A KISS IN THE DARK, A CONNECTICUT YANKEE. AFTERTHOUGHTS...Sigmund Spaeth.
- May-June. NOTES ON CARTOON MUSIC*...Ingolf Dahl. STAY EAST, YOUNG MAN, STAY EAST!...Jack Shaindlin. MUSIC EDUCATOR'S NATIONAL CONFERENCE REPORT. BRIEF REVIEWS: QUARTET, LETTER TO THREE WIVES, CHAMPION, HOME OF THE BRAVE, ONE GOD. MUSIC FOR FILMS IN TELEVISION.. Roger Bowman.
- November-December. FILM MUSIC PROFILE: ADOLPH DEUTSCH...Lawrence Morton. NEW REGULATIONS PROPOSED FOR MUSIC IN TV FILMS...Roger Bowman. EXCERPTS FROM THE SCORE FOR HAMLET*(Walton). CHRISTOPHER COLUMBUS (Bliss)...Arthur Bliss. CHRISTOPHER COLUMBUS (Bliss). Harold Brown. THE HEIRESS (Copland)...Irwin Bazelon. UTILIZATION OF EDUCATIONAL FILMS...Delinda Roggensack. FILMS IN PUBLIC LIBRARIES...Mary Louise Alexander. 16MM FILMS...Marie Hamilton. BRIEF REVIEWS: ON THE TOWN, EVERYBODY DOES IT, DANCING IN THE DARK, HOLIDAY INN, THE INSPECTOR GENERAL, INTRUDER IN THE DUST. AFTERTHOUGHTS...Sigmund Spaeth.
- 1950 January-February. THE THIRD MAN*(Karas)...William Hamilton. PRINCE OF FOXES*(Newman) ...Lawrence Morton. FILM MUSIC PROFILE: FRANZ WAXMAN...Lawrence Morton. THE MUSIC MIXER...John Huntley. THE TITAN...Ann Ronell. A TIME FOR BACH...Gene Forrell. BRIEF REVIEWS: AS YOU LIKE IT, INTERMEZZO (reissues), CINDERELLA, THE GREAT RUPERT, NANCY GOES TO

RIO. AUDIO-VISUAL AIDS AND MUSIC EDUCATION...Lilla Belle Pitts. WQXR PROGRAMS: MOVIE MUSIC. 16MM FILMS...Marie Hamilton.

March-April. LOVE HAPPY*(Ronell)...Ann Ronell. LOVE HAPPY*(Ronell) Harry Geller. ON PRECISION TIMING*...Paul Smith. FILM MUSIC PROFILE: LEIGH HARLINE...Lawrence Morton. NO SAD SONG FOR ME*(Duning)...George Duning. THE MAN ON THE EIFFEL TOWER*(Michelet)...Michel Michelet. THE DANCE IN FILMS...D.D. Livingston. USE OF FILMS IN MUSIC EDUCATION...Delinda Roggensack.

May-June. THE NEXT VOICE YOU HEAR*(Raksin)...David Raksin. FAUST AND THE DEVIL...Arthur Christmann. ANNIE GET YOUR GUN (Deutsch)...Adolph Deutsch. IN A LONELY PLACE*(Antheil)...George Antheil. DAYBREAK IN UDI...Harold Brown. FILM MUSIC PROFILE: ALFRED NEWMAN...Lawrence Morton. PUBLIC LIBRARIES AS MUSICAL CENTERS...William Harrison. STAMFORD'S FIRST ANNUAL FILM FESTIVAL...Mary Louise Alexander. CHILDREN'S CONCERT...Rose Marie Grentzer.

September-October. FILM MUSIC PROFILE: HUGO FRIEDHOFER...Lawrence Morton. EDGE OF DOOM*(Friedhofer)...William Hamilton. MUSIC OF TREASURE ISLAND (Parker)...John Huntley. GLASS MENAGERIE*(Steiner)...R.F. Deke. LIBRARY SERVICE IN GARY, IND...S.K. Taylor. 16MM FILMS...Marie Hamilton. BRIEF REVIEWS: THREE LITTLE WORDS, TEA FOR TWO, MY BLUE HEAVEN, TOAST OF NEW ORLEANS, SUMMER STOCK. AFTERTHOUGHTS...Sigmund Spaeth.

November-December. AN INTERVIEW WITH GEORGE ANTHEIL...Lawrence Morton. KUBIK'S McBOING BOING SCORE*(Kubik)...Frederick W. Sternfeld. FILM MUSIC AND ITS USE IN BEAVER VALLEY (Berlioz, Borodin, etc)...Quaintance Eaton. PARIS WALTZ (Offenbach)...R. F. Deke. 16MM FILMS...Marie Hamilton. LIBRARY SERVICE.

1951 January-February. FILM MUSIC PROFILE: ANDRE PREVIN...Lawrence Morton. KIM (Previn)...Milton M. Kraus. OF MEN AND MUSIC (Bach, Mendelssohn, etc)...Quaintance Eaton. THE MUDLARK (Alwyn)...John Huntley. A FEW IDEAS ABOUT MUSIC AND FILMS*...John Cage. FILM MUSIC AVAILABLE ON DISC...Anthony Thomas. NOTES ON MUSIC FOR TELEVISION. FILMS IN PUBLIC LIBRARIES...Mary L. Alexander. LIBRARY SERVICE. AFTERTHOUGHTS...Sigmund Spaeth.

March-April. FILM MUSIC PROFILE: MIKLOS ROZSA...Lawrence Morton. TALES OF HOFFMAN (Offenbach)...R.F. Deke. TERESA (Applebaum)...David Epstein. LULLABY OF BROADWAY...Milton Kraus. THE BRAVE BULLS (Tedesco)...Robert Abramson. TALKING BACK...David Raksin. SCOPE OF FILM MUSIC EDUCATION...Delinda Roggensack. EVALUATION OF SOUND FILMS FOR MUSIC EDUCATION...Univ. of Nebraska. SYLLABUS OF A COURSE ON MUSIC AND THE CINEMA...John Huntley. KANSAS CITY PUBLIC LIBRARY.

May-June. THE GREAT CARUSO (operatic areas; Green)...Alfred E. Simon. THE EMPOROR'S NIGHTINGALE (Trojan)...Arthur Hepner...THE EMPEROR'S NIGHTINGALE*(Trojan)...R.F. Deke. SHOW BOAT (Kern)...Richard Lewine. THE BRAVE BULLS...Miriam Teichner. THE TELEKINEMA IN LONDON...John Huntley. FILM MUSIC ON THE WESTERN CAMPUS...Helen O. Dill. NEW RADIO AND TELEVISION PRICES AND CONDITIONS...Roger Bowman. 16MM FILMS...Marie Hamilton. FILM MUSIC...Lilla Belle Pitts. AFTERTHOUGHTS...Sigmund Spaeth.

September-October. FILM MUSIC; ART OR INDUSTRY...Lawrence Morton. WHISTLE AT EATON FALLS*(Applebaum)...Louis Applebaum. STRICTLY DISHONORABLE (Gounod, Tedesco, etc)...Alfred E. Simon. THE MEDIUM*(Menotti)...R.F. Deke. NATURE'S HALF ACRE*(Paul Smith)...Wanda Sykes. OLIVER TWIST (Bax)...John Huntley.

November-December. QUO VADIS*(Rozea)...Miklos Rozea. ROZSA'S MUSIC FOR QUO VADIS...Lawrence Morton. AN AMERICAN IN PARIS (Gershwin)...Richard Lewine. MUSIC IN THE ROUND...Louis Applebaum. BRIEF REVIEWS: A PLACE IN THE SUN, EROICA. DOCUMENTARY FILM MUSIC...Muir Mathieson. 16MM FILMS...Marie Hamilton. AFTERTHOUGHTS...Sigmund Spaeth.

1952 March-April. VIVA ZAPATA*(North)...Lan Adomian. SINGIN' IN THE RAIN (Freed)...Richard Lewine. THE BELLE OF NEW YORK (Mercer)...Alfred E. Simon. WITH A SONG IN MY HEART...Alfred E. Simon. RECORD REVIEW...Arthur Knight. THE AFRICAN QUEEN (Gray)...Allan Gray. THE AFRICAN QUEEN (Gray)...John Huntley. TEACHING FILM MUSIC...Elwyn Schwartz. AFTERTHOUGHTS...Sigmund Spaeth.

May-June. PICTURA (Vlad, Albeniz, Adomian)...Frank Lewin. CRY THE BELOVED COUNTRY (Montbrun)...Robert McBride. HIGH TREASON (Addison)...Quaintance Eaton. MURDER IN THE CATHEDRAL (Lajtha)...Frank Lewine. THE TWO MOUSEKETEERS*(Bradley)...Albert Mellot. CAN FILM COMPOSING BE TAUGHT?*(Wolf)...Boris A. Kremenliev. MUSIC IN THE FILMS: CANADA...Gerald Pratley. STAMFORD'S THIRD ANNUAL FILM FESTIVAL...W. Harrison III.

September-October. MIRACLE OF OUR LADY OF FATIMA*(Steiner)...Harold Brown. THE QUIET MAN (Young)...Scott Wilkinson. THE MAGIC BOX (Alwyn)...Quaintance Eaton. CARRIE*(Raksin)...David Raksin. THE MERRY WIDOW (Lehar)...Alfred E. Simon. HIGH NOON (Tiomkin)...

William Hamilton. JAPANESE MUSIC TODAY...Tak Shindo. 16MM FILMS...Marie Hamilton. PICTURA (complete)...Frank Lewine.

November-December. THE THIEF*(Gilbert)...Herschel Burke Gilbert. MORE MUSIC FOR HISTORICAL FILMS: IVANHOE, PLYMOUTH ADVENTURE*(Rozsa)...Miklos Rozsa. ROBIN HOOD (Parker) ...Mary Powell. STARS AND STRIPES FOREVER...W.F. Santelmann. NOTES ON A DANCE FILM FESTIVAL...D.D. Livingston. STREAMLINED MUSIC EDUCATION...C.A. Biondo.

1953 THE BAD AND THE BEAUTIFUL*(Raksin)...William Hamilton. TONIGHT WE SING (Gounod, Puccini, etc)...Quaintance Eaton. BECAUSE YOU'RE MINE (operatic excerpts etc)...Richard Lewine. BRIEF REVIEWS: SKY FULL OF MOON, LILI, HANS CHRISTIAN ANDERSEN, IMPORTANCE OF BEING EARNEST, THE JAZZ SINGER, PETER PAN, THE PEPPERMINT TREE, THE LUSTY MEN. PUBLIC LIBRARY OF CINCINNATI...Karline Brown. RE-EDITING A SCORE...Gene Forrell. FILM MUSIC IN THE AIR...James Limbacher. TEACHING APPRECIATION FOR MOTION PICTURES...Delinda Roggensack. AFTERTHOUGHTS...Sigmund Spaeth.

March-April. MOULIN ROUGE (Auric)...Lee Pockriss. SALOME*(Duning)...George W. Duning. CALL ME MADAM (Berlin)...Nathan Kroll. DEPT. OF AMPLIFICATION (Bad and the Beautiful)...William Hamilton. NEW FILM MUSIC FOR NEW FILMS...Mary Ellen Bute. MUSIC IN ART FILMS...William Hamilton. TELEVISION NOTES...Roger Bowman.

May-June. MAIN ST. TO BROADWAY*(Ronell)...Ann Ronell. THE JUGGLER*(Antheil)...George Antheil. SWORD AND THE ROSE (Parker)...Clifton Parker. CINDERELLA (Rossini)...Quaintance Eaton. GRAND OPERA FEATURE FILMS...Quaintance Eaton. MUSIC FOR THE QUEEN'S CORONATION. MUSIC IN ART FILMS; PART II...William Hamilton.

September-October. THE BEGGAR'S OPERA (Bliss)...Harold Brown. MARTIN LUTHER (Lotar) ...Frank Lewine. JULIUS CAESAR*(Rozsa)...Miklos Rozsa. FILM MUSIC ON RECORDS...Alen Morrison. SEATTLE PUBLIC LIBRARY...Ellen L. Walsh. CANADIAN FILM NEWS...Gerald Pratley. MOVIES AND MUSIC...C. Sharpless Hickman.

November-December. THE ROBE*(Newman)...Harold Brown. GILBERT AND SULLIVAN...Sidney Gilliat. GILBERT AND SULLIVAN...Wills Hollingsworth. THE MOVIE CARTOON IS COMING OF AGE...Otis L. Guernsey, Jr. FILM MUSIC AND THE LIBRARY...Gladys E. Chamberlain. AFTERTHOUGHTS...Sigmund Spaeth.

1954 January-February. THE WILD ONE*(Stevens)...Leith Stevens. LITTLE FUGITIVE*(Manson) ...Eddy Manson. BEST YEARS OF OUR LIVES*(Friedhofer)...Louis Applebaum (reprint). NOTES ON HAMLET (Walton)...Muir Mathieson. MOTION PICTURES FOR MUSIC EDUCATION...John E. Braslin. AUDIO-VISUAL CENTERS IN INDIANA UNIVERSITY...J.L. Limbacher.

March-April. FROM HERE TO ETERNITY*(Duning)...George W. Duning. THE TELL-TALE HEART*(Kremenliev)...Boris Kremenliev. RHAPSODY (Tchaikovsky, Rachmaninoff, etc)...Quaintance Eaton. MUSIC; UNIVERSITY OF IDAHO...Elwyn Swartz. CLASSROOM NEEDS FOR MUSICAL FILMS ...D.S. Wheelwright. NEWS FROM CANADA...Gerald Pratley. AFTERTHOUGHTS...Sigmund Spaeth.

May-June. SUMMER SEQUENCE*(Scott)...Tom Scott. OF THE FILM AND MUSIC...Jack Shaindlin. THE BRITISH FILM INSTITUTE...John Huntley. CREDIT OVERDUE...Howard Taubman. CONCERTS ON FILM...G.R. Haney, George Vedegis. MUSIGRAPH: MAGIC FIRE...G.R. Haney, George Vedegis. MUSIC EDUCATOR'S NATIONAL CONFERENCE...D.S. Wheelwright. FILM MUSIC IN APPUBLIC LIBRARY...J. P. Dickson. WHAT FILM MUSIC MEANS TO ME...James Limbacher.

September-October. ON THE WATERFRONT*(Bernstein)...William Hamilton. THE STRATFORD ADVENTURE*(Applebaum)...Gerald Pratley. THE GOLDEN COACH (Vivaldi)...Mary Powell. BRIGADOON (Loewe)...Alfred E. Simon. REAR WINDOW (Waxman)...Marie Hamilton. AIDA (Verdi)...Sigmund Spaeth. MUSIC CLUB PROGRAMS...Helen Williams.

November-December. SUDDENLY*(Raksin)...David Raksin. SINFONIA ANTARCTICA (Williams) ...Gerald Pratley. A STAR IS BORN (Arlen, Gersche, etc)...Albert J. Elias. HANSEL AND GRETEL (Humperdinck)...Quaintance Eaton. DEEP IN MY HEART (Romberg)...Alfred E. Simon. CARMEN JONES (Bizet)...Nathan Kroll. CUE SHEET FOR 'THE GENERAL'...A.L. Assum. NEWS FROM CANADA...Gerald Pratley.

1955 January-February. ROMEO AND JULIET*(Vlad)...Roman Vlad. 20,000 LEAGUES UNDER THE SEA*(Smith)...Joseph S. Durbin. CINERAMA HOLIDAY*(Gould, Shaindlin)...Jack Shaindlin. THE SILVER CHALICE*(Waxman)...Harold Brown. 16MM FILMS...J. Nickerson, M. Hamilton. IN CURRENT RELEASE (credits). FEDERATION OF MOTION PICTURE COUNCILS.

March-April. A MAN CALLED PETER*(Newman)...Harold Brown. INTERRUPTED MELODY (operatic excerpts, etc)...Albert J. Elias. THE LONG GRAY LINE (Duning)...D.W. Gallez. STORY TELLERS OF THE CANTERBURY TALES*(Linn)...Robert Linn. HIGH TIDE IN NEWFOUNDLAND*(Rathburn) ...Gerald Pratley. 16MM FILMS...Marie Hamilton. FILM MUSIC ON RECORDS...Alen Morrison.

May-June. EAST OF EDEN*(Rosenman)...Leonard Rosenman. THE MAN FROM LARAMIE*(Duning) ...George Duning. LAND OF THE PHAROAHS (Tiomkin)...Frank Lewine. ARTICLES AND REVIEWS IN AVAILABLE ISSUES OF FILM MUSIC. MUSIC AT THE CANNES INTERNATIONAL FILM FESTIVAL...Robin Jon Joachim.

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The Yugoslavs showed a production made in collaboration with Norway. It treats of the imprisonment of the Serbs in a Nazi concentration camp in the Scandinavian countryside. **THE BLOODY ROUTE** music was used with such discretion and was so closely allied with the emotional tension that even the most experienced, wide-awake musician couldn't remember hearing any music at all. But according to Aaron Copland, isn't this the criterion of a good score? The fact that the score in itself is not remembered but the choking sobs that you had during the performance of the film *are* remembered, is the real test of good movie music.

Greece gave us a film fresh with young talent — **STELLA**, just the Carmen-like story of a beautiful cabaret dancer. Throughout the film we are reminded of the orchestra of bouzoukia which punctuates the picture with popular music. I never imagined that the music of the south Balkan state could be so haunting. Michael Cacoyannis is the young, promising director, and Manos Hadjidakis is responsible for the music.

From Sao Paulo came a remarkable short called **HOPE IS ETERNAL**, the work of Marcos Margulies, a talented young director responsible for an earlier documentary, **THE TYRANTS**. **HOPE IS ETERNAL** dramatizes oils, water colors, etchings and drawings rendered by the Brazilian artist Lasar Segal between 1907 and 1954. To music written by Lasar's brother, Bernardo Segall, (at present living in New York) a drama unfolds of "fugitives from oppression, persecution and hatred who seek

peace and confidence in a new land" — in this case, Brazil. Through excellent montaging Margulies has coordinated the visual and auditory aspects of the subject to create a beautifully proportioned job. Certainly this was more worthy of an honorable mention than the Soviet **GOLDEN ANTELOPE**.

Italy was prized for the outstanding Cinemascope and stereophonic sound short, **THE ISLAND OF FIRE**. The work is overwhelming in its power to evoke the foreboding of destruction from the live volcano on the island it ironically enough nourishes, as the source (lava) of the rich soil off which the peasants live. This spot in the Mediterranean is not far from Stromboli and Volcano. Folk songs *without* orchestral accompaniment heighten the realism. Directed by Vittorio de Seta, the music consisted of popular songs recorded on the spot and sung by the every day multitude of the island's inhabitants. If only from the standpoint of the brilliantly managed sound track, **THE ISLAND OF FIRE** merited the award it was duly given.

In the Indian film **BIRAJ BAHU (THE WIFE OF BIRAJ)**, there were utterly charming, almost lilting Hindu songs. Bimal Roy, who directed this film, won a prize for his other picture **DO BIGHA ZAMIN** last year. The last mentioned contains even more of the same kind of music. It is being shown in Paris now under the name **CALCUTTA, CRUEL CITY** because of its similarity to Rossellini's masterpiece **ROME, OPEN CITY**.

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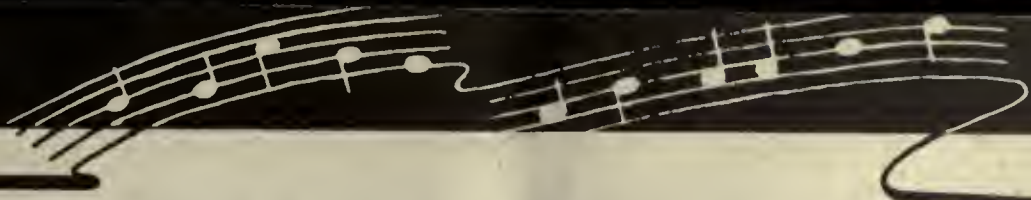
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THE GREAT ADVENTURE

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THE GREAT ADVENTURE

Notes by Ann Ronell

In Sweden, the birds and forest animals wake up the morning with their music. At dawn, the cuckoo, the fox, the grouse, the sandpipers, the creatures of sky and lake, woods and farm, all call and trill and pling and boom like an orchestra tuning up. Silvery mist rises from the lake waters like a curtain, leaving a "fairyshow of cobwebs and dew pearls" glistening on the green reeds. In summer, the fish splash in the lake and the waters make a rippling music. The hawks swoop down from the cliffs and their wings make a whirring music. Soon the otters scurry into the marsh to flip and flop in their morning bath.

Weaving a symphony of sound effects thru the musical score of Lars-Erik Larsson for THE GREAT ADVENTURE, director Arne Sucksdorff has given us from start to finish of his remarkable film the unforgettable experience of entering Wonderland itself, which is our own wonderful world. The emotions we enjoy in discovering the creatures of this world, in awakening to the beauties of this world, are heightened by hearing the actual sounds of nature.

For the film score, there may be as many as 40 instruments recorded for the orchestra, but there are 200 at least recorded for the sound track, instruments of the natural life around us, rhythms and voices of individual character made all the more fascinating in alignment with the sounds of man. Mr. Sucksdorff, an imaginative artist, has painted in sound what he has so excellently painted in emotion, the realization of the wonder of living.

Composer Larsson evidently worked very closely with Sucksdorff and with Nils Gustaf Orn, the sound director, whose personal notes on the cue sheet are acknowledged gratefully. Directions were given to the composer in such detail that only quotation will suffice for explanation. The cue sheet is explicit in its depiction of the screen action and what is demanded thereby from the music. I find this kind of cue sheet unique in my experience as a composer for Hollywood films, and wonder if it is usual in Sweden's film industry. The American cue sheet is brief, listing only reel numbers with their separate cues, the time duration of each cue in the score, and the copyright owners to whose composition or credit will go any further use of the music. THE GREAT ADVENTURE cue sheet, quoted below, lists by number the musical sequence or cue, named here the "Complex", and in lieu of titles for each, gives detailed description of film action and mood, poetically, graphically.

The film score is an outstanding job for fulfilling the extensions and limitations of musical collaboration on this picture. Well constructed, the composition is ever musical in itself. Many of the cues can stand apart from the sound track on their own merits of charm and melodious unity.

Technically, the sound recording is fine, all sounds of nature recorded by Magnetophone for the film, which Sucksdorff took two years to create. He writes: "The rhythm of the film is supplied by the four seasons. In the first part, farm, nearby forest and lake are seen from the viewpoint of the animals, domestic and wild; in the second part, from the viewpoint of humans." The story concerns two brothers — Anders, ten, and Kjell,

six, — and the baby otter they share as a pet in secret all winter. What bittersweet experiences they have in sharing the secret and suffering its betrayal, make up the tale, serious and amusing by turn.

The score expresses these experiences admirably. On page 1 of the cue sheet caption "Head Text" means Main Title, for which cue *Sommar*, employing woodwinds and strings to describe summer night visual background for the Title, state the "Folksong" material. The mood desired here of "Swedish loneliness" is set by the melancholy character of the theme. English horn echoes andante while a profusion of sound effects is heard identifying the film. See Example 1 for this 53 seconds cue.

Complex 2 totals only 4 bars for its 20 seconds, in a variation of the folksong accompanied by strings. As morning dawns and every waking voice of nature becomes dominant, musical background is subdued to the demands of sound effects. Notes of birdsong and percussion of insects have their own tempi. The swoosh of wings, the rustle of deer through the bush have their own rhythms. There's the scamper of fox paws through the camomiles, the flutter of quail. The composer has shown wisdom in recognizing sufficiency. Too often he is called upon to rival the sound track and run the risk of destroying an inspired scene.

In Complex 4, action music for the chase of the fox by the farmer, the music is directed to be "split" at one point from what is "tight" before. See Example 2 for full orchestration of the ideas referred to in the cue sheet; woodwinds, strings accent the "heart-thumping" of the pursued fox; flute, clarinet gallop on a repetitive figure; tympani interject an ominous pedal; trombone, bassoon, basses connote "triumph" in stately half-notes; horn with cello "encircle" all themes with the folksong. This sequence is given full reality by the sounds of the chase and by the camera. Later, the composer steps aside for sound and camera in two vivid scenes: the death of the vixen, somersaulting in air, a world turning dizzily upside down at the shot of a gun; close-ups of wild birds and animals looking up at a roaring airplane.

In Complex 13 the composer speaks freely. For the play of the otter and the fox, he creates a gay, lilting concert piece; Example 3, Tempo di Valse. Bassoons describe the otter, strings the fox. This music increases contrapuntal movement for the woodwinds, and is played brilliantly.

Complex 19 offers another opportunity to Mr. Larsson. I think this is the cue everyone will remember from the score. Here the baby otter running away from the old fisherman on the ice is described in musical language appealing to all tastes. Bassoon and bass clarinet exchange triplet figures added to the original otter's theme (Complex 13) in humorous articulation and change of key. English horn (again "Swedish loneliness") first states the old man's theme, cello and bass viols matching his plodding tread through the snow. See Example 4, Part 1, showing how much fun is derived from the changing color of the orchestra as the themes interplay. The plaint of trumpet against the wiles of flute and oboe, harp echoing basses, well expresses the urgency of the old man to catch the otter. See Example

4, Part 2, for the witty development of themes, English horn commenting on the gauche bassoons, after which harp and celeste add sparkle to the 1.50 cue.

Complex 33 effectively uses the canon form. See Example 5, Part 1, where the spring theme, announced by bassoon, cello, basses against figuration of woods in contrary motion, is richly intoned next by trombone, then trumpet. Violent tremolo, strings, is punctuated by percussion with "black cocks callings", harp, celeste doubling the contrary motion of flutes, clarinets. At 12 seconds, the director asks for "brushing the sky clear". This is accomplished by evolution of themes. See Example 5, Part 2. sonorous brass evolving the Spring theme into the folksong theme, bars 3, 4, 5. Following here is the "wind effect" in fleeting 16ths, and at 19 1/2 seconds, the complete change from "large music" to "little music". See Example 5, Part 3, for the "Child-like" mood desired. Solo cello, celeste and oboe play variations of the folksong against the arpeggio pattern reduced from that of the previous wind effect.

Complex 34 scores castanets to describe the black cocks. For the cranes, castanets, flaring trumpet, decisive strings are employed with ballet effect. Through music, grotesque movement is made almost graceful. The cue sheet then asks for "softer instruments" for the flower pictures. See Example 6, wherein triangle replaces castanets, bells the tympani, the body of the orchestra is

reduced to harp, celeste. Continuity, however, is kept by the violin playing the same figure solo which was previously played by the whole string section.

The last cue — there are 38 in all — restates the folk-song. Thousands of birds fill the sky. When the winged host flies out of sight, the score comes to repose. Only harp and celeste sound the final chord, "a delicate chord" directed as *Finis* to a touching scene of understanding between the two brothers. Composer Larsson, following faithfully the needs of the film and the ideas of its maker, has given us an iridescent work, full of the warm moods and deep tones of the elements, sparkling with the charm of the "Swedish landscape", and enhanced for all time by the myriad voices of THE GREAT ADVENTURE.

THE GREAT ADVENTURE . . . Louis de Rochemont Associates. Production, photography, story, editing and direction, Arne Sucksdorff. Assistant producer and sound director, Nils Gustaf Orn. Music, Lars Erik Larsson. Music Copyright, Arne Sucksdorff Filmproduction.

Song: Otty the Otter; James Pattarini, Jack Shaindlin.

Song: The Great Adventure; words and music, Ann Ronell. Unique Records: The Great Adventure. Joe Leahy Orchestra and Chorus.



Arne Sucksdorff and Nils Gustaf Orn

Music Cue Sheet: THE GREAT ADVENTURE

Complex 1

Head text music. (Main title.) Clear and pure little folk-song, delicate and sad, contrasting with the sound effect of the night song of the reed-singer . . . importunate and pressing. The melancholy tune is joined musically to the sound effects. Summer night, Swedish loneliness. 0.53

Complex 2

At the picture of the farm a lonely flute starts the same melody as in the head text. 0
 Speaker opening: "Yes, looking back, I can see it all so clearly — as it was on those early summer mornings". 0.18.5
 Music fading after speaker. 0.20

Complex 4

(To feed her cubs, a vixen robs a barnyard and is pursued by the farmer.)
 Chord, quiet and full. 0
 Fox head appears. Extreme contrast in music. 0.04
 Like arrow reposing on taut bow-string. Light but tremulously dramatic. (End of reel.) 0.17.5
 (Continuing from reel 1.)
 The fox head. 0
 The 'arrow' goes when the fox rushes forth. 0.02
 Explosive effect around the fox, but no hen cackle. 0.04.5
 The music now becomes as split as it was tight before. The music now becomes as split as it was tight before. The 'arrow' reaches its goal. Common agitation. 0.15
 The pursuer comes. Dramatic accentuation, exciting and pressing. 0.44
 At the first picture of the vixen in the field, where she proudly and triumphantly carries the hen through the Swedish summer landscape, the encircling folk-song melodies come in, in much contrast to a parallel music theme — exciting, expressive of heart thumping and panting. End when the farmer gives up his pursuit. 1.39

Complex 13

Dewy, sunny morning. The young fox coming along. 0
 Looks wondering around him. 0.05.5
 The otter appears. 0.13
 Snaps at the fox. 0.16
 They get a little acquainted, nose to nose. 0.17
 The play begins, the otter hunting the fox. 0.18.5
 Big gay caper by the fox. (Etc. Cue continues to 1.57.5). 0.20

Complex 19

The old man's theme. Swedish loneliness. 0
 Otter's theme, matted with old man's whenever it appears. (Cue continues to 1.50.) 0.05

Complex 33

Spring as a force. Rushing streams. Effect: storming liveliness. The bubbling of the water, with the callings of the blackcocks as music background. The birches bowing in the wind and brushing the sky clear. 0.12
 The same music background as earlier but with wind effect in the music. Strength. 0.15
 The children bathing the otter in the loft, to console and calm it when it wants to get out to liberty. Spring — tenderness. Contrast to the preceding, and rapidly going over the melodious "little music", childlike and pathetic. (Cue continues to 1.51.) 0.19.5

Complex 34

Picture and sound before music. Two mountain cocks calling, sound as a clapping of castanets. 0
 Hazel catkins. Violins with sensitive timbres. The cranes dancing. Mark their jumps. 0.10
 The black cocks calling reveille. Mark by trumpet every change in pictures. (Etc. to 0.33). 0.28
 Flower pictures, marked like the blackcock pictures but by softer instruments. (Etc. to 0.45.). 0.34
 The very marked rhythm going over into a music lying as a distant echo of the cock calling. A low background melody, suggestive of an echo. 1.56

Example 1

Corno inglese

Fagott I-II

Corno in F

Andante semplice

vi.

Vla

Vi

Bs

1

2

Vla

Vi

Bs

Example 2

This musical score, titled "Example 2", is a page from a manuscript. It features a variety of instruments and their parts across several systems. The instruments and their parts are:

- Flutes (Fl):** Two parts, labeled 1 and 2. Part 1 starts with a dynamic marking of *mf* and *p*. Part 2 starts with *p*.
- Oboe (Ob.):** One part, starting with a dynamic marking of *p*.
- Cor Anglais (Cor ingl.):** One part, starting with a dynamic marking of *mf*.
- Clarinets (Cl):** Two parts, labeled 1 and 2. Part 1 starts with a dynamic marking of *p*. Part 2 starts with *p*.
- Fagotto (Fg):** One part, starting with a dynamic marking of *mf*.
- Coro (Cor.):** One part, starting with a dynamic marking of *f*.
- Tromba (Tromba):** One part, starting with a dynamic marking of *mf*.
- Timp (Timp):** One part, starting with a dynamic marking of *mf*.
- Violins (vi):** Two parts, labeled 1 and 2. Part 1 starts with a dynamic marking of *p*. Part 2 starts with *p*.
- Viola (vln):** One part, starting with a dynamic marking of *mf*.
- Violoncello (vcl):** One part, starting with a dynamic marking of *f*.
- Bass (Bs):** One part, starting with a dynamic marking of *mf*.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music is arranged in systems, with each instrument's part on its own staff. The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Example 3 — Tempo di Valse

Musical score for strings and woodwinds. The score is in 3/4 time with a key signature of one sharp (F#). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trombone (Tromb.). The Flute and Oboe parts are mostly rests. The Clarinet part has some notes in the first two measures. The Bassoon part has a melodic line with slurs and accents. The Cor Anglais part has a melodic line with slurs and dynamics markings *mf* and *mp*. The Trombone part has a melodic line with slurs and dynamics markings *mf* and *Con sord*. The score is divided into two systems, with first and second endings marked above the staff.

Musical score for woodwinds and brass. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Saxophone (Sax.), and Trombone (Tromb.). The Flute part has a melodic line with slurs and dynamics markings *mf* and *mp*. The Clarinet part has a melodic line with slurs and dynamics markings *mf* and *mp*. The Bassoon part has a melodic line with slurs and dynamics markings *mf* and *mp*. The Saxophone part has a melodic line with slurs and dynamics markings *mf* and *mp*. The Trombone part has a melodic line with slurs and dynamics markings *mf* and *mp*. The score is divided into two systems, with first and second endings marked above the staff.

Example 4; Part 1

Handwritten musical score for Example 4, Part 1. The score is arranged in a system with multiple staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cor. Angl. (Cor Anglais), Cl. (Clarinet), Fg. (Bassoon), Cor. (Horn), Tr. (Trumpet), Tmp. (Trombone), Hrp. (Harp), Cel. (Cello), V. 1 (Violin 1), V. 2 (Violin 2), Vla. (Viola), and Vcl. (Violoncello). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* and *np*. A specific instruction "1. con sord." is written above the Trumpet staff. The bottom of the page features a page number "9".

Example 4; Part 2

Handwritten musical score for Example 4, Part 2. The score is arranged in a system with the following instruments and parts:

- Fl.** (Flute): Melodic line with slurs and accents.
- Ob.** (Oboe): Melodic line with slurs and accents.
- Cor. ang.** (Cor Anglais): Melodic line with slurs and accents.
- Cl.** (Clarinet): Melodic line with slurs and accents.
- Fg.** (Bassoon): Melodic line with slurs and accents.
- Cor.** (Horn): Melodic line with slurs and accents.
- Tr.** (Trumpet): Melodic line with slurs and accents.
- Tromb.** (Trombone): Melodic line with slurs and accents.
- Timp.** (Timpani): Melodic line with slurs and accents.
- Hrp.** (Harp): Melodic line with slurs and accents.
- Cel.** (Cello): Melodic line with slurs and accents.
- Vi. 1** (Violin 1): Melodic line with slurs and accents.
- Vi. 2** (Violin 2): Melodic line with slurs and accents.
- Vla.** (Viola): Melodic line with slurs and accents.
- Vcl.** (Violoncello): Melodic line with slurs and accents.
- Db.** (Double Bass): Melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is visible at the top right of the Flute and Oboe parts.

Example 5; Part 1

This is a handwritten musical score for a symphony or concert band, titled "Example 5; Part 1". The score is arranged in systems and includes the following parts:

- Flute (Fl):** First staff, featuring a melodic line with slurs and dynamic markings.
- Oboe (Ob):** Second staff, primarily containing rests with some melodic fragments.
- Clarinet in B-flat (Cl. in B):** Third staff, mirroring the flute's melodic line.
- Bassoon (Fg):** Fourth staff, providing a bass line with eighth-note patterns.
- Cor Anglais (Cor. Angl.):** Fifth staff, with a melodic line.
- Trumpet (Tr.):** Sixth staff, mostly containing rests.
- Tam-tam (Tamb.):** Seventh staff, with rhythmic patterns.
- Timpani (Timp):** Eighth staff, showing a melodic line with dynamic markings.
- Litane (Litane):** Ninth staff, with rhythmic patterns.
- Harp (Harp):** Tenth staff, with a melodic line.
- Cello (Cel):** Eleventh and twelfth staves, with a melodic line and some rests.
- Violins (Vi):** Thirteenth and fourteenth staves, with a melodic line.
- Viola (Vla):** Fifteenth staff, with a melodic line.
- Violoncello (Vcl):** Sixteenth staff, with a melodic line.
- Double Bass (No):** Seventeenth staff, with the instruction "Lento assai" and a melodic line.

The score is written in a single system with multiple staves. It includes various musical notations such as slurs, dynamic markings (e.g., *f*, *mf*), and articulation marks. The bottom of the page features the instruction "Lento assai" and a double bar line.

Example 5; Part 2

This musical score, titled "Example 5; Part 2", is a complex orchestral arrangement. It features a variety of instruments and includes several dynamic markings and performance instructions. The score is organized into systems of staves, with the following instruments and parts visible:

- Flute (Fl.)**: The top staff, showing melodic lines with slurs and dynamic markings like *f*.
- Oboe (Ob.)**: The second staff, mirroring the flute's melodic line.
- Clarinet (Cl.)**: The third staff, also mirroring the flute's melodic line.
- Bassoon (Ba.)**: The fourth staff, providing a lower melodic line.
- Cornet (Cor.)**: The fifth staff, playing a sustained chord.
- Trumpet (Tr.)**: The sixth staff, playing a rhythmic pattern with accents.
- Trombone (Tromb.)**: The seventh staff, playing a rhythmic pattern.
- Trumpet (Trump.)**: The eighth staff, playing a rhythmic pattern.
- Horn (Horn)**: The ninth staff, playing a melodic line.
- Clarinet (Cl.)**: The tenth staff, playing a melodic line.
- Piano (P)**: The bottom system, consisting of five staves for the piano part, featuring complex rhythmic patterns and dynamic markings.

Key performance markings include *f* (forte), *ff* (fortissimo), and *ritto* (ritardando). The score also includes various slurs, accents, and dynamic hairpins throughout the piece.

Example 5: Part 3

Musical score for Example 5: Part 3. The score is written for Oboe and Solo Violin. The Oboe part is in the upper staff, starting with a dynamic marking of *p dolce*. The Solo Violin part is in the lower staff, starting with a dynamic marking of *p*. The music is in a key with one sharp (F#) and a 2/4 time signature. The Oboe part features a melodic line with slurs and accents, while the Solo Violin part provides a rhythmic accompaniment with slurs and accents.

Example 6

Musical score for Example 6. The score is written for Horns (Horn part), Cello (Cel), and Solo Violin (Solo vln). The Horn part is in the upper staff, starting with a dynamic marking of *mp*. The Cello part is in the middle staff, starting with a dynamic marking of *mp*. The Solo Violin part is in the lower staff, starting with a dynamic marking of *mp*. The music is in a key with one sharp (F#) and a 2/4 time signature. The Horn part features a melodic line with slurs and accents. The Cello part provides a rhythmic accompaniment with slurs and accents. The Solo Violin part provides a rhythmic accompaniment with slurs and accents.

THE NIGHT OF THE HUNTER

Walter Schumann

It has been a great privilege for me to be associated with Paul Gregory and Charles Laughton for the past four years. Mr. Gregory, as producer, has an uncanny aptitude for originating ideas and bringing together various sympathetic talents for carrying out these ideas. Mr. Laughton, as director, has the great intellectual ability and experience to advance a script and theatrically bring to life works of fine authors.

My first meetings with Mr. Laughton on the NIGHT OF THE HUNTER project were concerned with the philosophical approach of developing the novel and the musical pre-scored themes necessary for a shooting script. The basic plot of the Night of the Hunter is pure melodrama. It is the story of a murderous, maniacal pseudo-preacher and his pursuit of two children. Their father, an executed bank robber, had hidden \$10,000 in the little girl's doll. There is always present in the story the symbolism of good versus evil.

In our preliminary discussions Mr. Laughton and I agreed that since melodrama was ever-present in the plot, that photography and music would be used to capture the lyric quality of Davis Grubb's writing.

In the novel, the preacher continually sang the religious hymn "Everlasting Arms." In the picture he does so on four separate occasions. However, I could not use this hymn as underscoring for the preacher since it would dignify and create sympathy for his psychopathic religious beliefs. Therefore, for Preacher's theme, I wrote what I considered a pagan motif, consisting of clashing fifths in the lower register. (Ex. 1)

Example 1

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Two other themes in the form of songs had to be written before shooting was begun. The first, "Pretty Fly" (Ex. 2) was to be sung by the little girl. It developed into the main theme of the picture. The second was "Lullaby" which was to be used as a lonely setting for two tired children wandering down the river while escaping the preacher. (Ex. 3)

Example 2

once u-pow a time there was a pret-ty fly, He had a pret-ty wife, this
pret-ty fly, but one day she flew a- way, flew a- way.

Copyright — Paul Gregory Prods., 1955

Example 3

Dream, lit-tle one, dreamy Dream, my lit-tle one, Dream.
Though the hun-ter in the night fills your child-ish heart with fright,
Fear is on-ly a dream, - so Dream, lit-tle one, Dream.

Copyright — Paul Gregory Prods., 1955

In concluding our preliminary discussions of the shooting script we decided upon the scenes where music would be of primary importance. As Mr. Laughton put it, "In these scenes you are the right hand and I am the left". So in the shooting of these scenes he purposely went far over footage. This, of course, is a composer's dream; to have flexibility and not be tied to exact timings. In actuality, to edit the film to the music.

During the shooting of the picture, I was present at all of the scenes where music was to be used. At its conclusion I attended all of the editing sessions with Mr. Laughton and our editor, Bob Golden. A rough cut was completed with all of the "music" sequences left overlenth until the score was finished.

In composing the score for this picture Mr. Laughton suggested a technique which he called "long muscles". We divided the music sections into six segments, each of which would become an entry. Since no one scene in the picture lasted more than a minute and a half, the purpose of the music was to form a continuity for each segment. This simply meant that I would not play each scene but write an overall composition to cover the entire segment.

The first segment consisted of the main title and establishing scenes. I have always believed that a main title, as in the case of an overture, should establish the character of the main subject. Since we were dealing with the symbolism of good versus evil, I started the main title with Preacher's stark foreboding theme and then segued to the lullaby sung purely and simply by children's voices.

The second segment involved the transformation of Willa, the children's mother, from the time of courtship by Preacher, through the marriage to the murder scene. My first thought for underscoring these highly dramatic sequences was to use an emotional and tense musical treatment. But in discussion with Mr. Laughton he used an expression I will always remember. He said, "If the actors and I have stated it properly on the screen, then you don't have to re-state it with music." Consequently, I devised a very simple waltz (Ex. 4) which, when used against the preacher theme (Ex. 5) formed a dramatic background against which the actors seemed to be playing.

Example 4

Example 5

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Segment three was the beginning of the chase. For this I used high register strings and woodwinds with distorted rhythmic patterns. (Ex. 6)

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Segment four was the river sequence. Symbolically, Mother River protected the children in their plight, and on the screen it emerged as pure fairy tale. Here I had complete musical freedom, and wrote a twelve minute tone poem based on the "Pretty Fly" and "Lullaby" themes.

Segment five was completely devoted to Rachel Cooper, the ageless and kind woman who befriended the two children and protected them from the preacher. We called her theme "The Hen and the Chicks". (Ex. 7)

Handwritten musical score for the first system, featuring four staves with complex notation, including various time signatures and key signatures.

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The final segment was concerned with the lynching scene (Ex. 8) and the Christmas scene, which in its beauty showed the triumph of good over evil. Through both these scenes the "Hen and the Chicks" scherzo was predominant but combined with various themes of the picture.

Handwritten musical score for the second system, consisting of two systems of four staves each, with detailed musical notation and dynamic markings.

Copyright — Paul Gregory Prods., 1955

Throughout the entire writing of the score, I worked with Arthur Morton, whose good taste and understanding contributed much more than pure orchestration.

THE NIGHT OF THE HUNTER . . . Paul Gregory Prods.; United Artists. Robert Mitchum, Shelley Winters. Director, Charles Laughton. Music composed and conducted by Walter Schumann. Orchestration, Arthur Morton.

PETE KELLY'S BLUES

Ernest C. Watson

Jack Webb, who looks like a cop, manages to look like a cop with a cornet in "Pete Kelly's Blues." Had he acted more like a cop and used some of his "Dragnet" technique before going into production, he might have said, "All I want is the facts, ma'm," and any madame of bootleg vintage (when Pete Kelly got the blues) could have told him that tenor saxophonists with a Coleman Hawkins style weren't due for another two decades and a chorus of "Dinah." And never in a Dixieland group. The real cats of the saxophone, at the beginning of that era, were Paul Biese, Chicago, (Columbia records), Nathan Glantz and his sobbing saxophone, New York (Victor records) and six of the Six Brown Brothers in vaudeville. Incidentally, here is one for the "Small world" department. George Van Eps, who plays the guitar in Pete's band in the picture is the son of Fred Van Eps who made banjo records for Victor along with Nathan Glantz and his sobbing saxophone.

But I am wandering. The locale of "Pete Kelly's Blues" is Kansas City, Mo., and from 1919, when Pete gets out of his doughboy uniform, to 1927 he never changes his style — in music or shirts. His high-collared jazzbo makeup is topped only by his clarinet player's Norfolk jacket and Lloyd Hamilton cap.

The "facts" might have spoiled some very pleasant-sounding music however, and this reviewer is willing to forego anything that might sound like the Six Brown Brothers or Earl Fuller and his Famous Jazz Band. (I nearly forgot *them*). It is a far cry from the catch-as-can harmonies and rhythms of those days to the smooth arrangements of Pete Kelly's unit but Matty Matlock, who has been around for a long time, is credited with the arrangements so there is some measure of authenticity. This "fact" remains: Pete Kelly got the 1950 blues in 1920. But is this bad?

A nebulous prologue to the picture, prior to the title and credits, introduces Pete's cornet and later, Pete. There is a shot of a riverboat and suddenly, we are whisked away to a cemetery in New Orleans. A Louis Armstrong-ish figure blasts a riff, a choir sings and, as the funeral cortege swings off, (completely *out* of intonation), a silver cornet which has been placed on the back of the hearse falls off into a puddle. It is next produced as collateral in a bring-down crap game and refused. The bottom half of a World War One uniform (Pete) throws in some cash, walks off with the horn, takes it (via freight train) to Kansas City, the title and credits are shown and — WHAM — there is Jack Webb in front of a band playing the cornet, fingering it with the inside of his knuckles in the approved gutbucker idiom.

It is a story of rackets and rhythms with occasional jazz names thrown in. There is mention of Benny Moten, an old K.C. band, but no mention of his old stomping ground, Twelfth Street, the inspiration for "Twelfth Street Rag". If Pete's jazzbo shirt, a pre-Nineteen Twenty model, is an indication of the year then the reference to Bix playing with Jean Goldkette is a little premature. Bix wasn't with Goldkette's band before 1920 — neither was Goldkette. Pete Kelly's clarinetist was though, because he left Pete's band to join Jean's. This doesn't stymie Pete. He gets a new clarinetist from the Mound City Blue Blowers. This probably accounts for the fact that the Blue Blowers *had* no clarinetist when

they played the Arcadia Ballroom in New York City in 1924 — just two comb-and-tissue players, a banjo and a guitar.

Pete, by the way, uses a bugle mouthpiece on his cornet. It had belonged to a bugler of Pete's army days who got a good tone — if you like bugles. It would seem that Pete had a mouthpiece but no cornet when he walked into that crap game in the prologue. Another facet of Pete's peculiar behaviour as a cornetist is his belligerence. Most wind instrumentalists are more than willing to eschew the knockdown and dragnet stuff and save their teeth.

Ela Fitzgerald sings fine, Peggy Lee sings like Peggy Lee and Ray Heindorf supplies music between Pete's sers.

Such fine musicians as Manny Klein, trumpet, Frank Signorelli, piano, and Chauncey Morehouse, drums, (he *did* play with Goldkette) are still top of the heap and available if ever Pete Kelly forms a new band.

Did I mention that I enjoyed the picture? Especially the music.

PETE KELLY'S BLUES . . . Mark VII Ltd., Warner Bros. Jack Webb, Janet Leigh. Director, Jack Webb. "Pete Kelly's Blues"; music, Ray Heindorf, lyrics, Sammy Cahn. "He Needs Me", "Sing a Rainbow". music and lyrics, Arthur Hamilton. Arrangements for Pete Kelly's Big 7, Matty Matlock. Music director Ray Heindorf. Warnercolor.

Records: Decca, Columbia, RCA Victor.

(Ernest Watson has been associated with NBC as composer, arranger, conductor, and producer. He played and arranged for the name bands of the twenties, Whiteman, Lope, George Olsen.

IT'S ALWAYS FAIR WEATHER

Eddy Manson

MGM has turned out a creditable hundred minutes of entertainment with very few lags. The film contains an unusual twist on an old theme, exceedingly clever production, and with a basic exception, an excellent music job in the hands of talented Andre Previn.

It is interesting to note that unlike most musicals of this type, MGM did not see fit to hire an outside song writer to do the music to the songs (they did hire, Comden and Green to do the lyrics), but instead turned over the entire music assignment, songs, background music, arrangements, conducting, to one man, Previn. He does a more than adequate job in all departments. I felt, if a comparison must be drawn between his various areas of operation, that he was less at home with the songs, than he was in the more intricate and challenging areas, such as background music to the various montages, "stream of consciousness" production numbers (something new and enjoyable, in which the actors "think" their dances and songs) as well as overall musical supervision.

The score was original except for the use of "The Blue Danube" and the title song "Always Fair Weather". However with one or two exceptions, the dozen or so songs were undistinguished, or at least uninspired. It's possible that since the music business today has a vested interest in mediocrity, that Previn, Comden and Green are simply too talented to write a good mediocre score. It is often difficult for artists of this type to hew to a level on which a vacuum exists instead of a challenge.

It means writing down, or "hacking it", which is at best uninspired. It is probably better to hire less talented writers who would have to write up to vacuum. Oh for the days when one could write great pop music, when Hollywood musicals had not just one or two good songs, but six or seven. Table it among the lost arts.

Previn's backing of the production numbers was extremely effective without getting in the way. His overall score, including the songs in question, is marked by a refreshing lack of pretension. While the old workhorse "It's Always Fair Weather" is the title song it is not used except in main titles, and nothing is substituted for it as a main theme through the picture. This moviegoer found himself wondering which was the important song or theme.

The performances by Cyd Charisse, Dolores Gray (who heads up a superb satire on an unctuous TV show), as well as those of Gene Kelly, Dan Dailey, and Michael Kidd are just great. Notable were the ashcan cover dance, Kelly's roller skate routine, and Dolores Gray's "Thanks, but No Thanks".

"It's Always Fair Weather" is worth seeing and worth hearing, but golly, how much more effective it would have been had the writers put together a score with more abandon and inspiration than was allowed to go into this one.

ITS ALWAYS FAIR WEATHER . . . Metro-Goldwyn-Mayer. Gene Kelly, Dan Dailey. Directors, Gene Kelly, Stanley Donen. Music arranged and conducted by Andre Previn. Songs: Music, Andre Previn; Lyrics, Betty Comden, Adolph Green. Vocal supervision, Robert Tucker, Jeff Alexander. Dances and musical numbers, Gene Kelly, Stanley Donen. Eastman Color.

Records: M-G-M, Heritage.



The Mello Men



The Pound's Quartet

THE LADY AND THE TRAMP

Mary Powell

Walt Disney's cartoon feature is set in a canine world, with only occasional human intrusion for the sake of plot and variety. Lady, a spaniel with a delicate air, lives a sheltered life until misfortune throws her into the cold world. Tramp, an adventurer mongrel, becomes her gallant knight and brings things to a pretty ending by his wit and courage. Peggy Lee and Sonny Burke have written five songs that fit situation demands sweetly and amusingly. The versatile Miss Lee, in differing voice characterizations, also sings three of them: the melodious "La La Lu" for Lady's young mistress, the torchy "He's a Tramp" for a somewhat shopworn Pekingese, and a duet for two mean Siamese cats, whose deviltry to the Oriental rhythm of their "Siamese Cat Song" is a film high spot. Tramp and Lady are serenaded during a spaghetti dinner by the voice of George Givot, singing "Bella Notte" to the music of a mandolin. The fifth Lee-Burke song "Peace On Earth" comes with the happy Christmas closing. But before that there is another musical interval in the dog-pound when a quartet of the inmates reduces the others to tears with its rendition of "Home Sweet Home". Off-screen the Mello Men are responsible for the mournful sound, howled and bayed in appropriate registers. Oliver Wallace has written the pleasant background score.

THE LADY AND THE TRAMP . . . Walt Disney; Buena Vista Films. Peggy Lee, Barbara Luddy, Larry Roberts. Musical score, Oliver Wallace. Songs, Peggy Lee and Sonny Burke. Orchestration, Edward Plumb, Sidney Fine. Vocal arrangements, John Rarig. Technicolor.

BLINKITY BLANK AND OTHER CANADIAN NEWS

Gerald Pratley

Norman McLaren, now forty, continues to maintain his objective of trying to make films with the simplicity and directness of the one-artist approach; that will be understandable to people all over the world regardless of language, racial, political or economic differences.

Now working on a film that will help children to learn arithmetic, McLaren is presently receiving praise from Europe and North America for **BLINKITY BLANK**.

About this picture, Norman writes:

"An animated film done directly on 35mm celluloid, without the use of camera, by engraving on black emulsion-coated film with a penknife, sewing needle and razor blade, and colored by hand with transparent cellulose dyes, and a sable-hair brush.

"Animating directly on opaque black film poses the problem of how to position and register accurately the engraved image from one frame to the next. To bypass this problem "Blinkity Blank" intentionally set out to investigate the possibilities of *intermittent animation and spasmodic* imagery.

"This meant that the film was not made in the usual way, one frame of picture following inexorably after the next, each second of time crying out for its pound of visual flesh — its full quota of 24 frames; instead, on the blackness and blankness of the outstretched strip of celluloid on my table top I would engrave a frame here and a frame there, leaving many frames untouched and blank — sprinkling, as it were, the images on the empty band of time; but sprinkling carefully — in relation to each other, to the spaces between, to the music, and to the idea that emerged as I drew.

"Optically, most of the film consists of nothing at all. When such a movie is projected at normal speed, the image on a solitary frame is received by the eye for a 48th of a second, but, due to after-image and the persistence of vision, the image lingers considerably longer than this on the retina, and in the brain itself it may persist until interrupted by the appearance of a new image.

"To make play with these factors was one of the technical interests of producing "Blinkity Blank". Sometimes, for greater emphasis, I would engrave two adjacent frames, or a *frame-cluster*, (that is, a group of 3, 4 or more frames); sometimes a frame-cluster would have related and continuous images within it and would thus solidify some action and movement; at other times the frame-cluster would consist only of a swarm of disconnected, discontinuous images, calculated to build up an overall visual "impression". Here and there, to provide much needed relief from the staccato action of single-frame images and frame-clusters. I introduced longer sections of contiguous frames with a flow of motion in the traditional manner.

"During the process of making the film, tests and experiments revealed a number of definite laws relating

to persistence of vision, after-image effects and intermittent imagery as it effects both the retina and the mind, especially when organized in sequences and with continuity. If the film does not succeed, it is partly because I have not yet fully understood these laws.

"Perhaps the film can be likened to a *sketch*", sums up Norman McLaren, "which uses a kind of *impressionism of action and time*, much like a draughtsman when he suggests a scene by leaving most of the page blank and only here and there draws a stroke, a line, or a blob of tone — often to indicate quite a complex subject; this is in contrast to the usual animated film, in which all the frames of celluloid carry images, and which could be likened to a surface of paper which a draughtsman has completely covered with a fully rendered drawing".

Visuals and sound are happily wedded in **BLINKITY BLANK**, as a result of the close co-operation between Norman McLaren and composer, Maurice Blackburn. Mr. Blackburn, who finds speaking English rather a trial, has set down, with his quiet sense of humour, an excellent description of his score. He writes:

"The group of instruments used for recording "Blinkity Blank" consisted of a flute, an oboe, a clarinet, a bassoon, and a cello. The music was written without key signatures on a three-line stave (instead of the usual five lines); the spaces between the three lines were not used, therefore there were only three possible note positions to denote pitch. If a note appeared on the top line it indicated that the instrument was to be played in its high register; a note on the middle line, in the middle register; and a note on the bottom line, in its low register. The limits of the three registers were set beforehand for each instrument, inside that register, the musician was completely free to choose whatever note he wished.

"The notes, however, indicated the precise time value and rhythmic pattern, time signatures and bars being used in the usual manner. It was therefore possible to conduct the orchestra and give some coherence to the group of instruments.

"Signs for the control of dynamics and signs for instrumental colour were used in the conventional manner.

"The best results of this semi-free improvisation were achieved by taking the orchestra practically by surprise and recording without rehearsals, thus ensuring as complete a divergence of inspiration in each musician as possible, a complete disregard for all consciously agree key signatures.

"To create additional percussive effects, synthetic sounds were scratched directly on the film afterwards.

"I would certainly have preferred," concludes Maurice Blackburn, "to write another experimental score than to have explained this one".

Maurice Blackburn was born in Quebec City of a well-known French-Canadian family of Scottish deri-

vation. He has studied in Boston and Paris and has been with the NFB since 1942. Among his compositions are "Nocture for Flute," "Piano Concerto," and "Fantaisies en Moccasins".

During the past summer the following short documentaries scored by the Board's composers have been released. Maurice Blackburn: "Bottleneck", a report on the progress of the St. Lawrence River project; "Farm Calendar," a general picture of farming in Canada; and "Backstage," showing the production of Moliere's "The Miser" in a Montreal theatre. Eldon Rathburn: "Bush Doctor," dealing with the work of a doctor in the far north. "The Structure of Unions," a humorous cartoon by Wolf Koenig and Robert Verral examining the organization of labour unions; "Needles and Pins," which shows how a union and an industry take the monotony out of working a sewing machine in a garment factory; "Gold," a description of gold mining in Canada today; "Sorel," a glimpse of this ship building port; "To Serve the Mind," Stanley Jackson's dramatic film of a doctor who suffers a nervous breakdown; and "Les Aboiteaux," a French-language film set in Acadia. Robert Fleming: "The Colour of Life," a cine-microphotographic study of a maple leaf; "Vigil in the North," showing the training of soldiers at Fort Churchill; and "L'Avocat de la Defense," a French-language film about legal procedures. Louis Applebaum, who again acted as music director at the Stratford Shakespearian Festival, has scored "Riches

Score Extract from Blinkity Blank (NFB)

of the Earth," an animated film by Colin Low showing how Canada's mineral resources were formed, and "Jolifou Inn," dealing with the paintings of Kreighoff.

At Crawley Films, William McCauley's latest score was written for "The Face of Saskatchewan," a half-hour documentary commemorating this province's fiftieth anniversary.

The two independent film makers, Alma Duncan and Audrey McLaren have recorded a lively score written by Frederick Karam for their next picture, details of which they are keeping as a surprise. The film will be animated to the music. Their previous picture, "Kumak the Sleepy Hunter," was also scored by Karam.

16MM FILMS

Marie Hamilton

The Singing Street (British Information Services, 30 Rockefeller Plaza, N. Y. b and w, 18 min.) This charming selection of singing games and rhymes is a record of children's play in the misty, cobbled streets of Edinburgh. The rhythm of ball tossing and rope skipping, of the gestures and dance steps of the games is closely followed in the chants and songs. Taken down in the forms that generations of child singers have perpetuated, the collection is a fascinating mixture of ballad and folksong adaptations, nonsense refrains and topical references. Words are sometimes lost in the vigorous movement or in accompanying street noises, but a booklet of the verses is provided with each rental or sale of the film. The Norton Park Film Group has made the picture with the taste and feeling for the quality of its subject that distinguish its work. The producers, J. T. R. Richie, Nigel McIsaac and Raymond Townsend, are to be thanked for the preservation of these verses and tunes, never before recorded.

Royal Scotland (British Information Services, Tech. 9 min.) Traditional Scottish melodies are sung by the Kirkintilloch Junior choir conducted by the Rev. J. R. Macpherson and are played by the Pipe Band of the Glasgow Police directed by Pipe Major John Macdonald. More than mere musical background, they frame an imposing tour of Highland sites that have historical and royal significance, and accompany the ceremonies — dances and sports — that greet visits of the royal family. *The Glasgow Orpheus Choir* (British Information Services, b and w, 12 min.) Under the direction of Sir Hugh Robertson, the famous choir gives a varied program: "Kedron", a Scots Psalm tune, two Scottish songs — "Mice and Men" and "The Isle of Mull", the Faery

Chorus from "The Immortal Hour", and the choral dance "The Dashing White Sergeant". Visually, the film is unattractive, but the fine mixed chorus, singing a capella, presents a performance of warmth and great finish. This is the one film record made by this distinguished group before the organization was dissolved.

Ballet Festival (Nat. Film Board of Canada, 630 Fifth Avenue, N. Y. 16mm, 35mm. b and w, 11 min.) The week-long celebration of Canada's first national Ballet Festival in Toronto brings dancers from all parts of the Dominion, many of whom are making their first professional appearance. Shots of their excited backstage preparations are intercut with reactions of an enthusiastic audience towards the good performances. The ballets vary from the traditional "Les Sylphides" to the dissonant, stylized "Visages" and the hearty "Red Ear of Corn", both modern Canadian works.

Opera School (Nat. Film Board of Canada. 16mm, 35mm. b and w, 26 min.) Something of the three year course at the opera school of the Royal Conservatory of Music in Toronto is shown through one student's work. Glimpses of class work, lessons, rehearsals, staff conferences indicate her three years of preparation, and are climaxed by her appearance in "The Marriage of Figaro", in the annual opera performance. Louis Applebaum, who supervised the music, introduces it easily and naturally. There is a constant conservatory background of strains from Schubert, Franck, Humperdinck and the like, as well as the performance of selections in their entirety, particularly in the Mozart opera. Nice bits of characterization and humor, and the excellent handling of the music, keep the subject from any academic dryness. This is an unusually attractive film.

Sunday by the Sea (Contemporary Films Inc., 13 East 37th St., b and w, 15 min.) Insight, humor, luck and much talent have gone into this comfortable funny look at unselfconscious humanity on holiday, relaxed and uninhibited at an English amusement beach. English music hall songs make the perfect background, especially when sung and played as these are. Joan Sterndale Bennett and John Hewer divide between them favorites like "A little of what you fancy", "Ain't It Nice", "My Wife's Cake", "Flo from Pimlico" and many more, delivered in warm, raucous music hall style, with interjections of patter. Equally happy are Betty Lawrence's piano accompaniments and short solos — sentimental or bouncy as required. She has, too, an appealing interlude of nursery tunes, as background to a Punch and Judy show for a child audience.

A Song to Remember (Columbia Pictures Corp., 16mm

Film Division, 729 7th Avenue, N. Y. Tech. 112 min.) The film biography of Chopin released some years ago, which did so much to popularize his music, is now available in 16mm. Cornel Wilde is starred as the composer, Paul Muni as his teacher Joseph Elsner, and Merle Oberon as George Sand. Although more romantic than strictly accurate, the Technicolor picture has a wealth of period detail, and makes a stimulating introduction to the composer's music. This is heard constantly as an essential part of the story line. The Fantaisie Impromptu, the polonaise in A flat, the scherzo in B flat minor, the etude in E major, the nocturne in E flat and the waltz in C sharp minor are among the works performed wholly or in part. A concert tour is represented by a montage made up of moments from some seven selections, and the nocturne in C minor is used at the close. Jose Iturbi is the pianist who performs brilliantly off-screen for Mr. Wilde.

THE BOOK OF JOB

Gene Forrell

The Book of Job (Film Images, 1860 Broadway, New York. 16mm., color, 16 min. Produced by Lewis Baer; Score adaptation, Gene Forrell.)

In these days when films serve to introduce new popular songs like "Davy Crockett" and the like. it is encouraging that one can be found that will present an important contemporary symphonic work that both movie and music-loving audiences will consider it a privilege to hear. This is true of the new color production created by Lewis Baer entitled JOB.

The music is excerpted from the ballet of R. Vaughan Williams called, "Job — A Masque for Dancing". It is performed magnificently by the London Philharmonic Orchestra under the direction of Sir Adrian Boult on London FFRR records.

Curiously, the music has appeared only occasionally on concert programs since it was composed over 25 years ago for the Camargo Society of London, with choreography by Ninette de Valois, presently head of the world-famous Sadler's Wells Ballet Company. But, thanks to the new film, the music will be enjoyed by an audience expanded way beyond the concert hall.

It may be noted that this is indeed a fortunate consequence for the music. Both the film and the music were inspired by one and the same source, William Blake's "Illustrations of the Book of Job". These great and dramatic drawings come to vigorous life when the arts of cinema and music combine forces.

The only possible regret is that the music had to accommodate the film's shorter length. But even with this sacrifice, it could not be a more successful and exciting merger of interpretations. In fact, with advance knowledge of the necessary editing, Vaughan Williams, himself, concurred in the use of his music for this purpose. The characteristic dynamic power, intimate expressiveness, and colorful orchestrations of this composition are intact.

The Saraband of the Sons of God, with its gloriously expansive and exalting chord sequences; the rhythmic and driving ferocity of Satan's Dance of Triumph; the wailing saxophone solo expressing more directly than any combination of instruments the hypocrisy of Job's Comforters; Elihu's Dance of Youth and Beauty, in a tender and moving violin solo; and the Altar Dance which with its lovely melodic grace and dignity brings the work to a close, are all major portions of this ballet heard in the film.

JOB offers a rare opportunity to be in lively contact with several works of art at once; the Blake drawings, the Vaughan Williams ballet score and the unusual cinematic treatment of both of these.

(Gene Forrell is composing and arranging a film score to be played and recorded by the St. Louis Symphony Orchestra this winter. He has just completed a musical score for a children's play by Peter Glushanok, New York cinema director and photographer.)

RECORDS

Pete Kelly's Blues (RCA Victor LP) Jack Webb, producer and star of the film PETE KELLY'S BLUES, introduces music from its score — the title number and ten period tunes, "Bye, Bye, Blackbird", "O Didn't He Ramble", "Breezin' Along" and the like. Matty Matlock and his Jazz Band, who did the playing for Pete Kelly and his Big Seven in the picture, make a good recording of the small-band jazz of the 20s.

Pete Kelly's Blues (Columbia LP) Ray Heindorf conducts the Warner Brothers orchestra in four numbers from the film score, including his own haunting title melody and the new "He Needs Me". The rest of the disc is like the Victor set, featuring Matty Matlock's band playing eight of the same tunes, with an occasional difference in the jazz improvisations.

Pete Kelly's Blues (Decca LP) Peggy Lee and Ella Fitzgerald, who have roles in the movie, sing a dozen songs from the score. Miss Lee is effective in seven old stand-bys — "Sugar", "I Never Knew", "Somebody Loves Me" among them, and the new "Sing a Rainbow" and "He Needs Me" by Arthur Hamilton. All of her numbers are directed by Harold Mooney. An instrumental quartet accompanies Ella Fitzgerald in "Hard-hearted Hannah", Ray Heindorf's "Ella Hums the Blues" and the title song, three examples of great blues singing.

Academy Award Favorites (Mercury LP) Jack Shaindlin conducts a selection of film song winners of the past twenty years, with an orchestra that features Will Bradley and Al Gallodoro. There could have been a bit more variation in treatment. This may be a result of a desire to get away from the complex arrangements that occasionally burden these tunes. As it stands, the recording is pleasantly nostalgic, meeting the demands of the numbers selected.

The Kentuckian Song The nine versions of Irving Gordon's tune from the Hecht-Lancaster production THE KENTUCKIAN are ample evidence of its popularity. Three seem to be outstripping the others — a straightforward delivery by the Hilltoppers, featuring Jimmy Sacca (Dot), Bobby Sherwood's fresh unmannered recording (Coral) and Eddy Arnold's rendition. The direct Arnold style suits the folksy material, but Hugo Winterhalter's lush accompaniment is out of keeping with singer and song.

It's Always Fair Weather (M-G-M LP) Andre Previn,

who wrote the score for M-G-M's bright and barbed film, lead the studio orchestra and chorus in selections from the sound track. There are Comden-Green lyrics for the nine featured songs. "March, March", "Time for Parting", "Once Upon a Time" are shared by the trio of ex-G.I.'s — Gene Kelly, Dan Dailey and Michael Kidd. A chorus of battered plug-uglies appropriately presents "Baby, You Knock Me Out" and "Stillman's Gym". Delores Gray, a temperamental TV star delivers "Music Is Better Than Words" and "Thanks a Lot" with infectious zest. Dan, an advertising executive, levels a crack at his craft, "Situation-wise", and Gene, in a happy dance on roller-skates, puts over the show's most tuneful number, "I Like Myself".

It's Always Fair Weather (Heritage LP) Betty Comden and Adolph Green sing six of the songs they wrote with Andre Previn for the M-G-M film. The talented team have lost none of the easy style that brought them and Judy Holliday an earlier success as the night-club Revuers. Here, with the Bernie Leighton Trio, they have a session that is engagingly personal. The record has the quality of fun and intimacy of a top-class audition. Two songs "I Said Good Mornin'" and "Love Is Nothing But a Racket" that do not appear in the film, are included in this album.

The Night of the Hunter (RCA Victor LP) Charles Laughton, storyteller, and Walter Schumann, composer, have combined a reading of Davis Grubb's little novel with the Schumann score from the film in unique and powerful integration. The interweaving of tale and music re-creates all the dark suspense in Mr. Grubb's story of the two orphaned children and the dreadful Hunter who pursues them. A strong sense of the great river that is so much a part of what happens, of the pitiful little ones, of the evil that would destroy them and the love that saves them, rises and is held in Mr. Schumann's mood-stirring music. It is nearly impossible to hear this recording and ever again to disassociate the music from the story. Kitty White's voice is heard in the strangely appealing songs "Once Upon a Time There Was a Pretty Fly" and "Lullaby". Robert Mitchum heightens the nightmarish apprehension by making his singing of the old hymn "Leaning on the Everlasting Arms" a signal of his awful approach. "Close your eyes and — listen", says Davis Grubb in his notes to this recording. We add our urging to his.

M.P.

A LIBRARIAN'S NOTES ON FILM MUSIC

Mary Pearson

Our Record Desk gets daily requests for recorded film music. It is one of the most popular subject headings in our card catalog, and one of the best topics to arouse interest in a patron who wants "something" but doesn't know what. Because of the link with the film, this music has become a friend that the public wants to meet again. In this subject field there isn't that awkward period of introduction that is so often found when we suggest trying out music whose title rings no bell of recognition.

"Film Music" came to our library in 1944, and has been one of the magazines we always take time to read. This we do for our own interest as well as for information for the patrons. The magazine is also widely used by the patrons, especially the teen-age boys. Probably our nearness to Hollywood has something to do with this interest, though it seems to reflect a general awareness of young people to the language of music in the film.

Our film librarian, with her city-wide programs and loan collection of art and music films, has helped develop some of this taste for "Film Music". Part of it can also be attributed to vocational interest, but most of it to cognizance of the impact of a film when it has the fourth dimension of effective interpretative music.

(Miss Pearson is Record Librarian in the Long Beach, California, Public Library.)

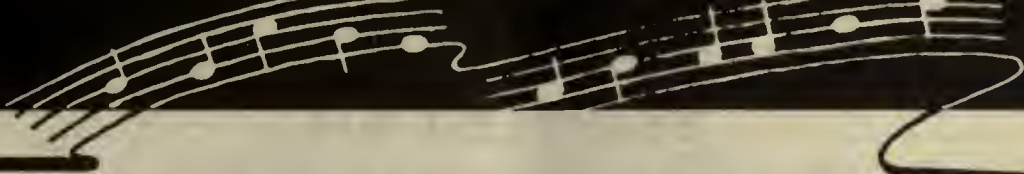
FILM AND TV MUSIC NEWS

The Screen Composers Association celebrated its tenth anniversary in September at the Beverly Hilton Hotel in Beverly Hills. The big affair was also the occasion of presidential installation ceremonies, as Adolph Deutsch, the Association's first president, turned over his office to Miklos Rozsa, his successor. In spite of the constant pressure of his work as composer and conductor, Mr. Deutsch has accomplished much for his organization, and may well look with pride at his long years as its leader. . . . A symposium on the musical aspects of TV was held at the Screen Director's Guild Theatre by the Academy of Television Arts and Sciences on August 31. The two part discussion had Dinah Shore, Bob Banner, Gordon Jenkins and Jud Conlon representing the singers. On the composer-arranger panel were Wilbur Hatch, Johnny Mercer, John Seely, Victor Young and Meredith Wilson. President Don De Fore presided. . . . The Museum of Modern Art in New York is presenting a subscription series of six programs of rarely seen American and foreign films, for the benefit of the Museum's Film Preservation Fund. The fund has been established to transfer important films in this irreplaceable collection from their original perishable nitrate stock to the new and practically everlasting triacetate. The Museum has just completed its highly successful two months' exhibit of UPA art work and films. In addition to the well known theatrical cartoons, daily screenings have included several of the studio's equally individual training and industrial films. . . . The Film Council of America announces a new service — the Film Users' Guide — which will have particular interest for FILM MUSIC readers. Detailed information on 16mm films, including credits, content, audience use and programming sugges-

tions, will be sent bi-weekly to specified information centers. A subject-title index will be published every four weeks, and a cumulative index will appear annually. Further information may be had from the Film Council of America, 600 Davis St., Evanston, Ill. . . . A testimonial concert will be given to Dr. Sigmund Spaeth in October at New York's Town Hall, on the occasion of his 70th birthday. Famous artists in musical and theatrical circles will appear in his honor. The proceeds will go to the Louis Braille Music Institute, of which Dr. Spaeth is president. The Institute serves the music needs of the blind with scores and music magazines in braille, and records with braille labels and envelopes. . . . Leith Stevens, president of the Composers Guild of America, announces that the Guild has been certified as the collective bargaining agent for composers of music and words in connection with music, with the nine major film studios in a National Labor Relations Board election. The Independent Motion Picture Producers Association and the Society of Independent Motion Picture Producers have also recognized CGA in this capacity. The Guild has added Specialized Composition to the Screen, Song, Radio and TV groups represented in its membership. The new group includes composers of "music, lyrics or special material for recording companies, publishers, nightclub and theatre acts, commercial jingles" and the like. . . . The 1955-56 season of the NBC Opera Theatre will offer six productions. The new Lukas Foss work "Griffelkin", which NBC commissioned, will open the Opera Theatre's seventh season with its world premiere performance. Following programs are "Madam Butterfly" on December 4, the now traditional Christmas performance of Menotti's "Amahl and the Night Visitors", and 1956 presentations of "The Magic Flute", "Eugen Onegin", and another new American opera commissioned by NBC — "La Grande Breteche" by Stanley Hollingsworth. Samuel Chotzinoff heads the Opera Theatre's staff as producer. Peter Herman Adler is music and artistic director, Charles Polachek, associate producer, and Kirk Browning, director.



Miklos Rozsa, Dore Schary, Adolph Deutsch



AMV

FILM MUSIC



KANSAS STATE
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JAN 30 1956

THE ROSE TATTOO

FILM MUSIC

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VOLUME XV NUMBER 2

THE ROSE TATTOO: Notes on the Score

Alex North

(score excerpts)

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Norman Lloyd

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Eddy Manson

JAZZ DANCE

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Marie Hamilton

CORRAL

Gerald Pratley

(score excerpts)

Cover: The Rose Tattoo; Anna Magnani, Burt Lancaster. (Still copyright MCMLV by Paramount Pictures Corp., Hal B. Wallis and Joseph H. Hazen, all rights reserved.)

B E E T H O V E N S O N A T A



Music lovers, whether performers, students or simply listeners, will appreciate this unusual film and its presentation of two great musicians, Denis Brain and Denis Matthews, in a performance of the Beethoven Sonata for Horn and Pianoforte. The film opens with a brief introduction by Denis Brain. Although familiar with the piano, many people know little of the horn. Mr. Brain shows us the instrument as it was in Beethoven's time, a simple tube with a bell at one end and the mouthpiece at the other. He explains that the instrument was only capable of a simple series of notes, rather similar to those of the bugle, but that by careful use of the hand within the bell, it was possible to alter the pitch and play a scale. As he demonstrates this, it is noticeable that the scale is imperfect by modern standards in that it consists of a series of alternately strong and weak notes.

Denis Brain concludes his description of the hand horn by playing a part of the first movement of the Beethoven Horn Sonata. Thus we hear it as it sounded when Beethoven composed it. He then describes the horn as we know it today. It is a far more complex affair with many valves, each capable of a series of notes, and by playing a combination of these notes, a chromatic scale can be obtained.

Following this introduction, Denis Brain plays the whole of the Beethoven Sonata with Denis Matthews at the piano.

Preview audiences have praised the film highly for its usefulness in music appreciation studies and simply as a brilliant performance of a great work. It should be noted that the film is of value to students of both piano and horn in that the technique of both musicians can be studied closely.



2 Reels

18 Minutes

Rental \$2.50

Sale \$55.00

Published by the National Film Music Council, 11 East 87th St., New York 28, N.Y. President, William Hamilton; Vice-President and Editor, Marie L. Hamilton; Secretary, Grace W. Mabee. Five issues each year with occasional bulletins, two dollars and fifty cents. Back files (25 copies) six dollars plus postage.

Alex North has written some of the most distinguished musical scores for American films. In a sense they are elemental in the way they drive relentlessly to the deepest emotions. North has the gift of seeming to write in a new style for each picture, and yet each measure of his music is typically his own. He has an almost uncanny knack of getting inside the dramatic meaning of a script. Sometimes he mirrors the dramatic action. Other times he counterpoints: tenderness with toughness, for example.

In his orchestrations he is constantly finding new resources, such as the plaintive piccolo in "Streetcar Named Desire". He writes sparsely and achieves effects that others try to get with lushness and a bloated orchestra. He can break the heart of an audience with fewer notes than any other Hollywood composer — or maybe we should not limit it to Hollywood.

Like the scores of Copland and Virgil Thomson those of Alex North show what can be done with film music, given a gifted composer and sympathetic producer and director.

Norman Lloyd

NOTES ON THE SCORE OF "THE ROSE TATTOO"

Alex North

In general the score is divided into three categories: folk, jazz and abstract (or absolute) music. I discovered after extensive research that the Sicilian folk music is far richer and more varied than the Neopolitan folk tunes because of its Moorish, North African influence, and I found a tune which I treat in various scenes in accordance with the dramatic values of the scene.

In the Main Title it is stated in its pure form, more or less, with use of contralto solo voice and children's choir so that it has directness and purity like the love Magnani has for her husband. As the story develops it is stated now and then within the texture of the abstract score to point up the disillusionment and torment of Magnani regarding her husband's fidelity, etc.

I have used four mandolins and four guitars extensively because of the Sicilian characters involved. I even went so far as to use mandolins soaring above the orchestra in the scene 1-C 2-A "Night Run" as Magnani's

husband goes off in his truck and is killed, instead of the usual chase music. I tried to convey Magnani's deep feeling for this man as he suddenly departs from her life.

The first part of the score (or picture) is stated mostly in the folk idiom, more or less as a prologue. I establish jazz in the scene "Clowns" 3-D 4-A in which the two prostitutes come to Magnani's home. This jazz motif is also indicated in various scenes where there is some implication of sex. "Bacio" 4-D is the theme set up for the two youngsters. (This will come out as a song titled "Rosa".) Cue 9-D is an original piece of "South American" music which is gay (Burt Lancaster's late dressed-up visit to Magnani) and designed as a piece coming from source, that is, possibly a radio in one of the nearby homes. Aside from this and the folk tune which is established in the Main Title ("Song of the Wagoners"), all the remaining material is a simulation of the Italian music.

THE ROSE TATTOO . . . Hal Wallis; Paramount. Anna Magnani, Burt Lancaster.
Director, Daniel Mann. Music, Alex North.

Record: The Rose Tattoo. (Columbia; Sound Track Album CL 727. Music composed and conducted by Alex North.) In listening to this sound track record before seeing the film, I was eager to hear whether the music would stand on its own merits or whether it would be a melee of disconnected musical ideas. What struck my ears first were the altogether unexpected sounds of mandolins and children's voices, combined in a haunting melody which became the core of the entire suite. There are eleven sections, each one executed with a rare simplicity and a skillful blending of musical ideas. Although a full orchestra is employed, North has chosen to make small instrumental combinations, lending a greater intimacy to the entire work.

What pleased me especially was that the composer went to original sources for his material: Sicilian folk songs and American jazz. Although the combination may seem far-fetched, it comes off, and I think mainly because both idioms are so essentially earthy and human, in keep-

ing with the story of the film. On the one hand there is that Italian nostalgia always brimming with tenderness and the bitter-sweet sensation of something lost or forgotten. Here, North has succeeded in creating an immediate atmosphere — conjuring up some very expressive musical magic. On the other hand, he has gone to a splendidly realistic jazz motif and has produced a most winning blues, exemplifying what must be the low-down aspect of the story. Although some purely abstract musical ideas are presented from time to time, it seems to me that they only serve to highlight the two main musical streams. Mr. North has produced an independent piece of music which might easily be adapted to a ballet score, as was so successfully done with his music for A STREETCAR NAMED DESIRE. This record is a pure delight, for Alex North has written his most evocative score. On this well-produced Columbia recording the composer conducts a symphony orchestra.

John Gruen

Slow Sustained

ASSAI ESPRES.

3 Voice
BASS
2 MAND.
2 GUITARS
HORN

p.
p. VERY LEGATO

10207 - 1A

MAR. 24-1955.

Music copyright 1955 by Paramount Music Corp.

HIGH RUN
1C - 2A

OB
CL
Bsn
GUIT
BASS

mf. Accel. Ris CLS
+ fls
OB Solo
Hds.

10207 - 1C - 2A

22 1/2
DISS. VERY SLOW

4 MANDS
HORN

f.
poco sf-p

CLOWNS
3D - 4A

col. B. PIANO
PICC. p
TPTS.
TBS. PP
C.BSSN.
10207-3.D-4-A

col. B. loco
FL.
PICC.
8va
5
6
7
8

SYM.
TEN. SAX. (dirty)
PIANO
D.B.

13
14
15
16
N.W.

And^{te} Mod^{to}

BACIO
4-D

System 1: First system of the score. It features a grand staff with three staves. The top staff is labeled "I:CELLO SOLO" and contains a melodic line. The middle staff is labeled "STGS" and contains a bass line with circled numbers 1, 2, 3, and 4. The bottom staff is labeled "CELLI" and contains a bass line. The music is in 4/4 time and begins with a treble clef.

System 2: Second system of the score. It features a grand staff with three staves. The top staff is labeled "HP CELESTE" and contains a melodic line. The middle staff is labeled "STGS" and contains a bass line with circled numbers 5, 6, 7, and 8. The bottom staff is labeled "CELLI" and contains a bass line. The music is in 4/4 time and continues from the previous system.

System 3: Third system of the score. It features a grand staff with three staves. The top staff is labeled "HP CELESTE" and contains a melodic line. The middle staff is labeled "STGS" and contains a bass line with circled numbers 9, 10, 11, and 12. The bottom staff is labeled "CELLI" and contains a bass line. The music is in 4/4 time and continues from the previous system.

System 4: Fourth system of the score. It features a grand staff with three staves. The top staff is labeled "STGS" and contains a melodic line. The middle staff is labeled "STGS" and contains a bass line with circled numbers 13, 14, 15, and 16. The bottom staff is labeled "CELLI" and contains a bass line. The music is in 4/4 time and continues from the previous system.

— 10207 — 4-D

Musical score system 1, measures 17-20. The system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a bass line. The third and fourth staves are a grand staff (treble and bass clefs) with piano accompaniment. Measure numbers 17, 18, 19, and 20 are circled below the second staff.

Musical score system 2, measures 21-24. The system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a bass line. The third and fourth staves are a grand staff with piano accompaniment. Measure numbers 21, 22, 23, and 24 are circled below the second staff.

Musical score system 3, measures 25-28. The system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a bass line. The third and fourth staves are a grand staff with piano accompaniment. Measure numbers 25, 26, 27, and 28 are circled below the second staff.

Musical score system 4, measures 29-32. The system consists of four staves. The top staff is a treble clef with a melodic line, starting with the instruction "Fl Solo". The second staff is a bass clef with a bass line, starting with the instruction "Vlnds". The third and fourth staves are a grand staff with piano accompaniment. Measure numbers 29, 30, 31, and 32 are circled below the second staff.

System 1: Four measures of music. Measures 33, 34, 35, and 36 are circled. The system includes a piano part with a forte (f) dynamic and a horn part with a piano (p) dynamic.

System 2: Four measures of music. Measures 37, 38, 39, and 40 are circled. The system includes a piano part with a piano (p) dynamic and a horn part with a piano (p) dynamic.

System 3: Four measures of music. Measures 41, 42, 43, and 44 are circled. The system includes parts for Violins (Vlns.), Oboe (Ob.), and Clarinet (Cl.).

System 4: Four measures of music. Measures 45, 46, 47, and 48 are circled. The system includes parts for Oboe (Ob.) and Violins (Vlns.).

First system of musical notation, consisting of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle staff is a piano accompaniment line with chords and notes. The bottom staff is a bass line. Measure numbers 49, 50, 51, and 52 are circled in the middle staff.

Second system of musical notation, consisting of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle staff is a piano accompaniment line with chords and notes. The bottom staff is a bass line. Measure numbers 53, 54, 55, and 56 are circled in the middle staff. The word "LARGO" is written above the first measure of the top staff.

Third system of musical notation, consisting of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle staff is a piano accompaniment line with chords and notes. The bottom staff is a bass line. Measure numbers 57, 58, 59, and 60 are circled in the middle staff. The word "HA" is written above the first measure of the top staff, and "CELLI" is written below the first measure of the middle staff. The word "HA SOLO" is written above the fourth measure of the top staff.

Fourth system of musical notation, consisting of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle staff is a piano accompaniment line with chords and notes. The bottom staff is a bass line. Measure numbers 61, 62, 63, and 64 are circled in the middle staff. The word "PIANO" is written above the first measure of the top staff, and "HP" is written above the second and fourth measures of the top staff.

Music copyright 1955 by Paramount Music Corp.

BIG MOMENT
9-D

(10207-9D)

CODA

Musical score for the CODA section, featuring four staves with various musical notations including notes, rests, and dynamic markings.

Music copyright 1955 by Paramount Music Corp.

A PLEDGE OF HONOR
5B — 6A

LENTATIVE, RUBATO

Musical score for the first system of "A PLEDGE OF HONOR", including parts for Violins (VLA, VLA), Viola (VLA), Cello (CELLO), Bass (BASS), and Cuba (CUBA). It includes tempo markings like "Poco Accel.", "A Tempo", and "Accel.".

Musical score for the second system of "A PLEDGE OF HONOR", including parts for Violins (VLA, VLA), Viola (VLA), Cello (CELLO), Bass (BASS), and Cuba (CUBA). It includes tempo markings like "Poco Adimato" and "mf".

Musical score for the third system of "A PLEDGE OF HONOR", including parts for Violins (VLA, VLA), Viola (VLA), Cello (CELLO), Bass (BASS), and Cuba (CUBA). It includes tempo markings like "RIT." and "SFGS.".

Music copyright 1955 by Paramount Music Corp.

Alto **Mosso**

Vl. ds.

Measures 13-16. Violin part (Vl. ds.) with dynamics markings. Flute part (Fl.) with dynamics markings. Bassoon part (Bs.) with dynamics markings. Bass part (B.) with dynamics markings. Measure numbers 13, 14, 15, and 16 are circled.

Measures 17-20. Violin part (Vl. ds.) with dynamics markings. Flute part (Fl.) with dynamics markings. Bassoon part (Bs.) with dynamics markings. Bass part (B.) with dynamics markings. Measure numbers 17, 18, 19, and 20 are circled.

Fl.

HRS.

Bs.

OB.

Measures 21-24. Flute part (Fl.) with dynamics markings. Bassoon part (Bs.) with dynamics markings. Bass part (B.) with dynamics markings. Measure numbers 21, 22, 23, and 24 are circled.

Measures 25-28. Violin part (Vl. ds.) with dynamics markings. Flute part (Fl.) with dynamics markings. Bassoon part (Bs.) with dynamics markings. Bass part (B.) with dynamics markings. Measure numbers 25, 26, 27, and 28 are circled.

First system of musical notation, measures 29-32. Includes a key signature change to F# and a dynamic marking of *f*. The bottom staff contains the instruction "Accel. --- Rit. ---".

Second system of musical notation, measures 33-36. Labeled "CELLI" and "VLS." at the beginning. The bottom staff contains the instruction "VLS.".

Third system of musical notation, measures 37-40. Features a large melodic line in the upper staves and a complex bass line.

Fourth system of musical notation, measures 41-44. Includes a key signature change to F and a dynamic marking of *f*. The bottom staff contains the instruction "VLS.".

16. short FL. solo

45 SRGS. only 46 47 48

49 50 51 52

VLS.
VLAS. CEL.
molto espr.
B. CL. CEL.

53 54 55 56

w.w.

57 58 59 60



Music copyright 1955 by Paramount Music Corp.

GUYS AND DOLLS

Alfred E. Simon

The guy who played Mark Anrony in M-G-M's JULIUS CAESAR and the doll who played Ophelia in the Olivier HAMLET have made the year's most fascinating transition; in GUYS AND DOLLS they have become the most believable pair of musical comedy lovers we've had around in a long time. Neither of them sings particularly well, but it's just for this reason that their voices are ideal for their roles. Nobody expects Sky Masterson or his Save-a-Soul Mission girl, Sarah Brown, to sing as beautifully as Gordon MacRae or Shirley Jones. Therefore, when Brando begins singing "A Woman In Love" or "Luck Be a Lady", out comes the kind of a voice you'd expect from the smoothie he plays — a high, husky and somewhat uncertain baritone with not too much volume but lots of conviction. Jean Simmons, too, is completely right because her voice is pleasantly untrained, and she sings "If I Were a Bell" with a refreshing lack of Broadway and Hollywood know-how; it's one of the film's most wonderful scenes.

So much for the vocal news in GUYS AND DOLLS. What should not come as particular news is that Frank Sinatra does the best singing in the picture — especially in the plaintive and lilting new "Adelaide" song which seems to have been tailor-made for him. Vivian Blaine, who was one of the delights of the stage version, is if anything even better in this film; as before, she shines particularly in the comic and touching "Adelaide's Lament".



MARLON BRANDO

Frank Loesser's varied and dynamic score is substantially the same as the one he wrote for the original show. Three new songs have been added by him for the screen version. One, "A Woman In Love", replaces "I've Never Been In Love Before" which was the featured ballad in the stage score. To this reviewer, the latter number always seemed a bit too gentle and conventional in character for the GUYS AND DOLLS atmosphere. The new song, however, fits perfectly here, and is perhaps the most haunting that Loesser has ever written. It's introduced first in the Havana sequence, where it lends itself beautifully to a sultry Latin-American beat; later, when the lovers reprise it in New York, it becomes a quietly torrid love song.

Another new song is the above-mentioned "Adelaide" for Sinatra, and the third addition is "Pet Me, Poppa", which replaces the outrageously corny but wonderful "Bushel and a Peck". It's a mystifying substitution since the new song isn't nearly as good. "My Time of Day", one of the stage version's most effective and original songs has also been dropped, though it's used as background material. Possibly its vocal version is resting on the cutting room floor?

Practically all the rest of the score is there, though, and it's good to hear again such fine and colorful numbers as the "Fugue for Tinhorns", "I'll Know", "The Oldest Established Permanent Floating Crap Game", "Follow the Fold", "Take Back Your Mink", "Sit Down, You're Rocking the Boat", "Sue Me", and of course the rousing title song. Jay Blackton is the man who supervised and conducted the musical end of GUYS AND DOLLS, and Frank Loesser and all the rest of us can thank him for a superb job.

GUYS AND DOLLS . . . Samuel Goldwyn; Metro-Goldwyn-Mayer. Marlon Brando, Jean Simmons. Director, Joseph L. Mankiewicz. Music and lyrics, Frank Loesser. Music supervised and conducted by Jay Blackton. Background music adapted by Cyril J. Mockridge. Orchestrations, Skip Martin, Nelson Riddle, Alexander Courage, Al Sendrey.

Records : Decca, Columbia, Coral.

Sheet music: Songs from the film score, Frank Music Corp.

OKLAHOMA!

Ernest C. Watson

Oklahoma has never been spelled with as many OK's as in the film version of Rodgers & Hammerstein's musical. It introduces a new film process called TODD-AO which seems to be TODD-OK too . . . but with a book, lyrics and music like OKLAHOMA! a Brownie camera and an ancient Edison phonograph record would have been good.

With all the sound and fury raised by TODD-AO (which, ridiculously, shares equal billing with Rodgers & Hammerstein) very little of it is sound — the best part of TODD-AO. You can see Technicolor, Cinerama and Three-D and you've seen 'em all, but you haven't heard the magnificent sound reproduction of TODD-AO. If you dig deeply enough into the wordy saga of TODD-AO you will find that the sound system was developed by Westrex.

But even Westrex had help — the original songs of Rodgers & Hammerstein, polished by arrangements by Robert Russell Bennett and Adolph Deutsch. Bennett can do no wrong and Deutsch only what's right in the world of orchestration. Bennett has arranged the best Broadway musical for years — and it is rumored in the byways haunted by arrangers, where the conversation sparkles with dominant sevenths, that he added much to the TV series "Victory at Sea." Deutsch first became noteworthy as an arranger for the Paramount Theatre stage shows in the late twenties. He was Paul Whiteman's right-hand man a few years later until he got the Hollywood call.

From the minute the overture begins you are a part of OKLAHOMA — even if it *was* filmed in Arizona — and whether or not you are a Gordon MacRae fan you will like him as Curly. *I'm* not and *I* did.

There is a moment of doubt when you hear two such songs as "Oh, What a Beautiful Morning" and "Surrey With the Fringe On Top" within the first ten minutes of the picture. Can one keep up this pace? One can and one does — or rather many can and do. Especially stimulating is the railway station scene with Gene Nelson and the cowboys (to say nothing of two young lasses in middies) when he arrives home from Kansas City. The dancing is highlighted by a ragtime sequence that won't quit till you're enjoying Gloria Grahame and Gene Nelson in "I Can't Say No."

"Pore Jud" and many others help keep up the pace set by "Beautiful Morning" and "Surrey" and the show closes as strongly as it opened, with "Oklahoma!" and "People Will Say We're in Love."

Back to TODD-AO. There is no doubt that the sound reproduction represents a greater advance than the visual, but you can't just ignore a screen that threatens you from all angles. Just when you prepare to drink in a beautiful scene, it drinks you in. But why not? I'm now homesick for Oklahoma and I've never been there.

OKLAHOMA! was always good and now it's better. See for yourself. And I haven't even mentioned the ballet — and the color — and the tasteful direction.

OKLAHOMA! . . . Magna. Gordon MacRae, Gloria Grahame. Director, Fred Zinnemann. Music, Richard Rodgers. Musical arrangements, Robert Russell Bennett, Adolph Deutsch. Music supervised and conducted by Jay Blackton.

Record: Oklahoma! (Capitol. Film sound track album.

SOA 595; FDM 1, 2-595) Taken from the outstanding sound track of the film, these ever-welcome tunes are presented at the peak of their performance, with fine solo voices and choruses, and arrangements that couldn't be bettered. Overture and songs make up a dozen numbers and plenty of lively listening.

THE TENDER TRAP

Eddy Manson

M.G.M has put together a beguiling comedy, based on the Max Shulman, Bob Smith play. Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm are starred, and one would imagine that TENDER TRAP would be loaded with music, inasmuch as any one of the four has quite a way with a song. Despite the temptation, M-G-M seemed to feel that having these stars romp through one musical number after another would have emasculated the delightful script, or at least slowed it down to a walk. As it stands, the happy result is a first rate comedy, colored by a cute title song by Cahn and Van Heusen, and a frothy but pointed background score by Jeff Alexander. Alexander's score has a "pop" sound which fits TENDER TRAP to a T. The music, like the comedy, is sophisticated, but naturally so, rather than "Tennis, anyone?" The score reminded me of Herschel Gilbert's work on THE MOON IS BLUE. The resemblance is, of course, purely one of approach and style,

but both are equally effective. The story has a musical framework. Sinatra is a theatrical agent with song and dance starlet Debbie Reynolds as a client. One of his many girl friends is Celeste Holm, a violinist in a radio symphony. Joey Faye, a trombonist, also has his moment. Faye is a "hip" musician and at one point asks David Wayne — "Say, man, what band do you play with?" Wayne explains that he is merely a business man from the west. Faye replies "Oh, lost your lip, huh?" Such is THE TENDER TRAP.

THE TENDER TRAP . . . Metro-Goldwyn-Mayer. Frank Sinatra, Debbie Reynolds. Director, Charles Walters. Music conducted and background score composed by Jeff Alexander. Song "The Tender Trap", Sammy Cahn, James Van Heusen.

Records: M-G-M, Capitol.

KISMET

Eddy Manson

Robert Wright and George Forrest, of "Song of Norway" fame, have a talent for popular adaptation of the classics. They demonstrate an understanding of the original composer's style so acute that it is often difficult to tell where the composer stops and they begin. Their gift for integration of Wright and Forrest with the masters is again skillfully used, this time in partnership with Alexander Borodin in KISMET. The story, a tongue-in-cheek composite of Cinderella and the Arabian Nights, is liberally sprinkled with their numbers.

"Not Since Ninevah", sung expertly by Dolores Gray, is essentially W. and F., with a short phrase from the waltz in the Polovetsian Dances ("Prince Igor"). "Stranger in Paradise" uses the principal phrase from the song of the Polovetsian maidens. "And This Is My Beloved" also makes bold use of a poignant theme from the third movement of the Quartet in D major. Other adaptations are "The Olive Tree" from the love duet in "Prince Igor", "Fate" from the Second Symphony, "Night of My Nights" from "Serenade for Piano", "Sands of Time" from "In the Steppes". I do not know whether "Baubles,

Bangles and Beads" (beautifully produced and sung with much feeling by Miss Blyth) is a W. and F. melody based on the Borodin style or a Borodin theme from one of his lesser known works. At any rate, such is their skill that I can only guess in favor of Wright and Forrest.

The form of the music and lyrics is mostly Broadway and Tin Pan Alley, with a notable exception in "Gesticulate" (based on Borodin's First Symphony). This is in the vein of comic opera, employing the aria buffa form rather than the usual A B A or 32 bar. It has a Gilbert and Sullivan quality, and requires virtuosity and musicianship on the part of the singer, as well as a dramatic flair. Howard Keel meets the test nobly.

The boys at New York's Colony Record Shop pointed out that "Was I Wazir" and "He's In Love" from the original cast album are not in this production. On the other hand, the film has two numbers not in the Broadway version — "Bored" and "Rahadlakum", sung by Dolores Gray, with Keel's assistance. These numbers may well have been added with Miss Gray's particular talents in mind.

The arrangements and musical direction are first rate. The arrangements for the most part combine elements of jazz and pop music with East Indian and Arabian elements. In "Fate", for example, the use of tamborines, cymbals and Indian drums played with a mambo beat is amusing and exciting. I felt that this droll blend of East and West might be due to the influence of Jack Cole. Cole's brilliance is evident in the musical numbers and dances he staged, which in turn motivated arrangements such as "Fate".

One thing bothered me — and that was the credits. Inasmuch as "Prince Igor", the chief musical source, was completely by Rimsky-Korsakov and Glazounov after Borodin died, shouldn't they have been mentioned too? Of course, we don't know how much of "Prince Igor" was pure Borodin, or where Rimsky-Korsakov took over, or where Glazounov added his talents. As this sort of thing can continue endlessly, let it be said in conclusion that M-G-M's *KISMET* adds up to lavish entertainment, no small part of which is Wright and Forrest's score.

KISMET . . . Metro-Goldwyn-Mayer. Howard Keel, Ann Blyth. Director, Vincente Minelli. Music and Lyrics, Robert Wright, George Forrest. Music adapted from themes of Alexander Borodin. Music supervised and conducted by Jeff Alexander and Andre Previn. Orchestral arrangements, Conrad Salinger, Alexander Courage, Arthur Morton. Vocal supervision, Robert Tucker.



Howard Keel, Delores Gray,
Ann Blyth, Vic Damone

Record: *Kismet*. (M-G-M, film sound track album. E 3281.) Howard Keel, in fine voice, is heard in six of the eleven songs in this collection. He joins Ann Blyth and Vic Damone in the romantic "And This Is My Beloved". The lovely melodies of "Baubles, Bangles and Beads", "Night of My Nights", and "Stranger in Paradise" are shared by Miss Blyth and Damone, and Delores Gray offers typically high-spirited numbers — "Bored" and "Not Since Ninevah". Andre Previn conducts the M-G-M studio orchestra and chorus.



KISMET

JAZZ DANCE

Roger Tilton

Given: an evening jam session of Dixieland jazz at the Central Plaza in New York; how then, through photography and editing, can the moviemaker transmit, or translate, the overwhelming excitement of this event for the enjoyment of theatre audiences throughout the world? This was the problem which the film *JAZZ DANCE* had to face. Bob Reisner, well known jazz impresario and the film's associate producer, put it another way. "So many films on jazz have been phony, plaster-of-Paris glamorizations of jazz. What is needed is a film which will let people experience *real jazz!*" While the film itself is our answer to this problem, it might prove enlightening here to examine some of the reasoning which lay behind the screen solution.

Certain technical choices were instantly recognized to be most suitable for the pictorialization of jazz music. Black and white film was selected rather than color. Low key, high contrast lighting was favored over flat, high-key lighting. In the editing, sharp staccato cuts were used instead of long, slow dissolves. Finally, live, on the spot sound, filled with all the noises and echoes of the hall, was chosen for its feeling of presence, over the technically more polished alternative of a studio recording with dubbed-in crowd effects.

Since jazz music, per se, cannot be photographed, any film must of necessity take an elliptical approach in bringing it to the screen. Nor is it sufficient to simply fill the screen with photographs of the musicians as they play the music. The powerful dynamics of jazz music require a visual counterpart more forceful and moving than the comparatively static results one achieves by photographing musicians at work. We solved the problem by turning our cameras on the 500 ardent, gyrating fans and dancers whose reactions to the music provided us with ample, eloquent, and motion-packed pictorial material. It was more than proper to do this in the case of jazz music, since the enthusiastic "build" of a jam session such as this is the result of an inspirational give and take between the musicians and their audience. The rising exuberance of the evening is indeed an organic event created by *everyone* in the hall, eventually absorbing into its rhythmic pattern the very tables, chairs, and glasses of the 'inanimate' background. Each participant progresses through a series of stages expressing exactly the extent of his involvement. The spectator, beginning the evening seated in his chair, rising later to clap in front of the bandstand, and ending standing on a table with his hands overhead, forms a plastic, photographable 'graph' of jazz 'in the groove'. A beer mug bouncing on the table keeps time with the music as surely as a dancer's footwork. On the screen, these images mesmerize the audience, fix its attention, and eventually absorb it into the movement pulse (feet start tapping, hands clap, etc.)

While all of these little signs and symptoms of reaction could be posed, lighted, and filmed in a formal studio manner, it was felt that a vital quality of spontaneity would be lost in the film thereby. Jazz music, so essentially improvisational could hardly be imprisoned in a photographic image which was formally constructed according to a set and rigid scheme of composition. Therefore, a photographic approach was used which



Jimmy McPartland, and Willie (The Lion) Smith

would be as free, spontaneous and newsreel-like in its immediacy, as possible. Lens flare, flashed frames, and other photographic effects shunned by studio technicians became perfect translations of the heat and fever of the music. With two such imaginative cameramen as Dick Leacock and Bob Campbell, working intuitively in the thick of the crowd, images were seen, recognized for their expressiveness, and quickly captured on film, providing a wide and sensitive coverage of all aspects of the evening.

In the editing stage, the final 'locking' of picture to sound occurred. The sound, which was recorded on tape at the time of the photography, though not in synchronization with the pictures, was first edited into a twenty minute track which 'built'. Beginning with an improvised blues, followed by the Lindy "Ballin' the Jack", with a pause at mid-film to provide a breather, the film went into its second section with "Royal Garden Blues" and culminated in the rousing "When The Saints Go Marching In". Editor Richard Brummer ingeniously fitted each picture shot beat for beat to this track.

A variety of constructural devices were used to establish the music to spectator-dancer relationships discussed earlier. The trombone's movements were juxtaposed to a dancer's in and out leg movements, many jazz dance movements having been inspired originally by movements of the instrumentalists. A trumpet's 'ride' was tied to the frenzy of a gone spectator gyrating by himself among the tables. All shots were organized into sequences which ebbed and flowed (long to close shots) with the music, building to the final climax of the "Saints", visually created through extreme closeups in violent, Dionysic movement, struck through with flashing frames, cymbal flare, and blurred drumsticks.

By presenting jazz music as it manifests itself in a human milieu, attention was perhaps diverted from purely musical issues. However, in a broader sense, these aspects themselves had their germination in a country, a time, and a cultural context. The screen is the proper medium through which this music can be given back as a birthright to hundreds of thousands of Americans who might otherwise have gone untouched by their own great indigenous musical form.

Marie Hamilton

Mary Ellen Bute has been delighting people here and abroad for some time with her Seeing Sound film shorts, which produce an absorbing rhythmic, science-based interrelation between music and abstract images. That they appeal to all audience levels is evidenced by their theatrical success and their international critical recognition. The following Seeing Sound films are available in both 16mm and 35mm from Ted Nemeth Studios, 729 7th Avenue, New York 19, N. Y.

Rhythm in Light (b and w, 5 min.) "Anitra's Dance" from Grieg's "Peer Gynt Suite" has a visual accompaniment of abstract forms whose graceful motion accentuates the mood of the music.

Synchromy #2 (b and w, 5½ min.) Reinald Werrenrath sings the "Evening Star" from "Tannhauser". Simplified Gothic arches and the flowering rod are among the symbolic figures that weave a background for the Wagnerian melody.

Parabola (b and w, 9 min.) With Darius Milhaud's "La Creation du Mode", Miss Bute uses various forms of the parabolic curve and combines the poetry of their beautiful changing manifestations with the movement of the symphonic tone poem.

Escape (color, 5 min.) Animated geometric forms in a symbolic struggle and its resolution become a visual part of the Bach D minor Toccata, fitting in with the agitation of its opening and the quiet of its close.

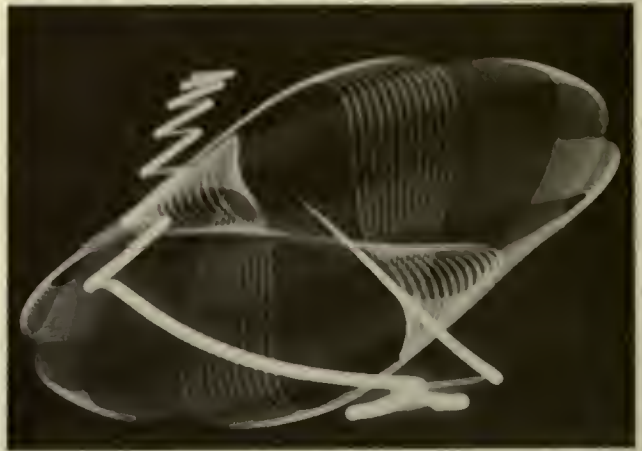
Spook Sport (color, 8½ min.) A "graveyard gambol" flits across the screen to the measures of Saint-Saens' "Danse Macabre". Semi-abstract ghosts, bats and spooks, animated by Norman McLaren, leap and frolic until the dawn in this jolly fantasy.

Tarantella (color, 5 min.) Edwin Gerschefski plays his brilliant little piano composition, and Miss Bute interprets the 'swift moving dance' in clever, sparse designs that enter at telling moments with much humor and verve.

Color Rhapsodie (color, 6 min.) The ever-popular Liszt 2nd Hungarian Rhapsody inspires a most effective use of animation in explosive designs — showers of fireworks, pinwheels, flares, all in dazzling color.

Pastoral (color, 7 min.) Leopold Stokowski made the recording of his own arrangement of the Bach "Sheep May Safely Graze" for the Bute abstract film interpretation. The peace of the music is expressed in starlit skies, swirling clouds, and incoming and receding waves of color through which soft images move harmoniously.

Abstronic (color, 6½ min.) For her first electronically animated films, Miss Bute chose "Hoe Down" by Aaron Copland and "Ranch House Party" by Don Gillis, with their simple, well-defined rhythms. Miss Bute says "These electronic pictures of the music are natural phenomena which take place in the sub-atomic world." Wherever they take place, they are exquisite and startling in their unnatural beauty. Their absolute synchronization with the music gives the robust rhythms great emphasis and excitement. As in the other films, the Bute color sense is a most notable asset.



CORRAL

Gerald Pratley

In *CORRAL* (directed by Colin Low), movement and music combine to make visual poetry from a simple theme; the breaking in of a young horse that has known only the freedom of the range.

The story, set in the foothills of Alberta, is told to the accompaniment of music on the guitar. A cowboy on horseback tops a ridge, searching out a herd of horses. Among them is a yearling that is being trained for the saddle. Driven into the corral, the young horse is deftly separated from the rest. A battle of wills between man and horse then begins. Without a single word of dialogue or off-screen commentary, the film conveys the cowboy's love of horses, as, with clever handling and reassuring actions, he overcomes the colt's fears. With the saddle finally in place, he mounts and gives the horse free rein. Still not reconciled to a rider, the animal races at break-

neck speed across the prairie.

Accompanying this beautifully photographed and refreshing 12-minute picture is an original score by Eldon Rathburn containing variations on several Western ballads. The composer remarks, "Following the action, this music was devised to accentuate each movement, weaving the whole into a fluid pattern, with the strains of the old cowboy tunes building up the tempo until horse and rider finally vanish in the distance, with the cowboy victorious. Naturally, the use of this type of music is fitting to the subject, creates atmosphere and helps to give the impression that several hours of work have been depicted in the brief running time of the film."

The composer has sent along four extracts from his score, which he describes as follows:

Section 1 — "This was used over the titles and also over the introductory sequences prior to the cowboy's ride to the corral. I tried to capture the feeling of loneliness and aloofness which goes with shots of open prairies. This theme was used at the end of the film also as a kind of postlude, also to give a suggestion of form to the musical content. In other words, it is a kind of 'Once upon a time' theme. Guitar music was used to further the feeling of solitude. Two guitarists, Stan Wilson and Al Harris, were employed."

NO I

Broad

Poco accel.

exp.

4f

4f

4f

Section 2 — "This fragment was heard during those scenes showing the comboy 'sizing up' the horse in the corral. The folk tune, 'I Got No Use for Women' was played in an improvisatory manner in keeping with typical cowboy nonchalance. Earlier this theme was used in a straightforward manner during the ride to the corral."

Guitar I Freely (I Got No Use for Women)

3/4

4/4

Guitar 2

pp

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Handwritten musical notation for the second system, including dynamic markings 'p' and 'pp.'.

Section 3 — "This is an extract from a longer sequence which was used during the cowboy's successful roping of the horse. The theme, 'Strawberry Roan,' was hinted at and gradually it emerged played in a direct manner once the horse is roped."

NO 3

Fast.

Handwritten musical notation for the third system, starting with a 4/4 time signature and a forte 'f' dynamic.

Handwritten musical notation for the fourth system, continuing the piece with various rhythmic patterns.

Handwritten musical notation for the fifth system, featuring complex rhythmic patterns and triplets.

(Strawberry Roan)

Handwritten musical score for 'Strawberry Roan'. The score is written on two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music consists of a series of chords and melodic lines across eight measures.

Section 4 — "This is part of the final ride where the horse and cowboy finally come together as partners. The tune is 'The Old Chisholm Trail,' and it was written like a 2-part invention for the two guitars." (CORRAL is available in 16mm from Film Images Inc., 1860 Broadway, New York.)

NO 4

Gt. I Allegro (The Old Chisholm Trail)

Handwritten musical score for 'The Old Chisholm Trail' (Gt. I). The score is written on two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of a series of chords and melodic lines across three measures.

Handwritten musical score for 'The Old Chisholm Trail' (Gt. 2). The score is written on two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of a series of chords and melodic lines across three measures.

Handwritten musical score for 'The Old Chisholm Trail' (Gt. 1). The score is written on two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of a series of chords and melodic lines across three measures.

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JANUARY - FEBRUARY 1956

VOLUME XV NUMBER 3

PICNIC: Notes on the Score

George Duning

(score excerpts)

RICHARD WAGNER'S MUSIC IN *MAGIC FIRE*

Erich Wolfgang Korngold

REVIEWS

DON JUAN

David S. Rattner

ANYTHING GOES

Eddy Manson

THE BENNY GOODMAN STORY

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FILM AND TV MUSIC NEWS

B E E T H O V E N S O N A T A



Music lovers, whether performers, students or simply listeners, will appreciate this unusual film and its presentation of two great musicians, Denis Brain and Denis Matthews, in a performance of the Beethoven Sonata for Horn and Pianoforte. The film opens with a brief introduction by Denis Brain. Although familiar with the piano, many people know little of the horn. Mr. Brain shows us the instrument as it was in Beethoven's time, a simple tube with a bell at one end and the mouthpiece at the other. He explains that the instrument was only capable of a simple series of notes, rather similar to those of the bugle, but that by careful use of the hand within the bell, it was possible to alter the pitch and play a scale. As he demonstrates this, it is noticeable that the scale is imperfect by modern standards in that it consists of a series of alternately strong and weak notes.

Denis Brain concludes his description of the hand horn by playing a part of the first movement of the Beethoven Horn Sonata. Thus we hear it as it sounded when Beethoven composed it. He then describes the horn as we know it today. It is a far more complex affair with many valves, each capable of a series of notes, and by playing a combination of these notes, a chromatic scale can be obtained.

Following this introduction, Denis Brain plays the whole of the Beethoven Sonata with Denis Matthews at the piano.

Preview audiences have praised the film highly for its usefulness in music appreciation studies and simply as a brilliant performance of a great work. It should be noted that the film is of value to students of both piano and horn in that the technique of both musicians can be studied closely.

2 Reels

18 Minutes

Rental \$2.50

Sale \$55.00

BRITISH INFORMATION SERVICES

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PICNIC

George Duning

Composing the background score to PICNIC was a challenging and grateful experience. First of all, having come from the middle West, I believed the story and characters. Under the sensitive direction of Joshua Logan, the principals really come to life.

For Hal Carter, the restless and wayward ex-college football hero, I used a somewhat tense and irregular theme, with a touch of the blues (Example 1, bars 8, 9, & 10) first heard over the Main Title cards, in a unison of trumpet, alto and tenor sax. At bar 13 (Example 1), Hal's theme is repeated in the violins and woods with the trumpet and saxes imitating in common form a half bar later. Contrary to usual practice, the Main Title starts without music — just the sound effects of a diesel engine freight train arriving in the railroad yards of a small Kansas wheat town. Hal gets out of a freight car, and after a facetious remark from the train man he violently slams the freight-car door shut. At this point the opening music is heard, a harsh fragmentary motif (Example 1, bars 1 and 2). Near the end of this opening cue a motif of ascending thirds is heard (Example 1, bars 27 to the end). This motif is the basis of the love theme (Example 2, bars 3 to 5).

00:00 ON DOOR SLAM

03 EX. 1.

07 1/2 1ST CARD

00:15 "PICNIC" copyrighted by Columbia Pictures Corp. 1955

00:22 "COOL"

ff COL. BVA. BASSA

Br. (HARSHLY)

Dim.

mp

SOMEWHAT COOL

BVA

Bco ACCELL.

A TEMPO

VLNS. BVA

CEL. BVA

TPT. SAX'S

MP

5 6 7 8

Poco Rall.

9 10 11 12

59

mp *VLNS.* *FL. CUE.*

13 14 15 16

mf *VLNS.* *col. Bass*

54

Poco Rall.

COL & BASSA

17 18 19 20

1:12

Poco Più Mosso

DIM. (21) *mp* (22) *STGS. (QUIETLY)* *mp* (23) (24)

mf *mp* *ff*

1:19

1:27 *F. I.*

RALL. (25) (26) (27) (28) *RALL & DIM.*

mp *mf* *mp* *mp*

(CL.) *(FL.)* *(HN)* *(CL.)*

1:39 1:40 *MRS. POTTS HUMMING*

(29)

An interesting unbalanced orchestral effect will be found in Example 2, bars 10 to 14. In several scenes the mother, Flo, makes bitter references to her ex-husband, and in other scenes feels the similarity between Hal and her ex-husband. The four-bar passage in Example 2, bars 10 to 14 is the musical reference to the ex-husband and was set in two flutes and two horns with piano and vibraphone accents. Arthur Morton, my orchestrator, and I debated re-enforcing the two flutes and tried adding two clarinets on the recording stage, but this seemed to destroy the somewhat tense and cold effect of two flutes and two horns alone.

:00
:02 "HI"
:03½ "HI"
:07
:10½ DIAL.
:11

Ex. 2 8VA P +PNO. 8VA Poco TEN. mf

:18½

:20 FLO READS
:26
:29

mp +PNO. = FLS. RALL. SUDDENLY DARK HN. FADING BZZZ

For the Owens family, consisting of the older daughter, Madge, (Kim Novak), the younger sister (Susan Strasberg) and the anxious and somewhat bitter mother, Flo, (Betty Fields), there is a sort of village theme, usually heard in woodwind colors (Example 3). The mother is chiefly concerned with having Madge "marry the right man." In some of the dialogue sequences between Madge and her mother, there is a waltz-like tune heard in the strings, with a simple harp accompaniment (Example 4, bars 7 to 15). Notice the use of the inversion of the ascending thirds from the love theme (Example 4, bars 12 to 14). Example 5, bars 50 to 58, is a distorted tense version of the mother theme.

:00 L.S. MILLIE

Ex. 3

(VINS. + CEL.)

(No Trem.)
P.

(CL.)
mf

mf

Pizz + HP.
mf

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:09

F. OB.

+CEL.

Poco Accell.

Ex. 4

:15-16 "A GIRL"

:18 1/2

Handwritten musical score for "A GIRL". The score is written on three staves. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second and third staves are in bass clef. The first measure is marked with a dynamic of *mp* and a circled number 5. The second measure is marked with a dynamic of *mp* and a circled number 6. The third measure is marked with a dynamic of *mp* and a circled number 7. The fourth measure is marked with a dynamic of *mp* and a circled number 8. The score includes performance instructions: "(FL.)" above the first measure, "(SYMPATHETIC.)" above the second measure, and "(THOUGHTFULLY)" above the third measure. There are also some handwritten notes and markings on the staves.

:28 "MADGE"

Handwritten musical score for "MADGE". The score is written on three staves. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second and third staves are in bass clef. The first measure is marked with a circled number 9. The second measure is marked with a circled number 10. The third measure is marked with a circled number 11. The fourth measure is marked with a circled number 12. The score includes performance instructions: "Poco Rit." above the first measure. There are also some handwritten notes and markings on the staves.

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Handwritten musical score for measures 13-16. The score is written on three staves. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second and third staves are in bass clef. The first measure is marked with a circled number 13. The second measure is marked with a circled number 14. The third measure is marked with a circled number 15. The fourth measure is marked with a circled number 16. The score includes performance instructions: "Poco Rit." above the first measure. There are also some handwritten notes and markings on the staves.

EX. 5

(V.L.N.) *b_p* *b_p* *f* *p*

GRADUALLY INCREASE TENSION
PIU MOSSO

(49) *MP* (50) (51) (52)

2:14 1/2 "YOU DON'T"

2:20 1/2 MADGE REACTS (OVER DIAL)

ACCELL. Poco A Poco

(53) (54) (55) (56)

(C.U. FLO.)

2:22 1/2 "WHAT?"

2:25 1/2 "NOTHING" 2:28 2:28 1/2 DIAL.

COLBVA

FIRMLY *HMS. W.W.'S.* *MENO* (59) *SUBITO MP* (60)

SUBITO FOR *SUBITO MP*

fz mp *mp*

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Boarding with the Owens family is a lovely frustrated school teacher, Rosemary (Rosalind Russell). In spite of her brash, devil-may-care personality, her main desire in life is to get married to a local bachelor, Howard, (Arthur O'Connell). Here the theme is lovely and plaintive, usually heard on the oboe d'amore (Example 6, bars 8 to 15). Most of the source music in the wonderful picnic sequence was picked up on location in Kansas. The brass band, quartets and soloists were all local talent.

EX. 6

MADGE ALONE

:17 1/2 CUT TO ROSEMARY

VLNS. +W.W. 3

VLNS. mf

(5) (6) (7)

MENDO RALL

MP DIM.

(OB. D'AMOR) (B) TRISTE

:23 3/4

:28 1/2

(9) (10) (11) (12)

(STGS CUE)

(13) (14) (15) (16)

FL.

An interesting cue at the picnic is the scene where Hal and Madge are dancing to a rhythm group. They are oblivious of their surroundings and at a certain point they move closer together and we can feel the inevitable attraction between boy and girl. At this point I was able to superimpose a three-part string treatment of the love theme playing against the rhythm group (Example 7, bars 47 to 58). This scoring was recorded separately against the rhythm track and then "reverbed".

Ex. 7

Handwritten musical score for Example 7, bars 47-50. The score consists of four staves. The top staff is marked "Glock" and "VLS. ESP.". The second staff is marked "DIV." and "GL. COL. B". The third staff is marked "CEL." and "OLD TRACK". The bottom staff is marked "(Pb.)". Bar numbers 47, 48, 49, and 50 are circled. Performance markings include "MP", "VLS. 15th", "BVA", and "P.". A note at the bottom states "Note: Bottom line is 'Jazz track'"

Handwritten musical score for Example 7, bars 51-54. The score consists of four staves. The top staff is marked "BVA". The second staff is marked "(VLS.)". The third staff is marked "(HARP.)". The bottom staff is marked "(HARP.)". Bar numbers 51, 52, 53, and 54 are circled. Performance markings include "BVA", "(VLS.)", and "(HARP.)".

8VA →

8VA - - - - -

55 56 57 58

LIOCO

+ BLACK.

CEL. COL. B.

HP.

(OLD TRACK)

(Luo.)

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EX. 8

2

+ P.W.

HARSH & TENSE

ALL W-D.

ALL MOSSO - AGITATED

1 2 3 4

CUT TO ROSEMARY

"YOUNG?"

:10 1/2

:12 DIAL.

:15 1/2

5 6 7 8

Tymp.

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Following this scene where Rosemary (the teacher) is dancing with Hal, she suddenly rips the sleeve of his shirt, at which point the underscoring crashes in with a shocking chord, wiping out the source music (dance band). (Example 8, bars 1 to 8). The effect is one of suddenly shocking the audience out of the reality of the picnic sequence and pointing up the frustrations and inner turmoil that has grown within the principal characters.

Ex. 9

SOIREE.

mf *f*

mf *f*

mf *f*

mf *f*

9 10 11 12

PNO. + VLA w.w. (SHARPLY)

ANS. MP

18

13 14 15 16

Tym

TPT - SORD XYLO.

f

In reel 12, Hal is fleeing to the freight yards, pursued by the police. Example 9, bars 11 to 16, are from this cue. The horns state Hal's theme (Example 9, bars 11 and 12) over a jazzed accompaniment of woods, piano and trumpets and an eighth-note patter in the strings and harp which set up the basic tonality.

In the last reel, Madge has decided to follow Hal and her mother pleads with her to stay and marry the "nice, rich boy." The agitation and tension were set up in a long harp, piano and celeste mixture (Example 10, bar 1). The ascending thirds of the love theme are heard in the violins. The mother motif enters in flute and trumpet (Example 10, bar 7). At the point where Madge tears her hands loose from her mother, a sharp accent occurs, followed by complete silence (Example 11). This was what Joshua Logan called "The cutting of the umbilical cord"! (Example 11, bar 46).

At the end of the picture there is a high helicopter shot showing the bus carrying Madge and the freight train on which Hal has "hitched a ride." Here both Hal's theme and the boy-girl theme are heard simultaneously (Example 12, bars 82 to end).

EX. 10

ME
CELESTE BVA
HP-LOCO

SOFTLY BUT FIRMLY

① ② ③ ④

BVA

VIB.

07 "YOU DON'T..."

:10 1/2 "LISTEN TO ME"

+BVA

Trpts. (FLS.)

HP-CEL-PNO. CONT. TO BAR 21

⑤ ⑥ ⑦ ⑧

ME

Ex. 11

(1:06) "OH MADGE"

Musical score for Ex. 11, measures 38-41. The score includes piano (p), violin (VA), and vocal staves. The piano part features a series of chords with a crescendo leading to a fortissimo (f) dynamic. The violin part has a melodic line with a trill in measure 38. The vocal part is marked "PLEADING" and features a melodic line with a trill in measure 41. Performance markings include "(FMO-HP-CEL. CONT.)" with arrows pointing to the piano and violin parts. Measure numbers 38, 39, 40, and 41 are circled.

(1:09)

Musical score for Ex. 11, measures 42-45. The score includes piano (p), violin (VA), and vocal staves. The piano part features a series of chords with an acceleration and crescendo, marked "ACCELL. & CRESC. POCO A POCO". The violin part has a melodic line with a trill in measure 42. The vocal part features a melodic line with a trill in measure 45. Measure numbers 42, 43, 44, and 45 are circled.

Musical score for Ex. 11, measures 46-49. The score includes piano (p), violin (VA), and vocal staves. The piano part features a series of chords with a sharp dynamic (sf) and a "MOLTO RALL." marking. The violin part has a melodic line with a trill in measure 46. The vocal part features a melodic line with a trill in measure 49. Performance markings include "VLAS. P.S.N." and "MP". Measure numbers 46, 47, 48, and 49 are circled.

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COLB^{VA} → **Ex. 12**

f **BROADLY**

(82) (83) (84) (85)

2:40

COLB^{VA} →

RALL. (IN 4)

A TEMPO (IN 2)

(86) (87) (88) (89)

2:50 OUT

COLB^{VA} →

(90) (91) (92) (93) (94)

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PICNIC . . . Columbia. William Holden, Kim Novak. Director, Joshua Logan. Music, George Duning. Orchestrator, Arthur Morton. Music conducted by Morris Stoloff. Music copyrighted 1955 by Columbia Pictures Corp. Technicolor.

THE MUSIC OF WAGNER
IN
"MAGIC FIRE"

Erich Wolfgang Korngold



Erich Wolfgang Korngold (right) coaches Alan Badel as Richard Wagner.

When I accepted William Dieterle's invitation to supervise the musical shaping of his Richard Wagner film *MAGIC FIRE*, I did it with the understanding that it would be my artistic intention to use Wagner's music in its original form, without adding a single bar to satisfy the demands of the "background music" or changing the orchestration of the opera excerpts actually performed.

Furthermore, a fortunate idea came to my mind: to utilize as background music for every episode in Wagner's life only the music of that opera which he was composing at that particular time, each "scoring music" thus culminating in either a rehearsal, a visualization or a stage performance of an excerpt of the completed music drama. I tried also to give Wagner's "Leitmotives" a parallel or at least similar significance to the happenings in his life: when Wagner is banned from Germany, we hear Telramund's sinister music from "Lohengrin", the contemplated Richard Wagner Theatre in Munich gets Wotan's "Walhall" motif and it is only appropriate that Wagner is married to the famous strains of his own Wedding March.

I did all the piano playing for Wagner, Liszt and Hans von Buelow myself and even appear in person on the screen as the renowned conductor Hans Richter conducting the world premiere of the "Ring of the Nibelungen" in Bayreuth.

Fortunately, I had at my disposal as my musical collaborators not only the magnificent orchestra and chorus, but also some wonderful soloists of the Munich Prinz-Regenten Theatre: Leonie Rizanek, Annelies Kupper, Hans Hopf and Otto Edelmann (almost all of them known in this country). Our conductor was Germany's number one film composer-conductor: the admirable Alois Melichar.

I needn't explain or apologize for the obvious: namely, that there was much music to be cut — the fifteen hours of the "Ring" are flashed on the screen in less than three minutes! — that I had to insist on livelier tempi throughout than the strict Wagnerian may be used to and that I was forced to transpose some passages into different keys in order to avoid adding "bridges" or modulations. Even today, however, after the "final cut", in which I had to sacrifice a good portion of the originally recorded music, I still have a clear conscience regarding my initial purpose of using Wagner's music in its original and undistorted form.

MAGIC FIRE . . . Republic. Alan Badel, Yvonne De Carlo, Rita Gam, Valentina Cortese. Produced and directed by William Dieterle. Music, Richard Wagner. Musical supervisor, Erich Wolfgang Korngold. Conductor, Alois Melichar. Orchestra, choir from the Bavarian State Opera. Trucolor.

DON JUAN

David S. Rattner

Billed as an "opera film in color," Mozart's "Don Giovanni" emerges, in this Austrian production, as an exciting motion picture. H. W. Kolm-Veltee, the director who also had a hand in the screen adaptation, has managed to avoid, in a most pleasantly surprising degree, the usual static posturings of grand opera. The characters move during the arias and the camera wanders in a skillful atmospheric support of the mood of the music. The settings are authentically Sevillanos, the costumes most appealingly 18th century Spanish and both are served up in Agfacolor that borrows more than a little from the charming hues of the Goya and Velazquez palettes. There is much dancing in the picture, not only in the scene of Don Giovanni's party, where

dancing is traditional, but also in the opening scene during Leporello's aria and in the scenes having to do with the wedding of Zerlina and Masetto. In the choreography by Dia Luca, as performed by the Corps de Ballet of the Vienna State Opera, this dancing is rhythmically literal in its respect for Mozart's music. Yet it is so imaginative in movement, groupings and costuming that it creates a truly Spanish flavor and lends added zest and piquancy to this Mozartean masterpiece.

The story is told completely and faithfully according to the original libretto. In the interest of cinema realism, however, the statue of the Commendatore is never seen. Instead, weird lighting, the terror on Leporello's face,

the defiance of the Don and Mozart's magnificently dramatic music make its presence felt far more intensely than it is usually projected from a stage. The storming of the door of the room into which the Don leads Zerlina results in a blood and thunder chase through the wine cellars of the Don's palace and the streets of Seville worthy of any Hollywood thriller. The inventiveness of director and photographer fail only in the treatment of Donna Elvira's big aria. Here she is photographed musing on the Don's treachery. Her voice is heard simply as a projection of her inner thoughts, but she mouths no words and smiles only an enigmatic, Mona Lisa-ish smile throughout this long and taxing song. By the end of it, she looks pretty silly.

The film makes use of separate singing and acting casts, and the dubbing in of the sound is very well done. For the most part, the actors even breathe like singers and succeed in conveying a feeling of effort, drama and excitement when they "sing" a long phrase or seem to hold a long note. Leporello, as sung by Harald Progelhof and acted by Josef Meinrad, is the outstanding characterization. His "Madamina" is sardonically sung and impudently acted. The Don is not as well sung nor as convincingly acted, until the later scenes when singer Poell and actor Danova do create a defiant sinner who is willing to die for the standard by which he lived rather than grovel before the supernatural in repentance. The film, like most modern stage productions, omits the self-righteous moralizing ensemble of principals which Mozart so anti-climactically tacked on the end of this opera. It ends most effectively with the death of the Don in flames which are ignited by his hurling a lighted candelabrum at the unseen apparition. Zerlina and Donna Anna are both sung by Annie Felbermayer. The former is acted by Evelyne Cormand, the latter by Marianne Schoenauer, while Donna Elvira is sung by Hanna Loeser and acted by Lotte Tobisch. Masetto, sung by Walter Berry and acted by Hans von Borsody, is rather less the country bumpkin than is usual on the stage. And Don Ottavio, sung by Hugo Meyer-Welfing and played by Jean Vinci, occasionally rises to the stature of an avenging hero when he duels with and chases the Don.



Cesare Danova (Don Juan) and Josef Meinrad (Leporello)

It is regrettable that the interesting and moving playing of the Vienna Symphony Orchestra under Professor Bernhard Baumgartner suffers a loss of fidelity in the sound track. The voices come through very much better. The score is sung in German and adequate but unobtrusive subtitles in English are provided by Boris Goldovsky. Musical purists will object to the cuts made in the music, but the fact is that an amazing amount of the score is included in the film with an easy and natural continuity and in an astonishingly apt visual realization. DON JUAN . . . Times Films. Cesare Danova, Alfred Poell, Josef Meinrad, Harald Progelhof. Director, H. W. Kolm-Veltee. Musical supervision, Professor Birkmeyer. Conductor, Bernhard Baumgartner, with the Vienna Symphony Orchestra. Agfacolor.

THE BENNY GOODMAN STORY

Ernest C. Watson

THE BENNY GOODMAN STORY is a series of good swing arrangements played by Benny Goodman and orchestras featuring a host of other "name" instrumentalists. If you're a Benny Goodman fan you'd be well-advised to stick to your record collection and Hi-Fi equipment and save yourself the embarrassment of looking too closely into the intimate life of a contemporary. Not that I believe for a minute that B. G. took his clarinet up to the roof of the apartment building in which he lived and played the Blues to the moon whenever he was stuck. If life's little difficulties did move Benny to bay, instrumentally, at the moon he was more of a square than this reviewer ever suspected. If it is Hollywood's way of showing us Benny the thinker, you will appreciate the suggestion that you take your Goodman without THE STORY OF . . . But then you wouldn't see Steve Allen, and Steve does a good job in the role of Benny.

It is difficult to conceive of two cats as sharp as Steve and Benny tolerating a story that ends in the melodramatic tradition of the old silent movies. The hero, Benny, is saved in the nick of time (Carnage at Carnegie, or, Flopping at the Philharmonic) by the arrival of the U. S. Marines (Benny's fiancée). This causes Benny to trill like a bird on his clarinet (excellent music for animated cartoons) and break into a last rendition of another tried and true gimmick — "Our Song." The arrival of the future Mrs. G. is nothing new in this picture. Whenever Benny plays a new dancehall on his barnstorming tour, the ubiquitous Alice just happens to be visiting a handy relative in town and manages to appear before the band packs up.

Steve Allen is excellent, Benny Goodman plays, as always, beautifully, and the story . . . ???

It is not Benny's fault that he has, up to now, enjoyed a more or less uneventful life. But it is the fault

of movie manufacturers when they make it even less eventful. This reviewer played saxophone and clarinet and arranged for Rubinfon on the Chase & Sanborn program when Benny was in the band and remembers more excitement and story material in one Sunday rehearsal and show than is in the whole movie version of Benny's life.

Re that same era when Benny was starving to death (at around \$500 a week) in pursuit of the great idea — Swing — the picture makes much of a Saturday night NBC dance program. At this point the title should have been changed to the "Kel Murray Story," because Kel had, with the exception of Benny's clarinet, the best band of the three, i.e., Benny Goodman, Xavier Cougat, and Kel Murray.

The popular misconception of Chicago as a cradle of jazz prior to New York is fostered in the B. G. Story, but the fact remains that when Benny came to New York he was just another good clarinet player until he was seasoned in the bigger music of radio and the wider music of Harlem. There were always more good musicians in New York because it had more to offer musicians from all over the country, including Chicago and New Orleans — more money and a chance to play with the best. And don't let the *jazz experts* who can't read or play a note of music fool you.

In the picture sequence where Benny sits in with "Kid" Ory's band on the Lake boat, there is a laugh for the initiates. Benny on a 1955 soundtrack sounds much too good for Benny the boy in short pants. If he had played like that at twelve we'd have been saved all the trivia that happened in the years that make up THE BENNY GOODMAN STORY.

In fairness to Benny Goodman and the other splendid musicians who would be good in *any* picture with sound, special mention must be made of "Slipped Disc" (played in a jam session scene at the Trombone Club) and the two Goodman classics, "Stompin' At The Savoy" and "One O'clock Jump." For a change of pace, everyone should enjoy Benny's rendition of the "Mozart Concerto For Clarinet". Harry James shines in "Shine" and Ziggy Elman, approaching the trumpet valves from right field, does a good job of *his* classic, "And The Angels Sing". How many viewers will remember Ben Pollack's Band when it included Benny Goodman, Glenn Miller and the best rhythm drummer of those times — Ben (Himself) Pollack?

THE BENNY GOODMAN STORY . . . Universal-International. Steve Allen, Donna Reed. Director, Valentine Davies. Additional music, Henry Mancini. Instrumental coaches, Sol Yaged, Alan Harding, Harold Brown. Music supervision, Joseph Gershenson.

ANYTHING GOES

Eddy Manson

Here is a musical that is solid entertainment in the best lavish show business tradition. In this period of great production and barren scores the Cole Porter songs stand out like a beacon in the dark. The producers made the fullest use possible of the Porter score in Paramount's newest version of ANYTHING GOES, even using the melodies for background scoring, instead of the usual separate series of background cues.

"All Through the Night", "I Get a Kick Out of You", "Blow, Gabriel Blow", "Anything Goes" and the others prove their timelessness in production numbers tailor made to show off the best qualities of Mitzi Gaynor and Jeanmaire, Bing Crosby and Donald O'Connor. The smart rendition of "You're the Tops" has Crosby with Gaynor and O'Connor with Jeanmaire working out the number simultaneously but differently in two adjoining rehearsal rooms. Gaynor and O'Connor under the stars on the top deck of an ocean liner fall in love while singing and dancing to "It's D'Lovely" in the lushest of orchestrations. What could be cornier? Yet it comes off as a delight, thanks to the taste of everyone involved.

The integration of plot and music is excellent. At no time does one get the feeling of "Oh, oh, they're going to sing now." The musical numbers are motivated so naturally that one is often unaware that a song has snuck up. Particularly enjoyable is the ease of all the performances, with the possible exception of Miss Gaynor in "Anything Goes". Of course Bing Crosby's casual artistry had much to do with setting the key for the others.

Apparently there was nothing in the Porter catalog to fit the duets scheduled for Crosby and O'Connor, so they went to Sammy Cahn and James Van Heusen. In

a couple of the new songs "Ya Gotta Give the People Hoke" and "A Second Hand Turban and a Crystal Ball", the two stars give burlesques of corny routines that are among the most entertaining numbers in the show. O'Connor alone sings the third new tune "You Can Bounce Right Back", and gets in clever work with out-sized bouncing balls and some adorable moppets.

Added to these plusses are the better than average orchestrations of Joseph Lilley and Van Cleave. In some places, notably Jeanmaire's dream ballet, they are brilliant. Lilley's musical direction is a real 'pro' job in the best studio tradition. The blend of music and action is nearly perfect, the timing is flawless, and the arrangement never gets in the way of the performer. Interesting effects in the arranging are many; the counterpointing of "All Through the Night" with "Blow, Gabriel, Blow", the insinuating sound of a tenor sax against strings, the droll blend of classical ballet and jazz in Jeanmaire's dream ballet.

As for the story, it is basically a show business plot, one that has to do with a confusion of selections for the feminine lead in a coming musical in which Crosby and O'Connor are to co-star. It travels from New York to London to Paris and back to New York again, and is a satisfactory enough rack on which to lay a big delectable serving of good old-fashioned entertainment.

ANYTHING GOES . . . Paramount. Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor. Director, Robert Lewis. Music and lyrics, Cole Porter. Musical numbers arranged and conducted by Joseph J. Lilley. Special orchestral arrangements, Van Cleave. New songs, Sammy Cahn and James Van Heusen. Technicolor.

FANTASIA REVISITED

Frank Lewin

Walt Disney's FANTASIA is back for what appears to be a highly successful run. In this age of stereophonic wonders the sound portion of FANTASIA may seem less startling than it did 15 years ago. The entire project, however, is still a marvel of imagination and execution. In its new version the picture spans the width of a Cinemascope screen; during some of the sequences the size of the image is reduced by drawn curtains. The sound which originally issued from speakers placed around the auditorium now emanates from behind the screen. There are five magnetic tracks: four of them carry music, the fifth one carries a signal that opens and closes the width of the projection lens and at the same time operates the curtains on either side of the screen.

FANTASIA consists of pictorial representations of the following musical compositions:

1. The toccata and fugue for organ in D Minor by Bach, transcribed for symphony orchestra by Leopold Stokowsky;
2. Excerpts from the ballet "The Nutcracker" by Tchaikovsky;
3. The tone poem "The Sorcerer's Apprentice" by Dukas;
4. Stravinsky's score for the ballet "The Rites of Spring";
5. The Symphony No. 6 in F Major, "Pastorale," by Beethoven;
6. The Dance of the Hours from Ponchielli's opera "La Gioconda";
7. The tone poem "Night on Bald Mountain" by Moussorgsky;
8. An arrangement for voices and orchestra of Schubert's "Ave Maria."

Interspersed among the weightier items are scenes of the instruments of the orchestra tuning up, a jam session springing up quasi-impromptu among some of the members of the orchestra, and a short dissertation on the life and manners of an optical sound track. The Philadelphia Orchestra, conducted by Leopold Stokowsky, performs the music impeccably; Deems Taylor acts as efficient narrator introducing each sequence.



Chinese Dance from The Nutcracker Suite

On the whole, the wedding of picture and music seems most successful in those selections which originally told a definite story, i.e. "program music," or were composed for the ballet. One may easily quarrel with the pictorial representations of some of this music, but that is really a matter of individual taste. Physically the sound is truly magnificent — a hi-fi fan's dream, with its resonant basses, brilliant trebles and full-bodied climaxes. As a matter of fact, this larger-than-life, or rather larger-than-heard-in-the-concert-hall sound may give some listeners a kind of audio fatigue. In conjunction with the generous number and variety of sequences presented it may make the entire program seem a bit long.

The inspired sky writing accompanying Bach's "Toccatà" still seems as astonishing a tour de force of animation as it did when FANTASIA was young. The sonorous climax of the fugue finds Mr. Stokowsky's giant-sized silhouette framed by what resembles rising wreaths of smoke, and that may not seem quite on an equal level of impressiveness with the beginning of the sequence. To this viewer and listener the excerpts from "The Nutcracker" form the high point of the film. Picture and sound seem matched perfectly here. In the next sequence Mickey Mouse, and the audience, have a great time romping through "The Sorcerer's Apprentice." At some points of his incantations the youthful magician, with smoke rising high, looks suspiciously like Mr. Stokowsky at his conductorial grandest in the above-mentioned "Toccatà and Fugue."

Stravinsky's "Rites of Spring" has come a far way from its clamorous first performance in 1912. No riots today when it serves as a point of departure for pictures of wild scenes during the earth's early history. Volcanic bubbles rise and burst in synchronization with the music, monstrous reptiles yawn stereophonically and devour each other — it's a grand show! Beethoven's "Pastorale" Symphony provides a quiet relief after this great upheaval; it accompanies scenes of mating and merriment in a toy-land-like mythological setting. Hippos and alligators cavort gaily to Ponchielli's "Dance of the Hours"; yet they seem slightly miscast.

The last two sections of FANTASIA depict images representing the contrast between profane and sacred love. The first as shown in a pictorialization of Moussorgsky's "Night on Bald Mountain" consists of an orgy of sight and sound; it is followed without a break by Schubert's "Ave Maria." The two sections vividly contrast complex animation, exploiting fully the resources of the Disney technicians, with the simplicity of an almost monochrome treatment — each superbly effective in its place.

In short: FANTASIA is back — and it's still a wonderful show!

FANTASIA . . . Walt Disney. Conductor, Leopold Stokowski, with the Philadelphia Orchestra. Commentator, Deems Taylor. Production supervision, Ben Sharpsteen. Musical direction, Edward H. Plumb. Musical film editor, Stephen Csillag. Recording, William E. Garity, C. O. Slyfield, J. N. A. Hawkins. Fantasound, Technicolor.

TWO NEW FILMS ON MUSIC

Abram Loft

When The Fine Arts Quartet, familiar to music-lovers through concert, broadcast, telecast, and recordings, and Encyclopaedia Britannica Films joined forces to produce the first in a new series of EBF films on music, they aimed primarily to supply much-needed audio-visual material for use in school-music instruction. They wanted to show, through the quartet repertoire, what makes serious music tick; and they wanted to show this in straightforward, clear, interesting manner. The results were two 16 mm films, *LISTENING TO GOOD MUSIC* and *PLAYING GOOD MUSIC*; and all concerned were delighted to be able to say of these movies that (to paraphrase the EBF film guide): "the films were designed for junior and senior high schools. However, they are so basic in their fundamentals and the performance of the Fine Arts Quartet is of such caliber that colleges, schools of music, and adult groups will find them a great aid in learning to appreciate and understand good music."

One might go even farther than this: the films have already been shown to all kinds of audiences, from fourth- and fifth-graders on up to general adult groups, educators, music critics and professional musicians. And all are unanimous in their acclaim of these films. Wherein does the success of these films lie? Well, the soundtrack is superb, for one thing. It was recorded by, and under the direct supervision of, the Fine Arts Quartet, a foursome long experienced in the niceties of broadcast and recording techniques. The instruments played were the Quartet's own carefully matched set of fine old Italian masterpieces: Stradivarius, Balestrieri, Gaspar da Salo, Gofriller. The finest in modern recording equipment was used — Ampex tape recorders, Telefunken microphones. Every step in the processing of the soundtrack was planned to preserve the live quality of the performance. The photography, by Andrew Costikyan of EBF, is artful in its closeup inspection of the techniques and skills of quartet-playing. The editing of the finished films gives minute attention to the smooth integration of patterns of sight and sound. And above all, the scripts of the two films, written jointly by the Quartet and David Ridgway, the producer of the films, are entirely professional in their outlook. They give the audience the "feel" of serious performance, of serious composition. The music used is all of sterling quality: Schubert, Beethoven, Haydn, Mozart, Wolf, Tchaikovsky — these are the composers represented. However, the music is offered not as a filmed recital, but rather in an inspection of the very stuff of composition. Specific passages from various quartet movements are carefully chosen to demonstrate individual musical and technical points. And each passage is presented in a manner that will emphasize, through photography, narration, and sound-track, the precise detail under inspection at the moment.

Two examples illustrate the imaginativeness of the film treatment: a passage from the finale of Mozart's Quartet in G Major, K. 387, is played; to underscore the fugal relaying of the essential line through all four instruments of the quartet, each player in the group is spotlighted as his instrument takes the central role in the music. (To insure smoothness and synchronization, EBF's technical staff contrived special equipment that enabled the players themselves to control the spotlights while they played the passage!)



The Fine Arts Quartet

Another illustration: as the Quartet plays a passage from Hugo Wolf's Italian Serenade, the printed score of that passage moves across the screen, with the measure of the moment photographically highlighted. Any viewer, whether or not he can read a note of music, will get the sense of motion, of up-and-down, of interweaving of musical parts, as he watches this scene.

At no point is there any "talking-down" to the audience. The wording of the narration is non-technical, but always specific, always aimed at revealing a musical detail. And the music itself is constantly at hand to make absolutely clear the point indicated by the narration.

Youthful audiences appreciate this directness. They would be quick to detect any condescension or artificiality of approach and would transfer their distrust to the music under discussion. (The adult audience is hardly gullible, either, let us hasten to add.) The films are convincing because — in short — they help the viewer come to grips with the music and with the driving force that the composer built into the music. Each film ends with a brief, full-dress performance of a movement that has previously been inspected by the film. And the viewer watches the Quartet in action with a new awareness of the musicianship and physical skill required of the instrumentalist. Most important, the viewer is left with new-found confidence in his own capacity to understand and enjoy music.

Incidentally, the films are provided with film guides, brochures that describe the films, offer background information about the material and the performers, give the narration and continuity of the films in complete detail, identify the musical selections played, and provide suggestions for preparation of the audience, for post-viewing discussion, and correlated projects appropriate to the films. The film guide for *PLAYING GOOD MUSIC* even offers a "classified list of string quartet movements for student practice and performance."

AUDIO-VISUAL DEPARTMENT, DEARBORN PUBLIC LIBRARY

James L. Limbacher, Audio-Visual Director

Since its establishment in 1948, the Dearborn Public Library Audio-Visual Department has been moving toward the development of the use of good films and music by the schools, churches, organizations and homes of Dearborn, a community of 130,000 citizens just outside of Detroit, Michigan. The film library began with just a few motion pictures and some 78 rpm records, but now has more than 500 long-playing records and more than 300 sound films.

Taking a cue from *FILM*MUSIC* magazine, the Audio-Visual Department is expanding the number of films and records dealing with good music and film scores. Its record library now contains music from such films as *GONE WITH THE WIND*, *THE GOLDEN COACH*, *THE LOUISIANA STORY*, *THE PLOW THAT BROKE THE PLAINS*, *THE RED SHOES*, *THE VANISHING PRAIRIE*, *PACIFIC 231*, and others. Several of these, such as *PACIFIC 231*, are correlated with the film itself.

Experiments in music are being tried. Again, taking *PACIFIC 231* as an example, the recording is played first, then the music is discussed, and finally the film is shown. This gives music students a chance to see how

music can be put into visual terms. Supplementing this type of experiment are many film concerts with such artists as Heifitz, Piatagorsky and Paderewski preserved on film for all to see. Visual music is represented by *FIDDLE DE DEE* and other experimental films.

In the new 1956 film catalog, a special category is devoted to films in the Dearborn Public Library containing exceptional musical scores. These include *THE STORY OF TIME*, *THE RIVER*, *PACIFIC 231*, *THE AMERICAN ROAD*, *AND NOW MIGUEL*, *PEOPLE ALONG THE MISSISSIPPI*, *SHAPES*, and many others.

For film appreciation, the library maintains a collection of special films including *MARCH OF THE MOVIES*, *YESTERDAY LIVES AGAIN*, the story of *EASTMAN HOUSE*, *HIGHLIGHTS FROM BIRTH OF A NATION* and *NANOOK OF THE NORTH*. Other films in this category are forthcoming.

By maintaining a general, rather than a specific, library of films and recordings, the Dearborn Public Library hopes to continue to serve to the fullest the needs of its community — in the home, in the church, in the school and everywhere that music and films can be used to enlighten and entertain.

16 MM FILMS

Music: Career or Hobby? (Coronet Films, Coronet Building, Chicago 1, Ill. Color, b and w, 10 min.) A high school student with some musical talent looks for the answer to this question. He talks with his teacher and his guidance counselor, interviews a night-club musician, a disc-jockey, an arranger, an orchestra member and a teacher, and reads up on the opportunities and requirements in the field. In the end he has a fair idea of the drawbacks and rewards in various musical careers, and to what degree they fit his tastes and aptitudes. The useful little film also stresses the musical pleasure open to the enlightened listener and the amateur performer. (Educational Collaborator, Dr. Frank S. Endicott, Director of Placement, Northwestern University.)

Marching the Colours (National Film Board of Canada, 630 Fifth Avenue, New York. 16mm, 35mm; col. 3 min.) Animated abstract and geometric designs accompany a Sousa march in an experimental film made without a camera. The broad color effects and exploding balls and stars keep steady time with the music's beat. Guy Glover was the producer.

Eneri (Film Images Inc., 1860 Broadway, New York. Color, 7½ min.) Photographer Hy Hirsch combines abstract figures and oscilloscope patterns in bold bright

color with the arresting, changing rhythms of primitive African pipes and drums.

Abstract in Concrete (Film Images Inc., 1860 Broadway, New York. Color, 10 min.) The distortion of Times Square's lights on a rainy night in the reflections on its wet pavements creates revolving, swelling, dissolving color images. Frank Fields has written the faintly blues piano score, which with the spattering rain, the sounds of juke-box and barkers, the horn dissonances, make up the narration of John Arvonio's atmospheric film.

Beethoven Sonata (British Information Services, 30 Rockefeller Plaza. b and w, 18 min.) In an interesting introduction to the playing of the Beethoven Sonata in F for Horn and Pianoforte, Denis Brain explains the differences between the simple horn of Beethoven's day and the infinitely complicated instrument in use at present. He plays both briefly to compare their tonal range and quality. The little opening talk heightens the consciousness of the horn in the excellent performance of the Sonata by Mr. Brain and pianist Denis Matthews. The work was one of Beethoven's early triumphs, and the presentation here offers a rare opportunity to hear it as it should be played. Frequent close-ups permit technique-study of the two distinguished musicians.

M. H.

I am often asked about the special problems we face in opera on television. As a conductor who grew up in the European opera houses, I found my first new problem was to locate singers who were musical enough to perform without seeing the conductor. It soon appeared that the problem was not only to engage artists of high musical intelligence but to find a style of rehearsing which permitted them to sing and act independently — to all appearances — while exactly carrying out the exact intentions of the conductor. Fortunately, America has developed a fairly large number of young singers with good musical training who have the intelligence and resourcefulness to work under our difficult conditions. In some cases the voices we use may not be large enough to perform the same roles in a big opera house, but for us this is a purely academic matter, since we choose singers to fulfill the requirements of our own production and our own medium.

Microphones handle smaller voices better than larger ones for the simple reason that they are constructed to be placed in front of a performer's mouth. It is true that in today's radio and recording sessions all kinds of voices can be recorded successfully. The reason is that in radio and recording the singer's position is carefully arranged in front of a stationary microphone. This arrangement, however, is impossible in television because the singer and pursuing microphone boom are constantly on the move.

This brings up the question of pre-recording the sound as it is done in the movies. While pre-recording may improve the sound and eliminate a number of minor or major acoustical accidents, it also, in my opinion, diminishes the spontaneity of the performance. The impact of simultaneous acting and singing is so much more effective than the most carefully synchronized performance that I prefer to accept occasional tonal deficiencies in order to gain the vitality of a live performance.

"Opera in English" was a battle-cry as recently as ten years ago. Adherents of opera in the original language have opposed translated opera for a variety of reasons. Usually the opposition begins with the argument that the English language is not singable and finishes with the undeniable observation that translations seldom add to the flavor of the original, and more often than not take away something. We may take small consolation from the fact that these arguments are almost as old as the history of opera. Every country has had to solve its translation problem in its own fashion. In the Vienna of Mozart's time, anything but opera in Italian was viewed with contempt. The only operatic works Mozart could write in the language of his country were singspeils, operetta-like in form, with dialogue. His operas in German — "The Abduction from the Seraglio" and "The Magic Flute" — were dialogue operas, or, as the French later called the category, opera-comique.

There are at least as many arguments to be made for the unsingability of German, Russian and Swedish as there are for English. Still, operatic development all over the world has proved that only countries in which opera was given in the native language became "opera countries", while the Anglo-Saxon part of the world, Britain and America, which until recently stuck to opera in its original language, were considered "not operaminded".

The more I am acquainted with this problem, the more I am convinced that one of the main reasons, if

not the main reason, for our backwardness in opera development has been the reluctance to translate opera and to translate it well. The truth is that a lot of opera has been translated, but most of it has been done so badly that the response to it has been rather discouraging. Our experience has been that the American opera audience would rather accept opera in the original language than a badly translated one. We at NBC have spent an extraordinary amount of time proving our English versions, and we still feel that we have a long way to go. We expect that our new version of "The Magic Flute", commissioned from W. H. Auden and Chester Kallman, will mark an important step in the right direction.

Television has provided a mass test proving that America at large has accepted opera in English. It is difficult to imagine how many years might otherwise have been required to establish this. What I consider to be the supreme test of the acceptability of opera in English occurred when Arturo Toscanini discussed our production of Puccini's "Sister Angelica" (Suor Angelica) with our producer, Samuel Chotzinoff. Maestro Toscanini expressed surprise that an opera for which he had little regard on the stage came over so well on television. He had enjoyed the performance and mentioned a number of details in expressing his satisfaction. When Chotzinoff mentioned to the maestro, who had always been critical of translated Italian opera, that he had enjoyed an Italian opera in English after all, Toscanini answered "I didn't even notice it was in English."

When we produce an opera on television we have to start from scratch, regardless of whether it is a standard or a new work. It has been our experience that selecting singers, making translations, conceiving the nature of a production, constructing sets and costumes, and rehearsing the artists for a new work is often easier than the corresponding job for the standard operas, especially the ones which demand true bel canto technique. In certain respects this gives us an advantage over the large opera houses, for which the mounting of a new work is very costly.

We have found, too, that many works which have not been completely successful on the stage, like Benjamin Britten's "Billy Budd" and Puccini's two act operas "Sister Angelica" and "The Cloak" (Il Tabarro) have been highly successful in our more intimate medium. In addition the response to NBC's "Opera Theatre's" first performances of new operas has been encouraging to all parties concerned. Menotti's "Amahl and the Night Visitors", the first opera ever commissioned for television; Giannini's "The Taming of the Shrew", Martinu's "The Marriage" and Bernstein's "Trouble in Tahiti" have had considerably more than the press response and prestige which the première of a modern musical work usually can hope for. While it is understandable that a charming little masterpiece like "Amahl" should have made a hit on its first showing, the popular success of a difficult work like "Billy Budd" came as a surprise. We expect that this season's newly commissioned operas, "Griffelkin" by Lukas Foss and "La Grande Bretèche" by Stanley Hollingsworth, as well as the new Menotti work scheduled for next season, will reconfirm our confidence in the future of American opera.

(The author is musical and artistic director of the NBC "Opera Theatre" and co-founder with Samuel Chotzinoff of this organization. His article has been reprinted in part, through the courtesy of "Theatre Arts".)

FILM AND TV MUSIC NEWS

The American Film Assembly will hold its 1956 convention on April 23-27 at the Morrison Hotel in Chicago. The program of the occasion, which deals with every aspect of 16mm production, presents a Sound Slidefilm Conference, a Film Workshop, the annual convention of the American Federation of Film Societies, discussion periods at the close of screening sessions and the organizational meetings of the Film Review Center Project, Local Film Councils, Film Producers, and the membership and Board of Directors of the Film Council of America. In the Golden Reel Film Festival, highlight of the Assembly, 16mm films in 22 categories will be screened and judged for the Golden Reel awards. Almost 400 films have been entered in the competition. Further information on the Assembly may be had from the Film Council of America, 600 Davis Street, Evanston, Ill. . . . Officers of the Composers and Lyricists Guild of America for the 1955-56 term are Leith Stevens, national president; Winston Sharples, Walter Schumann, David Terry, vice-presidents; Mack David, secretary-treasurer and Ben Ludlow, assistant secretary-treasurer . . . The Robert Flaherty Foundation is inviting advanced students and film makers to the second annual seminar at the Flaherty home in Vermont. The ten day seminar (August 21 through August 30) will be given to a study of Flaherty films, and discussions of production problems by various guest speakers. Among these are Amos Vogel, Richard Griffith, Fred Zinnemann and Virgil Thomson. As the enrollment must be limited, reservations should be made now with the Robert Flaherty Foundation, Inc., RFD 1, Brattleboro, Vermont . . . Ann Ronell and her husband, film producer Lester Cowan, are to create and produce several color Spectaculars for NBC-TV. Their first show will be a musical comedy "O Susanna", based on the lives and songs of Stephen Foster and E. P. Christy. Miss Ronell has written the score and lyrics for the book by Florence Ryerson and Colin Clements. A musical play based on Ernie Pyle's "The Story of G.I. Joe" is also planned. The award-winning film based on the book was produced by Mr. Cowan, and had a memorable score by Miss Ronell and Louis Applebaum . . . The NBC Opera Theatre, now in its seventh season, is to be augmented by a touring company, the NBC Opera Company. Beginning in the fall of 1956, performances in English will be given in various cities in the United States and eastern Canada. The Company will open its season with "Madam Butterfly" and "The Marriage of Figaro". Broadway producer Chandler Cowles will act as General Manager. The NBC Opera Theatre will continue its TV presentations under Samuel Chorzinoff and Peter Herman Adler, who will be in charge of the new project as well . . . CINEMAGES, which has recently been called "not only far and away the best American film periodical, but one of the best in the world" (SIGHT AND SOUND), has announced its 1956 publication schedule. Among the five issues planned are extensive analyses of experimental cinema, the American screen (with over 100 stills) and an issue on Alexander Korda. CINEMAGES

is sponsored by a small panel of distinguished screen directors, among them Rene Clair, Josef von Sternberg, Jean Benoit-Levy, Hans Richter and others. It is edited and published by Gideon Bachmann at 3951 Gouverneur Avenue, New York 63 . . . The second annual television showing of the Motion Picture Academy nominations on February 18, named five candidates in each of three musical categories. Best dramatic score: BATTLE CRY - Max Steiner; LOVE IS A MANY SPLENDORED THING - Alfred Newman; THE MAN WITH THE GOLDEN ARM - Elmer Bernstein; PICNIC - George Duning; THE ROSE TATTOO - Alex North. Best score for a musical: DADDY LONG LEGS - Johnny Mercer; GUYS AND DOLLS - Frank Loesser; LOVE ME OR LEAVE ME - George Stoll; IT'S ALWAYS FAIR WEATHER - Andre Previn; OKLAHOMA! - Richard Rodgers. Best song: I'll Never Stop Loving You (LOVE ME OR LEAVE ME) - Sammy Cahn, Nicholas Brodsky; Love Is a Many Splendored Thing (LOVE IS A MANY SPLENDORED THING) - Sammy Fain, Paul F. Webster; Love Is the Tender Trap (LOVE IS THE TENDER TRAP) - Sammy Cahn, Jimmy Van Heusen; Something's Gotta Give (DADDY LONG LEGS) - Johnny Mercer; Unchained Melody (UNCHAINED) - Hy Zaret, Alex North . . . The recent Downbeat Magazine Awards for film music were as follows: George Duning (Columbia) - best background scoring of a dramatic picture, PICNIC; Ray Heindorf (Warner Brothers) - best scoring of a musical picture, PETE KELLEY'S BLUES.

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THE MAN WITH THE GOLDEN ARM

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VOLUME XV NUMBER 4

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THE MAN WITH THE GOLDEN ARM

Elmer Bernstein

First, let me clear up an important point. The score for *THE MAN WITH THE GOLDEN ARM* is not a jazz score. It is a score in which jazz elements were incorporated toward the end of creating an atmosphere, I should say a highly specialized atmosphere, specific to this particular film. In this respect I was fortunate in that jazz has heretofore been used most sparingly in this manner. Now there are a rash of unpleasant films using jazz more or less skillfully. In the future, therefore, it will be difficult, if not impossible, to create a highly specialized atmosphere merely by using jazz elements. Let us then conclude that my notion was enhanced by fortuitous timing. But enough modesty. Let us get on to more interesting considerations, and the first one that presents itself is: Why Jazz?

I told Otto Preminger, the producer, of my intentions after one quick reading of the shooting script. The script had a Chicago slum street, heroin, hysteria, longing, frustration, despair and finally death. Whatever love one could feel in the script was the little, weak emotion left in a soul racked with heroin and guilt, a soul consuming its strength in the struggle for the good life and losing pitifully. There is something very American and contemporary about all the characters and their problems. I wanted an element that could speak readily of hysteria and despair, an element that would localize these emotions to our country, to a large city if possible. Ergo, — jazz.

Before going on to specific examples from the score I would like to make some general observations. This is not a score in which each character has a theme. It is not a score which creates a musical mirror for dialogue. Nor is it a score which psychoanalyzes the characters and serves up inner brain on the half shell. It is basically a simple score which deals with a man and his environment. There are only three themes which are exploited in a compositional manner in the development of the score. These can be loosely identified in the following manner:

- 1) Frank's relationship to his general environment; his job as a dealer in a cheap poker joint, to his fight against the dope habit, to the pusher who sells him the stuff, to the street itself.
- 2) Frank's relationship to his home environment; his neurotic wife, who feigns a debilitating illness in order to hold him, to the shabby flat with its "lower depth" inhabitants, to his own guilty lack of love for his wife.
- 3) Frank's relationship with "the other woman",

Ex. 1 is a portion of the main title. Here the intent was to create the atmosphere in a dramatic and straightforward way. There are no subtleties here. The repetitive bass figure gives us a sense of drive and grim monotony. At the top we have the hysterical scream of the brass and within, the chromatic triplets whirling about and circumscribing themselves in a hopeless circle from which they finally emerge, but only for the last cry of despair at the end of the title. (This material is contained in cut 1 of the Decca album from the sound track).

who is a symbol to him of love, and the better life, such small hopes as he has from time to time, and his chance of making it away from the habit and even the neighborhood and its hold on him.

Before we go on to examine the music in detail you should have some knowledge of what went into getting the score on film. My first move was to avail myself of the counsel and help of two brilliant young jazz musicians, Shorty Rogers and Shelly Manne. Rogers arranged all the band numbers and was of invaluable aid as a guide to the wonders of contemporary jazz. Shelly Manne created his own drum solos where indicated and thus made a unique and exciting contribution to many parts of the score. Since time was of the essence, (the score was written in twenty days) an orchestrator of the highest caliber was of great importance. In this my sketches were graced by the great talents of Fred Steiner, a fine composer in his own right, who subsequently went on to score the film, "Run for the Sun", soon to be released.

Upon completion of the score it was apparent that it would take a "super orchestra" of the finest jazz and symphonic musicians available to perform it. This job was entrusted to Bobby Helfer who, with even more than his customary magic, assembled a dream ensemble of 57 musicians from the four corners of the Hollywood symphonic and jazz scene. Perhaps the best way to indicate the cooperation and performance of these artists is to tell you that on one occasion Armand Kaproff was roundly applauded by his colleagues for his performance of a four bar 'cello solo. There was much applause those days for more spectacular feats by Shelly Manne, Pete Candoli, Milt Bernhart, Mitchell Lurie, Ray Turner, Martin Ruderman, Anatol Kaminsky, but it was the reaction to a short 'cello solo that most eloquently described the degree of concentration and intensity of performance achieved during this recording session.

Once the music was on film its care was entrusted to Leon Birnbaum, who used his vast experience as a music cutter to make life easier on the recording stage, and who was most helpful in preparing the film for transfer to the record album.

Of technical matters there is little to say. The score was recorded single channel on Westrex equipment. The recording room at RKO is too small to successfully record a full jazz and symphonic ensemble playing at the same time so in one notable case we tried a short cut. Leon Birnbaum built a click track for the main title and we recorded the two ensembles separately and they were reunited in dubbing. Other than that we made no further forays into technical fields.

THE MAN WITH THE GOLDEN ARM

Example 1

Musical score for Example 1, first system. The system consists of three staves. The top staff is labeled "TPTS" and contains a melodic line with triplets and slurs. The middle staff is labeled "STR. W.W. HORNS" and contains a rhythmic accompaniment with triplets. The bottom staff is labeled "SAXES. TBNS" and contains a bass line with triplets. The music is in 3/4 time and features a key signature of one flat.

Musical score for Example 1, second system. The system consists of three staves. The top staff is labeled "STR. W.W. HORNS" and contains a melodic line with triplets and slurs. The middle staff is labeled "SAXES. TBNS" and contains a rhythmic accompaniment with triplets. The bottom staff is empty. The music continues in 3/4 time with the same key signature.

Musical score for Example 1, third system. The system consists of three staves. The top staff is labeled "STR. W.W. HORNS" and contains a melodic line with triplets and slurs. The middle staff is labeled "SAXES. TBNS" and contains a rhythmic accompaniment with triplets. The bottom staff is empty. The music concludes in 3/4 time with the same key signature.

Ex. 2 is the first statement of the second theme, described in an earlier paragraph. Here is a long line, faintly scented with an aura of romanticism, troubled, never quite going where you expect it to go, striving but never quite comfortable or fulfilled in its cadences. Later on in this scene as the exposition of the relationship between Frank and his wife becomes clearer we hear a lonely trumpet with a gentle rhythm accompaniment filter through the rather gentle string and woodwind setting of this composition. No matter what the specific scene dealt with we never lose our consciousness of the basic atmosphere.

Example 2

ANDANTE SOS.

The musical score is written for Violins (VLS), Flutes (FLS), Oboe Solo, and Bass. It is in 3/4 time and marked **ANDANTE SOS.** The score is divided into three systems of staves.

- System 1:**
 - VLS FL S:** Violins and Flutes. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The key signature changes to one sharp (F#) in the second measure.
 - VLS espr. s:** Violins playing *espr.* (espressivo) with a sixteenth-note accompaniment.
 - CELLI BASS:** Basses playing a simple harmonic accompaniment.
- System 2:**
 - VLS FL S:** Continuation of the melodic line, featuring a half note D5 and quarter notes E5, F#5, and G5.
 - CELLI BASS:** Continuation of the harmonic accompaniment, including dynamic markings *p.* and *pp.*
- System 3:**
 - OBOE SOLO:** Oboe solo entry with a melodic line.
 - VLS CON. SOF.:** Violins playing *con. sof.* (con sordina) with a sixteenth-note accompaniment.
 - CELLI BASS:** Continuation of the harmonic accompaniment, including dynamic markings *p.* and *pp.*

Arranger

CLARS
VLNS

+ FLS

Detailed description: This system shows a musical score with three staves. The top staff is for Clarinet (CLARS) and Violin (VLNS), with a handwritten note '+ FLS' above it. The middle staff is for Violin (VLNS). The bottom staff is for Bass. The music is in a key with one sharp (F#) and a 5/4 time signature. The first two measures show a melodic line in the Clarinet/Violin and a rhythmic accompaniment in the Violin/Bass. The third measure has a dynamic marking 'p.' (piano).

Detailed description: This system continues the musical score with three staves. The top staff is for Violin (VLNS). The middle staff is for Bass. The music continues in the same key and time signature. The first measure has a dynamic marking 'p.' (piano). The second measure has a dynamic marking 'p.' (piano). The third measure has a dynamic marking 'p.' (piano).

Example 3

Ex. 3 is a treatment of the third theme. This is the least disturbed theme although even in this case the first statement in a rather halting 5/4 lest we become too pat or, by making this extremely simple theme too symmetrical, render the relationship with the "other woman" too easy or ideal.

CLAR.

STR.

CELLI

Detailed description: This system shows a musical score with three staves. The top staff is for Clarinet (CLAR.). The middle staff is for Strings (STR.). The bottom staff is for Cello (CELLI). The music is in a key with one sharp (F#) and a 5/4 time signature. The first two measures show a melodic line in the Clarinet and a rhythmic accompaniment in the Strings/Cello. The third measure has a dynamic marking 'p.' (piano). The fourth measure has a dynamic marking 'p.' (piano).

Bva
VLN SOLO

STR. BASSOON

Detailed description: This system shows a musical score with three staves. The top staff is for Violin Solo (VLN SOLO). The middle staff is for Bassoon (STR. BASSOON). The bottom staff is for Bass. The music is in a key with one sharp (F#) and a 5/4 time signature. The first two measures show a melodic line in the Violin Solo and a rhythmic accompaniment in the Bassoon/Bass. The third measure has a dynamic marking 'p.' (piano). The fourth measure has a dynamic marking 'p.' (piano).

Example 3 (cont.)

CLAR. I

Violin I

STR.

BASS

Detailed description: This musical score is for Example 3 (cont.) and features four staves. The top staff is for Clarinet I (CLAR. I) in G major, with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is for Violin I (VNI) in G major, with a key signature of one flat and a 4/4 time signature. The third staff is for Strings (STR.) in G major, with a key signature of one flat and a 4/4 time signature. The bottom staff is for Bass in G major, with a key signature of one flat and a 4/4 time signature. The music is characterized by a driving, rhythmic piano figure in the strings and a melodic line in the clarinet.

At one point Molly (the other woman) leaves Frank when she realizes that he is once again falling before the narcotic habit. She runs from the dingy clip joint, through the slum street. Arriving at her place she hurriedly packs her few belongings as Frank pounds on the locked door. This scene presented a tough problem. The chase through the street was not the difficult part but I am presenting the first part of it (Ex. 4) as it is one of my favorite spots in the score. Being a realist I am forced to the melancholy fact that my solution of the problem is something less than genius; however, the intense, rather nervous rhythmic piano figures, string bass pizzicato and the insistent drumming of Shelly Manne seemed to me to create a kind of grim, driving excitement that suited the scene very well. One can judge the result much better by listening to the cut entitled "Breakup" in the Decca soundtrack album. The tough part of the scene was that in which we have Molly packing and Frank pounding on the door. As you already know from Ex. 3 the theme for this relationship is almost dangerously simple, and certainly devoid of great emotional impact. I wanted to use the theme in this scene and project some of the tears and bitterness of the scene through some use of that fragile motif. The results are in Ex. 5 and also in "Breakup" in the album.

Example 4

SHELLEY DRUMS

PIANO

BASS pizz

etc.

Detailed description: This musical score is for Example 4 and features three staves. The top staff is for Shelley Drums (SHELLEY DRUMS) in 4/4 time, with a key signature of one flat. The second staff is for Piano (PIANO) in 4/4 time, with a key signature of one flat. The bottom staff is for Bass pizzicato (BASS pizz) in 4/4 time, with a key signature of one flat. The music is characterized by a driving, rhythmic piano figure in the piano and a melodic line in the bass. The score includes a section marked "etc." in the drum part.

Detailed description: This is a continuation of the musical score for Example 4, featuring two staves. The top staff is for Piano (PIANO) in 4/4 time, with a key signature of one flat. The bottom staff is for Bass pizzicato (BASS pizz) in 4/4 time, with a key signature of one flat. The music continues with the driving, rhythmic piano figure and the melodic line in the bass.

Musical score for Example 4 (cont.), featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. The key signature has one sharp (F#) and the time signature is 3/4.

Example 5

Musical score for Example 5, featuring Horns and Celli Bass. The Horns part is in the treble clef with a key signature of one sharp and a 3/4 time signature, marked *mf*. The Celli Bass part is in the bass clef with the same key signature and time signature. The score consists of four measures.

Musical score for Example 5, featuring String and Woodwind parts. The top staff is for STR. W.W. (String and Woodwind) with a key signature of one sharp and a 3/4 time signature, marked *f* and *TR. Cup Mute*. The middle staff is for Horns, Vibes, and Basses, marked *SHALLEY* and *etc.*. The bottom two staves are for Celli and Basses, marked *ms + pizz.*. The score consists of four measures.

Musical score for Example 5, continuation of the String and Woodwind parts. The top staff is for STR. W.W. with a key signature of one sharp and a 3/4 time signature. The bottom two staves are for Celli and Basses. The score consists of four measures, with a page number '8' at the bottom.

There are various times in the course of the film when Frank is seized by the desire for heroin. In each case the desire is fulfilled as Frank seeks out the "pusher". The music which is used throughout to characterize this situation stems from the first theme and although space would not permit reproduction of each of these sequences one can hear these treatments in cuts named "The Fix" and "Sunday Morning" in the Album. On one occasion Frank approaches the "pusher" without money. During the tension which is growing through Frank's pleading an old jazz device, a form of "boogie-woogie" bass, was used to help increase the tension in consonance with the general atmosphere. (See Ex. 6). Although there is no accurate way of notating it, I should mention that when Frank's pleas fail and he attacks the "pusher" in a blind rage and ransacks his room, the entire frenzied sequence was underscored by a rather remarkable drum break by Shelly Manne.

Example 6

One of the most unusual scoring assignments I've run into up to now was that of scoring the so-called "withdrawal" sequence. For those of you who haven't had to break the narcotics habit recently I must explain that one manner of effecting some sort of cure is deprive the patient of his drugs suddenly and keep it up for a period of three or four days. Apparently the only problem with this cure is that the attendant pains and discomforting symptoms are so severe as to incite self-destruction, murder or death of the patient. The film pictures a most striking performance by Frank Sinatra portraying a withdrawal scene. He alternately tries breaking out of the room in which he has been locked, rolls around on the floor in agony, tries to quiet his craving by enacting self administration of the drug in a charade which is once again brilliantly underscored by Manne's drumming, and finally he's rescued as he's on his way out the window. I remember writing this sequence at four, one morning, feeling not much better than Sinatra looks in the scene. The entire scene is scored by a series of disconnected, but violent outbursts, mounting in fury and intensity until the character, exhausted, collapses writhing on the floor in pain. Ex. 7 contains the opening Bars of this sequence. On record it is the section entitled "Withdrawal".

Example 7

Ex. 7

FLS. TPIS.
XYL. PIANO

CLARS.
VLNS.

CELLI, BASS
TRNS.

FLS. TPIS.
XYL. PIANO

VLNS. VLAS.
CELLI

The musical score is handwritten and consists of two systems. The first system has three staves: the top staff is for Flutes and Trumpets (FLS. TPIS.) and Xylophone/Piano (XYL. PIANO), featuring a melodic line with a sixteenth-note run and a triplet; the middle staff is for Clarinets and Violins (CLARS. VLNS.), featuring a sixteenth-note run starting on a forte (f) dynamic; the bottom staff is for Celli, Bass, and Trombones (CELLI, BASS TRNS.), featuring a dynamic range from pianissimo (pp) to forte (f). The second system also has three staves: the top staff continues the melodic line from the first system; the middle staff is for Violins and Violas (VLNS. VLAS.) and Celli, featuring a melodic line starting on a mezzo-forte (mf) dynamic; the bottom staff continues the dynamic range from pp to f.

Example 7 (cont.)

Winds. *Tutti*
cres. *fff*

Timp.

BASSES
f *fff*

Tutti
ff

WINDS
gliss.

AT THIS POINT THERE IS A
 17-BAR DRUM SOLO
 BY SHELLEY MANNE.

Timp. Bass

Slower

STR.
 HNS.
 TBNS.

NOVAHOES
 wide vibrato

BASSO

In the end Frank's wife kills the "pusher" accidentally, and jumps from a fire escape in a fit of panic when apprehended. After the ambulance leaves Frank, Molly and other minor characters drift away from the scene, silently, thoughtfully, and the film ends without indicating more than the slimmest hope for the future. In the instance of this last composition I had my only serious disagreement with the producer. I lost. It seemed to me that the only honest way to end this film was on a "downbeat" note, to use an industry expression. There is a thoughtful feeling at this point in the film. We are left full of apprehension for Frank's future, which seems grim at best. We have seen all his dreams shattered by his addiction. It would be almost inconceivable to believe that Frank walks off into the sunset to find a pot of gold with the next day's dawning, and even if he found it, we have no reasonable guarantee that he wouldn't consume the pot, buying narcotics. In any case Mr. Preminger felt that the audience would have taken enough by that time, and to cheat the stricken spectators of Dr. Quack's quick remedy for narcotics addiction, wife's suicide, prison record and ruined lives would have been more than a body could bear. Let us not scoff too heartily. Mr. Preminger has yet to make an independent motion picture that did not require some extraordinary courage in one way or another. This a quality which comes very dearly in our industry. In any case in Ex. 8 we have Frank dutifully walking into a better life. The composition starts after the removal of Frank's wife. The lone trumpet sounds l'envoi with the same blues motif which had started the film with Frank's walk down the same street at the opening. For one moment we get the feeling that in some wonderfully gentle way we are going to follow Frank off the screen, walking beside him quietly, thoughtfully, but then the rose glow obediently suffuses the scene and we are sent from the theater in a state of euphoria.

Example 8

The musical score for Example 8 is written in 4/4 time and consists of two systems of staves. The top system includes a trumpet part and a bass part. The trumpet part is marked "TRP. SOLO" and "MODERATO", and begins with the instruction "mp aspr.". The bass part is marked "BASS pizz.". Both parts feature a blues motif consisting of eighth and sixteenth notes, with triplets indicated by a "3" over the notes. The melody is primarily in the right hand, with some accompaniment in the left hand. The score is divided into four measures by vertical bar lines.

The image shows two systems of handwritten musical notation. The first system consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with slurs and dynamic markings. Above the staff, there are annotations: 'STR. - W.W.' with a bracket over the first two measures, and 'FLS' with 'con B^{ra}' and a dashed line over the last two measures. The middle and bottom staves are in bass clef and contain chordal accompaniment. The second system also consists of three staves. The top staff is in treble clef and contains a complex rhythmic pattern with slurs and dynamic markings. Above it is the annotation 'BRASS' with a bracket and '>' above the first measure, and 'con B^{ra} bassa' below the first two measures. The middle staff is in treble clef and contains chordal accompaniment. The bottom staff is in bass clef and contains a melodic line with slurs and dynamic markings. Above the bottom staff is the annotation 'SXS. TONS, CELLO, BASS' with a bracket. On the far right of the second system, there are vertical markings: a circled 'C' above the top staff, and 'F', 'I', and 'N' vertically aligned with the staves.

THE MAN WITH THE GOLDEN ARM . . . Otto Preminger; United Artists. Frank Sinatra, Kim Novak. Director, Otto Preminger. Music, Elmer Bernstein. Orchestrations, Fred Steiner. Jazz Arrangements, Shorty Rogers. Drumming Sequences, Shelly Manne. Music Editor, Leon Birnbaum. Orchestra conducted by Elmer Bernstein, Assistant to Mr. Bernstein, Robert Helfer. Music Copyright, Dena Music, Inc.

Record: The Man With the Golden Arm (Decca; sound track album DL 8257). It is seldom that a score reflects and confirms the atmosphere of a film so wholly. The almost savage rhythm of the brass and drum themes conflicting with the poignant sweetness of the woodwind and string melodies sustains a moody, apprehensive excitement, only interrupted by flare-ups into violence. An outstanding orchestra of jazz and symphonic players is conducted by the composer. Here is music that grows with listening, and this record plus Mr. Bernstein's vivid notes furnishes an excellent way to hear it. Lyrics have been added to individual themes from the score and issued on other recordings.

Records: Capitol, Columbia, Coral, Decca, Mercury, Vik, Wing.

LOVERS AND LOLLIPOPS; Operation New York

Eddy Manson

Producers Morris Engel and Ruth Orkin called me in to see *LOVERS AND LOLLIPOPS* in its rough stage, without any opticals, sound or dialogue. However it was not difficult to get the quality of the film, having broken into the Engel-Orkin technique with *LITTLE FUGITIVE*. Morris and Ruth use a candid yet poetic approach to the ordinary, extracting humor, wistfulness and pathos from the commonplace. One has the feeling that he is watching people — not players acting for his benefit. It is unexploited drama, and poses unusual problems for the composer.

I went to work in the Engel apartment, into which they had smuggled a movieola (not allowed in New York apartments). Ruth was then working on final editing, and we discussed cuts and splices with due regard to music, stretching or cutting to help the music make its point. I worked on the movieola for two weeks, taking copious notes, deciding on basic musical material, and laying out the score in very general terms such as "Shot 244 — Larry motif at 806 feet — legato at 823 feet — busy Larry motif at 857 feet". The entire score was planned in this fashion before I even knew what the music was going to be. After the layout was completed I put on the composer's beret and went to work.

At this stage of the game the wheels are turning constantly. I never know when or where an idea is likely to hit, so I stay armed at all times with my trusty harmonica and score paper. The score to *LOVERS AND LOLLIPOPS* was composed in such inspiring places as Hanson's Drugstore, the Independent Subway, a couple of phone booths and a playground bench while baby-sitting for four year old David Manson.

As was the case with *LITTLE FUGITIVE*, the harmonica came in quite handy. I was able to try out ideas on it while running the movieola with one hand. It also enabled me to demonstrate certain cues to the producers as the film unfolded in the projection room. With it I could test the lead line of a segment, to see if it held up by itself.

All during the writing of the score we were not sure if we should use a small group of instruments or full orchestra. The film is intimate and delicate, and an over-sized instrumentation could easily have lent an unwelcome note of pretentiousness. We settled finally on a two-group setup — a large group of twenty-eight men (large for us) and a small group of eleven. The large group consisted of conventional strings, winds and percussion; the smaller one was an unusual blend of three strings, two woodwinds, piano, electric guitar, two percussion and the harmonica. This entailed a double orchestration job which had to be done in two weeks — thirty-one cues and a total of over fifty minutes of music. The reason for the rush was that studio time was terribly scarce, and we had to grab what we could. So I took off the composer's hat and put on the orchestrator's.

While this seige was in progress, our contractor Julie Held, an excellent musician, scoured the city for the best man in each chair. Knowing the pressure of badly limited recording time, Julie had to consider the personality

of each man as well. We simply could not afford the time waste of temperament and fussiness. Julie did a splendid job and the orchestra was a conductor's delight, including Arnold Eidus, Buddy Weed, Julien Smit, Emanuel Vardi, Jimmy Abato, Don Arnone and others of that calibre. We were allowed only three sessions, or seven and a half working hours in which to record the entire score in synchronization with the projected film. None of it was to be done the easy way, on plain wild tape. Morris feels very strongly about this method — that it conveys a dimension not possible with wild tape.

We prepared the session with great care, leaving nothing to chance. Wedo Marasco, who did the extraction of parts, carefully proof-read every part so that no mistakes would crop up at the session to waste precious minutes. Our sound editors John Mack and Ruth Orkin, both of whom read music, familiarized themselves with the orchestrations, while Morris and I marked the film with necessary sight cues. I completed the orchestrations with three days to spare, which gave me time to study the conducting problems. I memorized as much of the score as I could so that my eyes would be free to watch the film, the stopwatch and the footage-counter. Time saving strategy was laid out. It was agreed that if a mistake was made we would continue playing until the end of the segment, rather than lose time by stopping and starting over again, since it was possible that John Mack could fix the spot or something else could be substituted for it.

The larger group was recorded in one session, and was used for main titles, climaxes and certain scenic places. The bulk of the score was done with the smaller group. We raced through the three sessions so fast that toward the end of the last session I didn't rehearse the group, but simply gave a short explanation, and recorded a whole reel at a time (nine or ten minutes). We finished just under the wire, thanks to the marvelous musicianship and cooperation of the boys. A full length movie score is a rarity around these parts and for all of us it had become a real labor of love. This more than off-set the hectic nature of "Operation New York".

LOVERS AND LOLLIPOPS involves three people — Ann, an attractive young widow, Larry, a nice guy who wants to marry her, and Peggy, Ann's seven year old daughter, a lovable moppper who resents Larry's infringement on her mother's affections. I based the entire score on three themes, bearing the same color and contrasts we find in these individual personalities. Ann's theme develops into the love theme, the main theme of the three. Peggy's theme is childlike, and based on "Clementine", a song she associates with her dead father. In Example 1, Ann's theme is stated simply by the guitar, segues into "Clementine", which then develops into Peggy's theme. Larry's theme is a trifle more worldly yet introspective in character. Its peculiar rhythm is based on the rhythm of his doorbell ring.

♯ 1 1 1 1 |

LOVERS AND LOLLIPOPS

Example 1

Example 1) SLOW 3 (♩ = 66)

Small Group

action: Ann walks Down Street - Start 134 ft. - R.1

1) **GTR SOLO** :00

① ② ③ ④ ⑤

:22 (Flute) :30 (HER HAND ON SHINY) DADDY

⑥ ⑦ ⑧ ⑨ ⑩ ⑪

Family **HARMONICA** Tempo 1 UPSTAIRS :53

ANN REALIZES Solo Saddy (MOVE IT)

⑫ ⑬ ⑭ ⑮ ⑯

COND. HARMONICA 2. 1:03

MOB 3 FISHBOWL

⑰ ⑱ ⑳ ㉑

Example 1 (cont.)

Handwritten musical score for Example 1 (cont.). The score is written on two systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part is marked "Piano VIRES" and includes a "BUN" annotation. The vocal line has circled measure numbers 22, 23, 24, 25, and 26. A box containing "1:19" is placed above measure 24. The second system continues the piano accompaniment with circled measure numbers 27, 28, 29, 30, 31, and 32. A box containing "1:21" is placed above measure 30. The text "ANN WALKS ACROSS ROOM" is written across measures 25 and 30.

Example 2 2

Handwritten musical score for Example 2. The score is written on three systems of staves. The first system includes a vocal line and a piano accompaniment. The tempo is marked as $\text{♩} = 69$. The action is noted as "ACTION: ANN CROSSES ROOM" and "Start: 8064t.R.3". The piano part includes markings for "P. 110", "P. 112", and "TRAP CELLO". The vocal line has circled measure numbers 1, 2, and 3. A box containing ":11" is placed above measure 1, and a box containing ":15" is placed above measure 2. The text "ANN RESTING - GETS UP" is written across measures 2 and 3. The second system continues the piano accompaniment with circled measure numbers 4, 5, and 6. The piano part includes markings for "Fm7", "Fm7b9", and "Em".

Example 2 (cont.)

Handwritten musical score for Example 2 (cont.). The score is written on three staves: a vocal line at the top and a piano accompaniment below. The vocal line starts with a measure marked ':25' and continues with notes and rests. The piano accompaniment features chords and rhythmic patterns, with some measures marked with circled numbers 7 and 8. There are also some handwritten annotations like '(C#)' and '67'.

Fundamentally, the score becomes a set of dramatic variations on the three themes, with chief emphasis on the love theme. This device provides a strong sense of continuity and pace for the story. The language of the score is the language of the protagonists, simple and contemporary, practically "pop" in nature. The technique, however, is only sometimes a "pop" technique. There are many subtleties in the inner voices, and much polyphony. At one point, Peggy sails a boat in the pond at the Museum of Modern Art. It gets stuck in mid-stream, and people gather one by one to watch, with a quite funny effect. This scene is underlined by a tongue in cheek fugue. (Example 3)

Example 3

Handwritten musical score for Example 3, featuring multiple instruments. The score is written on several staves. At the top, there are staves for Violin (VLN) and Clarinet (CLAR). Below these are staves for Flute (FL) and Bassoon. The bottom section includes staves for Violin (VLN), Viola (VLA), and Cello/Double Bass (CELLO/DB). The score includes various annotations such as 'Mod 1 - (1=76)', '1:40', '1:47', and '1:30'. There are also circled measure numbers (27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41) and dynamic markings like 'p' and 'f'. The notation includes notes, rests, and complex rhythmic patterns.

Larry and Ann, on their first date without Peg, visit various parts of New York and end up at a table in Radio City Plaza. Larry says "You know we've been together since nine this morning?" They clasp hands, against a background of the Plaza fountains. Then we see Larry in Ann's apartment, waiting for their first embrace. At the height of their kiss, a sudden cut reveals little Peg peeking through the door. (Example 4) This sequence is based on a three note figure which recurs regularly in the love sequences and is used to accompany the love theme. (Example 1, bars 9, 10, 11).

Example 4

Example 4.) ACTION: R.C.A. Plaza - " - Together since 9 this A.M.?" - 337.R.3

REACHES FOR HER HAND **C.U. - HANDS**

5 **LOW 3** (♩ = 63) **SHE REACTS** **EXP.**

CL. 85. b7 **HORN 1** **BRASS** **ALL** **HARP** **CLAR.** **TRUMP.** **3**

15 **19** **LAR. IN APT.** **GUIT. SOLO** **cello solo** **HARP**

MUS. **BR.** **3+55 p.22.**

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Example 4 (cont.)

ANN IN (HOLD BACK)

:27 **:39**

INSTRUMENTS AND PARTS:

- BSN. (Bassoon)
- SUIT. - VABS (Saxophone)
- HARP (Harp)
- HVS. (Violin)
- TRB. (Trumpet)
- FL. O.C. CL. (Flute and Clarinet)
- TRB. BSN. (Trumpet and Bassoon)
- TRB. BSV. (Trumpet and Bassoon)
- FL. O.C. (Flute and Clarinet)

PERFORMANCE DIRECTIONS:

- (QUIT.)*
- (CELLO)*
- VLNA* (Violin)
- FL. O.C. CL.*
- HVS.*
- TRB. BSN.*
- TRB. BSV.*
- FL. O.C.*
- TRB. BSN.*
- TRB. BSV.*
- FL. O.C.*
- TRB. BSN.*
- TRB. BSV.*
- FL. O.C.*
- TRB. BSN.*
- TRB. BSV.*
- FL. O.C.*
- TRB. BSN.*
- TRB. BSV.*
- FL. O.C.*
- TRB. BSN.*
- TRB. BSV.*
- FL. O.C.*

MEASUREMENTS:

- :27** (start of first system)
- :39** (end of first system)
- :48** (end of second system)
- 1:02** (start of third system)

SECTION HEADINGS:

- ANN IN (HOLD BACK)** (at the top)
- PEGGY THRU' DOOR** (in a box at the end of the third system)

REMARKS:

- RIT.* (Ritardando) markings are present in measures 10, 11, 12, 13, 14, 15, and 16.
- PHARP* (Pizzicato) marking is present in measure 14.
- POCO A POCO CRESCENDO* (Ritardando) marking is present in measure 13.
- 3* (triplets) are present in measures 17, 18, and 19.
- Measures 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19 are circled.

STARTS TO CLOSE DOOR

VIBES-GTC.

HARD

sf

p

VLS. A-B-C-

da alla

1:13

21 22 23

MUSIC FOR SHAKESPEAREAN FILMS

William Walton

The value to a film of its musical score rests chiefly in the creation of mood, atmosphere, and the sense of period. When the enormous task of reimagining a Shakespearean drama in terms of the screen has been achieved, these three qualities, which must be common to all film music, appear in high relief. In the case of "mood" I would quote as an example the incidental musical effects in Hamlet's soliloquies which varied their orchestral colour according to the shifts of his thought. For "Atmosphere" take the music of rejoicing after the victory of Agincourt in HENRY V, which also illustrates the power to evoke a sense of historical period in a special way, for the contemporary Agincourt hymn which has been handed down to us was adapted to my purpose. Indeed the atmosphere of human feeling and the evocation of a past time are often combined, or made to blend from one to the other without any abruptness of transition. At the entry of the players in HAMLET I took the chance to suggest the musical idiom of the time by using a small sub-section of the orchestra (two violas, cello, oboe, cor anglais, bassoon, harpsicord) then proceeded to make my comment on the action in my own personal idiom.

In a film the visual effect is of course predominant, and the music subserves the visual sequences, providing a subtle form of punctuation — lines can seem to have been given the emphasis of italics, exclamation marks added to details of stage business, phases of the action broken into paragraphs, and the turning of the page at a crossfade or cut can be helped by music's power to summarise the immediate past or heighten expectation of what is to come. The analogy with printer's typography is useful, but beyond this, music offers orchestral "colour" to the mind's ear in such a way that at every stage it confirms and reinforces the colour on the screen which is engaging the eye.

The composer in the cinema is the servant of the eye. In the Opera House he is, of course, the dominating partner. There everyone, beginning with the librettist,

LOVERS AND LOLLIPOPS . . . Trans. Lux Release. Lori March, Gerald O'Loughlin, Cathy Dunn. Written, directed and produced by Morris Engel and Ruth Orkin. Music, Eddy Manson. Music copyright, Trinity Music Co., N. Y. C.

Records: Lovers and Lollipops Theme. Peggy's Theme. (M-G-M) Eddie Manson and Orchestra. Lovers and Lollipop Theme. (Mercury) Jan August.

must serve him and the needs of the ear. In the film world, however, from the first stage called the "rough-cut" where the composer first sees the visual images that his work must reinforce, an opera composer finds his controlling position usurped. He works in the service of a director. Since proportion is as important in music as in any other of the arts, the film composer, no longer his own master, is to a great extent at the *mercy* of his director. A close and delicate collaboration is essential for the film must be served but music must not be asked to do what it should not or cannot. After a while the composer who stays the pace acquires what has been called "the stop-watch mentality", a quality which I have heard deplored, but I am quite certain the habit, a peculiarly strict form of self-discipline, does a composer far more good than harm when he is working on his own for his own ends. Within or outside the cinema every second counts.

A film composer must have confidence in his director or collaboration will break down. In my three major Shakespearean films I have been particularly blessed in working with a director who knew precisely what he wanted at any given point not only in quantity but in kind. Laurence Oliver understands the composer's problems. He has a genius for thinking up ways of adding to them or increasing those that already exist, but he never demands the impossible, and his challenges have invariably led me to be grateful in the end. In the deployment of his visual resources he is himself a dramatist and though a composer's task is never anything but difficult, the confidence inspired by such a director has certainly made things far easier than they might have been. If the musical aspect of the battle sequences in HENRY V and RICHARD III, for instance, is considered helpful to the general effect, that is due to an unusually complex and close collaboration of sound and screen from one bar or visual movement to the next, the outcome of much patience and exercise of technique certainly, but above all, I think, the fruit of mutual confidence and esteem.

CAROUSEL

Alfred Simon

Before Alfred Newman went to Hollywood in the early thirties to become music director for Twentieth Century-Fox, he conducted a memorable series of Gershwin and Rodgers musical comedies on Broadway. There was always something special about Newman's conducting of these shows — a kind of loving care that added to their distinction, and this quality is gratifyingly in evidence in his conducting and general musical supervision of CAROUSEL. Largely because of it, the film version of Rodgers and Hammerstein's wonderful show is as fine an adaptation of a Broadway musical as this reviewer has ever seen.

But of course there is much more to the musical delights of CAROUSEL. Vocally, the film is nothing short of superb. Gordon MacRae and Shirley Jones, who charmed us all in OKLAHOMA! are equally good as the ill-fated lovers, Billy Bigelow and Julie Jordan; if anything, because of the greater musical and emotional scope of CAROUSEL they are even more impressive in their vocal and acting abilities. Then there is Robert Rounseville, whose thrilling voice was a high-spot of the filmed TALES OF HOFFMANN. Here, as Mr. Snow, he has far too little singing to do, but he does a charming job in "When the Children Are Asleep", which he duets with Barbara Ruick. Miss Ruick, as Carrie Pipperidge, is completely delightful, particularly in her singing of "When I Marry Mr. Snow". Still another and very important member of the singing cast is Claramae Turner, who makes something quite moving out of "You'll Never Walk Alone". This beautiful song is reprised very effectively at the end of the picture by the chorus, and while we're at it, Ken Darby's fine choral direction throughout deserves a lot of applause.

As in the stage version, the greatest climax of the filmed CAROUSEL comes in the singing of Billy Bigelow's "Soliloquy". Gordon MacRae delivers this magnificently, as he roams up and down the rocks and shore

of the Maine coast, with a pounding surf in the background. Shirley Jones contributes another high spot with her touching singing of "What's The Use of Wondrin' "; in fact, we could go on for quite a while listing the musical treats of CAROUSEL.

Regrettably, some of the songs you may remember from the stage version have had to be cut from the film. Missing, for instance, are "You're a Queer One, Julie Jordan", "Blow High, Blow Low", and the lilting verse ("When I Make Enough Money Out of One Little Boat") of "When the Children Are Asleep"; these, however, have fortunately been preserved on Capitol's excellent record from the sound-track. Some of this material, as well as the haunting strains of the "Carousel Waltz", are also included in the ballet music, and in the extensive and beautifully orchestrated background score.

CAROUSEL . . . 20th Century Fox. Gordon MacRae, Shirley Jones. Director, Henry King. Music, Richard Rodgers. Music supervised and conducted by Alfred Newman. Associate, Ken Darby. Orchestration, Edward B. Powell, Herbert Spencer, Earle Hagen, Nelson Riddle, Bernard Mayers, Gus Levene.

Record: Carousel (Capitol; film soundtrack album W 694; EDM 694). Top-notch performance brings out all of the melody and rhythm in the perennially fresh tunes. Claramae Turner, Robert Rounseville, Barbara Ruick, Shirley Jones and Gordon MacRae, all in excellent voice, place this considerably above the usual well produced musical. Alfred Newman conducts the orchestra and chorus.

Records: 33 recordings; Capitol, Columbia, Coral, Decca, Epic, Kapp, M-G-M, Victor.

Sheet Music: 7 songs from CAROUSEL, Williamson Music, Inc.

OPERA AND FILMS

David S. Rattner

MADAME BUTTERFLY

Puccini's MADAME BUTTERFLY, sung by fine Italian singers with the chorus and orchestra of the Rome Opera, acted by a cast that includes native Japanese in the appropriate parts, and including such added touches as a genuine Japanese house, an authentic Buddhist shrine, and a troupe of Kabuki dancers transported to Italy for the occasion — the product of such ingredients should be a sure-fire success. But, somehow, nothing quite comes off. The producers have devised a prologue for the opera. Here, Pinkerton and another "young officer on the town" meet Butterfly in a tea house, while an English commentary, in documentary fashion, goes to great pains to explain that a tea house represents a perfectly respectable diversion and that geishas are honorable young ladies. The prologue also contains some interesting singing and dancing by the Kabuki troupe, but the titles and credits of the picture proper (there

are none before the prologue) then appear as a complete break in the continuity, leaving the viewer only with some of the inconsistencies created by this prologue. For example, in the prologue, Butterfly speaks Japanese, and Pinkerton, who speaks dubbed-in English, requires a translator to understand her, while in the rest of the picture, they both sing Italian, and communication between them is direct. Likewise, the prologue takes us on a brief, yet interesting, rickshaw ride through the streets of Nagasaki; but all the rest of the film is limited to the house and garden of the married Butterfly.

It is here that the film falls shortest of being a good movie. It confines its action just as markedly as does any stage production of the opera, except that the sets are a little bigger and a little more saccharinly technicolored than those most opera companies can afford. The

camera monotonously notes change of season with that most cliché of movie shots — blossoms blooming on or falling from a branch reflected in a pool. Except for an occasional close-up (and because of the great and exotic beauty of Miss Yachigusa as Butterfly, this is an important exception), the producers might just as well have photographed any standard stage production of the opera. For with the prologue and the use of Japanese actors, we have had all the directorial originality this film has to offer.

For the rest it is well sung and well cut musically, though poorly edited (some of the transitions are too explosive). Unfortunately, the English commentary continues throughout the opera. It is inadequate in providing any real understanding of the longer solos and duets. At times it is terribly obtrusive, for it rides roughshod over some of the music's finest moments. It even breaks in on the exquisite music to which Butterfly stands her night long vigil after the return of Pinkerton's ship. The articulation between the voices of the actors and the singers is only partly effective. At least half the time the actors look as if the singers aren't even half trying (although they are, and with good result). The sound reproduction is acceptable, though not outstanding, as it comes through the equipment of a small preview theatre.

In the final analysis, MADAME BUTTERFLY is an obvious, sentimental, little story of almost soap opera proportions. Luckily, it comes supplied with Puccini's ingratiating music, which, while not of heroic stature, does manage to change the story's potentially dangerous qualities into virtues. Overburdened and heavily underlined, as it is in this film, even the music cannot save it from cheap prettiness and suffocating dullness. Besides, it is so long!

MADAME BUTTERFLY . . . Rizzoli - Toho - Gallone; I.F.E. Releasing Corp. Kaoru Yachigusa, Orietta Moscucci, Nicola Filacuridi, Giuseppe Campora. Director, Carmine Gallone. Music, Giacomo Puccini. Orchestra and chorus of the Royal Opera House, Rome, conducted by Oliviere de Fabritis and Guiseppe Conca.

HOUSE OF RICORDI

HOUSE OF RICORDI hangs a pleasant opera concert on the slender story thread of the association of the publishing house named in the title with five great composers. Rossini, Donizetti, Bellini, Verdi, and Puccini, as well as three generations of Ricordis, appear in some highly romanticized tales. Their ladies are all lovely and passionate, they themselves extraordinarily handsome men, especially for composers and editors. They all wear beautiful clothes in settings that range from the picturesque to the sumptuous. And they live their lives around opera.

Such opera! Beautifully sung by some of today's most notable Italian singers, staged for the most part with imagination and taste, and photographed in exquisite colors, these scenes are memorable. Mario Del Monaco's final scene, the "Esulta", from *Othello* is immensely moving. The garret setting for *La Boheme* is a delightfully lighthearted Parisian rooftop birdcage that would serve admirably to heighten the humor of

Act I. As it is, in the scene of Mimi's dying, its gay contrasts add a deeper and ironic poignancy to Renata Tebaldi's superb singing. If you like what used to be called a "gala evening of opera" in which the major opera companies used to stage three or four acts from different operas in one evening, than this is your film. The continuity is insignificant. Only the opera counts and it is good.

HOUSE OF RICORDO . . . Documento Films, Cormoran Films; Manson Distributing Co. Mario Del Monaco, Renata Tebaldi. Director, Carmine Gallone. Music, Bellini, Rossini, Donizetti, Verdi, Puccini. Musical Director, Renzo Rossellini.

SERENADE

SERENADE brings Mario Lanza back to the screen in a varied and lengthy program of songs. The story line has been watered down from a novel by James M. Cain and retains some bite only in Vincent Price's performance as a cynical concert manager. Joan Fontaine has little to do but look aristocratically lovely, which she does with no effort at all. And Lanza and his Mexican true-love, Sarita Monteil, act with adequate though hardly professional polish.

Musically, the film introduces two songs, "Serenade" and "My Destiny," in situations so awkwardly sentimental that even good songs well sung would suffer. Under the circumstances, this reviewer found the pair of them banal and excruciating. Lanza also sings a dangerously mawkish "Ave Maria," a shouted and scoopy "Sorrento," and a rhythmically careless "La Danza." There are two duets, one with Jean Fenn and the other with Licia Albanese.

However, the long list of operatic arias includes some relatively unfamiliar ones, and these Lanza sings excellently. Here, he uses his voice impeccably with a tasteful understanding of the style and meaning of the music. He avoids the big, raw, open tone, the exaggerated portamento, the excessive sob, the cheaply melodramatic effect that mar so much of his singing of familiar music. Whether renewed study and coaching or the challenges inherent in the music itself have produced this change is anybody's guess. But it and a howling rainstorm are the highlights in an otherwise undistinguished picture.

SERENADE . . . Warner Brothers. Mario Lanza, Joan Fontaine. Director, Anthony Mann. Musical Director, Ray Heindorf. Operatic Adviser, Walter Ducloux. Operatic Coach, Giacomo Spadoni. Songs, "Serenade", "My Destiny", Sammy Cahn, Nicholas Brodzsky.

Record: Serenade. (RCA-Victor; film sound track album LM-1996). Mario Lanza's rich voice is heard in twelve of the numbers which he sings in the film. The two Cahn-Brodzsky songs "Serenade" and "My Destiny" are not suited either to his voice or to this collection. Rossini, Meyerbeer, Richard Strauss, Puccini are represented in operatic excerpts. The tenor is at his best in his Verdi, "Di quella pira" (Il Trovatore) and "Dio ti giocondi" (Otello), which he sings with Licia Albanese. He is accompanied by Jacob Gimpel, and by music director Ray Heindorf with the Warner Brother studio orchestra.

COMPOSERS AT WORK

Gerald Pratley

Looking back over a recent stay in Hollywood I remember with pleasure the visits to the music departments of some of the studios. The first composer I met was Paul Smith of the Disney studios. Having written to him often and heard his voice on recordings, our meeting was most enjoyable. I saw him first conducting the recording of sequences from his score for a new Disney film about children and horses. After this session we went back to his office, littered with manuscripts and dominated by a piano, where we talked about film music, the problems of scoring nature films and giving "character" to animals. Here I met Oliver Wallace, a charming and witty gentleman with a shock of white hair and a fund of amusing stories about his work in scoring cartoons.

At MGM I met Johnny Green, whose name has been for so long associated with popular music and MGM musicals. Mr. Green, an alert and busy man, relaxed for an hour to talk about film music, stereophonic sound (he thinks it is used to the best advantage in OKLAHOMA!), the scoring presently being done at Metro by Previn, Amfitheatrof, Kaper and Alexander, and to reflect on the use of modern jazz music as scores for films dealing with juvenile delinquency and stories of crime. As Mr. Green left, Miklos Rozsa came in. Gentle and kindly, with a quiet sense of humour, he spoke at length on the scores for his early Korda films, the historical cycle he has recently come through, and the ideas he had tried in his score for DIANE. Johnny Green, Andre Previn and Dr. Rozsa are frequently engaged in concert work.

At Columbia George Duning was preparing to record the score for PICNIC. His office is a comfortable peaceful place. After showing me manuscripts of recent

scores we went to lunch at the Brown Derby. Tall and graying, unassuming and quiet spoken, Mr. Duning talked about his recent scores, his early work, and conducting and orchestrating. Like myself, he is tired of title songs.

In the commissary of Universal-International I met Henry Mancini, the youthful staff composer who works industriously with Joseph Gershenson. Away from the studios were George Antheil and Andre Previn, whom I met at Lawrence Morton's Monday Evening Concert of music by Gesualdo.

At the Warner studios it was pleasant to meet the tireless Ray Heindorf again, who showed me the entire section of the studio devoted to the complicated techniques of recording, dubbing and processing of music and dialogue. We met Dimitri Tiomkin, energetically conducting his score for THE COURT MARTIAL OF BILLY MITCHELL. In a recording room the final version of Waxman's score for MIRACLE IN THE RAIN was being added to the sound track. In a screening room we listened to the recordings made by Mario Lanza for SERENADE, and then, on the floor, watched him singing to playback in a difficult scene staged in a splendid restaurant. And in the many rooms which make up the music library, Heindorf showed me the hundreds of scores for Warner films going back to the pre-sound era.

It was a rewarding experience also to meet and talk with Clifford McCarty, author of "Film Composers in America," and with Lawrence Morton, whose wise critiques on film music (once a part of FILM MUSIC and THE HOLLYWOOD QUARTERLY) remain unsurpassed. Their absence now is cause for regret.

16 mm FILMS

Folklore Research (Young America Films, 18 East 41st St., New York. b and w. 27 min. A reduction print of the original 35 mm film in the CBS-TV series "The Search.") Charles Romine of CBS and Professor Mary Celestia Parler of the University of Arkansas go on a ballad hunt through the backwoods country of the Ozarks. Folk tunes have been transmitted here from generation to generation by descendants of the original Scottish and English settlers, and their collection is a project of the University. "The Two Sisters", dating back perhaps to the 16th century, is the object in the present search. Miles are covered in getting to four colorful "informants" — an ancient farmer who sings "Dick German the Cobbler", eighty year old Aunt Sukey, whose offerings are a song about Lazarus and a giggled rendition of "Kissin' on the Sly", her brother Fred with a strange lovely melody based on an untempered scale, and a grey-bearded banjo-player in a hospital bed, whose several ballads are entertaining, though comparatively modern. "The Two Sisters" is found eventually at an evening "play party", where a girl sings its many verses during a rest in the folk-dancing. This is a delightful and valuable film. Its unusual musical experience carries in it a picture of these fine mountain people, recorded

with honesty and character. Henwar Rodakiewicz was the director. There are no credits for the excellent music supervision.

Young America Sings (Young America Films, Inc., 18 East 41st St., New York. Filmstrips.) Filmstrips with synchronized recordings are used in this audio-visual aid for elementary music education. Dr. W. Otto Miessner with an editorial board of music educators has prepared a program of lesson units for the Fourth, Fifth and Sixth Grades. Each Grade Unit is equipped with two 33 1/3 rpm microgroove records, eight correlated film strips (two for each record face), and an eight page Teacher's Guide. Procedures for every lesson are the same. 1. A soloist introduces a song on record while the class listens and follows words and music on the screen. 2. Rhythm and melodic study of the song are directed by a narrator. 3. Class and soloist sing the song together. The lesson is summarized. The Teacher's Guide lists "Related Songs from Your Music Books" so that the methods can be applied to music materials already in use in the classroom. Young America Films offers a Demonstration Kit on ten day free loan to teachers interested in the program.

M. H.

CREDITS IN CURRENT RELEASES

ALEXANDER THE GREAT . . . Robert Rossen; United Artists. Director, Robert Rossen. Music, Mario Nascimbene.

ALL THAT HEAVEN ALLOWS . . . Universal-International. Director, Douglas Sirk. Music, Frank Skinner. Music Supervisor, Joseph Gershenson.

ANYTHING GOES . . . Paramount. Director, Robert Lewis. Music, Cole Porter. Music arranged and conducted by Joseph Lilley. Special orchestrations, Van Cleave. New songs, Sammy Cahn, James Van Heusen. Record: soundtrack album, Decca.

ARTISTS AND MODELS . . . Hal Wallis; Paramount. Director, Frank Tashlin. Music arranged and conducted by Walter Scharf. Vocal arrangements, Norman Luboff. Songs, Jack Brooks, Harry Warren. Records: Capitol, Columbia. Sheet music, Paramount Music Corp., N. Y.

BIRDS AND THE BEES, THE . . . Paramount. Director, Norman Taurog. Score, Walter Scharf. Songs, Mack David, Harry Warren. Sheet music, Famous Music Corp., N. Y.

BOLD AND THE BRAVE, THE . . . Irving H. Levin; RKO. Director, Lewis R. Foster. Music, Herschel Burke Gilbert. Orchestrations, Joseph Mullendore, Walter Sheets. Title song, Mickey Rooney, Ross Bagdasarian.

*CAROUSEL

COMANCHE . . . Carl Krueger; United Artists. Director, George Sherman. Music, Herschel Burke Gilbert. Song, Alfred Perry, H. B. Gilbert.

COME NEXT SPRING . . . Republic. Director, R. G. Springsteen. Music, Max Steiner. Title song, Lenny Adelson, Max Steiner.

CONQUEROR, THE . . . Howard Hughes; RKO. Director, Dick Powell. Music, Victor Young. Orchestrations, Leo Shuken, Sidney Cutner. Music supervisor, C. Bakaleinikoff.

COURT JESTER, THE . . . Paramount. Directors, Norman Panama, Melvin Frank. Music scored and conducted by Victor Schoen. Songs, Sammy Cahn, Sylvia Fine. Records: Decca, M-G-M. Soundtrack album, Decca.

FOREVER DARLING . . . MGM. Director, Alexander Hall. Music, Bronislau Kaper. Title song, Sammy Cahn, Bronislau Kaper. Record, M-G-M.

LAST HUNT, THE . . . MGM. Director, Richard Brooks. Music, Daniel Amfitheatrof.

*LOVERS AND LOLLIPOPS

MAN IN THE GRAY FLANNEL SUIT, THE . . . 20th Century Fox. Director, Nunnally Johnson. Music, Bernard Herrmann.

*MAN WITH THE GOLDEN ARM, THE

MEET ME IN LAS VEGAS . . . MGM. Director, Roy Rowland. Songs, Sammy Cahn, Nicholas Brodsky. Music supervised and conducted by George Stoll. Music, "Frankie and Johnny" ballet, adapted by Johnny Green. Music, Lena Horne, arranged and conducted by Lennie Hayton. Orchestrations, Albert Sendrey, Skip Martin. Vocal supervision, Robert Tucker. Music coordinator, Irving Aaronson. Records, Decca, M-G-M. Sheet music, Feist Miller.

MIRACLE IN THE RAIN . . . Warner Brothers. Director, Rudolph Mate. Music composed and conducted by Franz Waxman. Orchestration, Leonid Raab. Song, Ned Washington, M. K. Jerome, Ray Heindorf. Sheet music, Remick.

ON THE THRESHOLD OF SPACE . . . 20th Century Fox. Director, Robert D. Webb. Music, Lyn Murray. Orchestration, Bernard Mayers. Conducted, Lionel Newman.

PICNIC . . . Columbia. Director, Joshua Logan. Music, George Duning. Orchestration, Arthur Morton. Records: soundtrack album, Decca; RCA Victor, Decca, Coral. Sheet music, Mills, Shapiro.

SCARLET HOUR, THE . . . Paramount. Director, Michael Curtiz. Music, Leith Stevens. Song, Ray Evans, Jay Livingston. Sheet music, Famous Music Corp.

*SERENADE

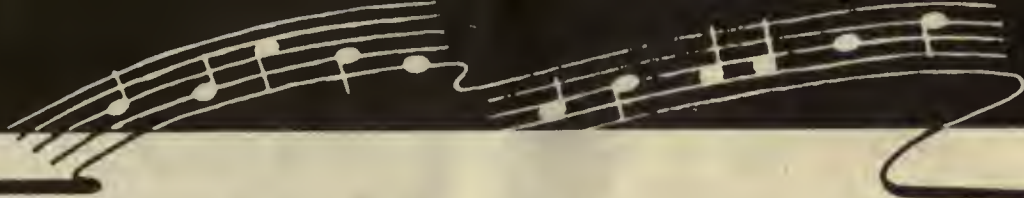
SEVEN WONDERS OF THE WORLD . . . Stanley Warner-Cinerama. Directors, Ted Tetzlaff, Andrew Marton, Tay Garnett, Paul Mantz, Walter Thompson. Music, David Raksin, Jerome Moross, Emil Newman. Cinerama Symphony Orchestra conducted by Emil Newman. Choral group, Apollo Club of Minneapolis. Music Editors, Lovel S. Ellis, Richard C. Harris.

SWAN, THE . . . MGM. Director, Charles Vidor. Music, Bronislau Kaper.

TROUBLE WITH HARRY, THE . . . Paramount. Director, Alfred Hitchcock. Music, Bernard Herrmann. Song, Mack David, Raymond Scott.

TRIBUTE TO A BAD MAN . . . MGM. Director, Robert Wise. Music Miklos Rozsa.

*Reviewed in this issue.



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THE MUSIC FOR MOBY DICK (with themes)

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THE EDDY DUCHIN STORY

Francis Thorne

THE MAN WHO KNEW TOO MUCH

INVITATION TO THE DANCE: Ring Around the Rosy Sequence
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André Previn

THE KING AND I

Alfred Simon

FORBIDDEN PLANET

Louis & Bebe Barron

MUSIC FOR TELEVISION (with score excerpts)

Tom Scott

CREDITS IN CURRENT RELEASES

FILM & TV MUSIC NEWS

Cover: Tamba Alleny, Noel Purcell, Gregory Peck, Leo Genn and John Huston between shots for MOBY DICK.

(Please note FILM MUSIC announcement on back page.)



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THE MUSIC FOR "MOBY DICK"

Philip Sainton

I have been composing music for the greater part of a lifetime, and although I must confess to having entertained secret hopes that someone would some day ask me to do the score for a film, I had never really expected that it would happen. The music chosen to accompany the vast majority of film is not the sort of music that I find congenial to write. I knew, too, of fellow-composers who had been forced by film companies to work within time-limits that I should have found intolerably constricting. A piece of music that takes a minute to play takes a day to write and orchestrate for full orchestra — that is what it takes me, at any rate — and so I was never really sanguine enough to hope that the day would come when a director would not only request of me the sort of music I love but would also leave me, within reasonable limits, free to write it at my own pace and in my own time.

It is strange the way things happen. Although my works have received respectful attention in musical circles, it was almost by accident — certainly not through any composition of my own — that I was unexpectedly enabled to achieve my private ambition to write the score for a film. It came about in this way.

For some twenty years I have enjoyed the friendship of Jack Gerber, a steel manufacturer of Lowmoor. His two hobbies, as dissimilar as you could find, are horse-racing and music. He is an amateur composer, and from time to time he commissions me to score and arrange his more ambitious works. A short while ago I orchestrated two of his compositions, *Fiesta* and *Stonehenge*, and then I assembled an orchestra of sixty players and in a single session I conducted them in a recording of both works for HMV. John Huston happened to hear *Fiesta*, and he was sufficiently interested in it to ask if he might meet me. He was then looking for someone to write the score for *MOBY DICK*. That was in Ascot week in 1954.

At our first meeting he asked me to set to music Melville's "hymn", "The ribs and terrors in the whale". In a day or two I wrote the original tune that is sung in the chapel scene. It is of a type that might well have been sung by fisherfolk a hundred years ago. Leslie Woodgate recorded it for me, and it was sent to John Huston in Ireland. It was on this slender evidence that Huston later commissioned me to write the whole orchestral score.

Since those days many people have said to me that they supposed, since the score breathes the passion and excitement of the book, that I must have been a lover of *Moby Dick* since childhood. They are amazed — just as Huston was at our first interview — when I tell them that I had never even read it, indeed had scarcely heard of it. Huston actually gave me a copy of the novel to read at the same time as he handed me the script that had been prepared for the film.

If the score that I subsequently wrote is deemed a success, I want to underline the two factors that made it so. The first is that John Huston has a great understanding of music, and knows exactly the kind of sound he wants for each sequence in his films. He told me that I must treat *MOBY DICK* just as if I were writing an opera. There were no words that I better wanted to hear. This treatment ideally suited my own inclinations, and in his view it ideally suited the book as well.

So I happily followed his instructions, and that is why there is no one theme that keeps recurring, but several themes. In some sequences Huston wanted me to intensify in sound the visual scene; in others he required the music to reflect the thoughts and feelings of the characters. For instance, in the first hunting sequence he told me to write music that would be alive with the zest of the chase. The excitement of the crew was to be transmitted in sound. Then, when the *Pequod* comes upon an enormous school of whales, and thus from the crew's point of view the voyage has attained its object, he asked

MUSIC REFERENCE 1. 1. HYMN. THE RIBS AND TERRORS IN THE WHALE P. SAINTON

MODERATO

2ND + 3RD TIMES 4TH TIME CRESC DIM ff

MODERATO CANTABILE 2. THE PEQUOD THEME.

mf CRESC f DIM. B.T.E.

for *carnival* music that would echo their exultation. I built this theme round old French hunting-calls, using mainly the open notes of the French horn. Again, Huston always spoke of the scene in which Ahab addresses his crew as Ahab's *aria*, thus emphasising for me his wish that the dialogue should be musically treated as if it were being sung. For this sequence, which is also to be heard in the title music, I tried to create the illusion of an incessant hammering, to convey Ahab's overwhelming obsession about Moby Dick.

It will be readily understood how helpful it was for me — for I had no previous experience of film-making — to be thus guided by a director who knew so clearly what he wanted. Although he has no technical knowledge of music, Huston is urgently aware of the effects which music can create; and having indicated what he required me to do, he left me to do it, unplagued by interference. And that was the second factor that enabled me to give of the best of which I was capable. He made no unreasonable demands in the way of a rigid time-schedule. I was able to write at my leisure.

ALLEGRO

3 AHAH'S THEME

ff

ILLUSTRATING THE HAMMERING OF HIS MOBY DICK OBSESSION

ALLEGRO

HORNS ff

TRUMPETS ff

STRINGS and/or WOODWIND

In November 1954 I went to Elstree at Huston's request to see the film in the making on the studio floor, and then from January to April last year I concentrated on the script and leisurely wrote the themes I thought would be required. There were six of them, all quite short. Two I have already mentioned, the whale-hunting and Ahab's *aria*. For Moby Dick's own theme I tried to convey in music the relentlessness of the brute, its unappeasable thirst for destruction. On the other hand, for the *Pequod's* departure I wrote some 'soft music that I hoped would be indicative of the crew's silent dedication to their task.

the *Pequod's* crew are killed. Then it changes to what I can only call the cataclysmic funereal music that plays while the monster slowly encircles the doomed ship. The rhythm here is subdued, for I was anxious that this music should not sound triumphant. What at last the *Pequod* sinks, we come to the climax of the film, and I have expressed it through a complete silence, a silence that last for four seconds. And then the coffin bobs up to the surface, and Ishmael, the only survivor of the crew, climbs on it and is rescued by the *Rachel*.

The sea music I decided should not be divorced from the whole orchestration of the score. Thus there is no specific "sea" tune. The breadth and depth and silent enmity of the sea pervade the whole of Melville's novel, and I have attempted to reproduce this through the music, showing its subtle influence on all who lived within its power. In this I was mindful of Huston's advice that in certain sequences the sound should communicate what was passing through the minds of men.

I worked on these themes for four months, rising each day with the sun in the lovely Surrey town of Haslemere, across the hill from Blackdown where Tennyson used to walk the woodlands and declaim his poetry. When the tunes were done, I reduced them to be played by a septet led by Jean Pougnet — five strings, piano and clarinet — and had them recorded. The records I took to Huston in Ireland, and he said he was delighted with what I had done.

Finally, there is the cataclysmic music at the end. Here I entwined the opposing themes of Moby Dick and Ahab and so fashioned a theme that should be heard throughout the dreadful scene in which all but one of

Looking back on it, I see that my biggest problem was how to write music that would really enhance the visual scene and make its presence felt by every member of an audience, musical or not. I decided that the answer was rhythm. If there were a strong rhythmic interest, the music would hold the audience, for even the tone-

10 LTO ALLEGRO.

5. MONTAGE. CARNIVAL.

Musical score for "5. MONTAGE. CARNIVAL." featuring a Bass line. The score is written on two staves. The top staff is labeled "BASS" and includes the instruction "After a passage in Bass, this is repeated on the following Counterpoint Tune over 14." The bottom staff continues the musical notation.

Musical score for "6. MOBY DICK THEME" marked "V. ALLEGRO". The score is written on two staves. The top staff includes dynamic markings like *pp* and *ff*. Below the staves, the instruction reads: "The above is played in Bass of Orchestra."

deaf, heedless of melody, can recognize rhythm and respond to its insistence. I therefore concentrated on writing rhythmically grammatical sentences of music to fit the timings precisely, so that, however long or short the periods might be, the music should come, as it were, to a logically-placed comma or full-stop. Only where the *Pequot* lies becalmed in the heat have I not done this, because throughout this seven-minute sequence the music must bring to everyone a feeling of maddening monotony. For this scene Huston said he wanted "desert music", reflecting the perpetual relentless heat and the sameness of the land.

I received the first sheets of timings at the end of May, and those well versed in the writing of film music will smile when I confess that as I looked at the pages of timings for Ahab's aria, I gasped with fright. The sequence lasts for a little over six minutes, and for every 20 seconds — often for every 10 seconds — the footage was given. I had to accompany the dialogue as if it were being sung, and with the mood continually changing. I very soon discarded the metronome and stop-watch and solved the timings by elementary arithmetic, the sum being, "How many beats are wanted to cover 19 seconds if the tempo is 144 beats to the minute?"

Here I should like to say that I was greatly assisted by Louis Levy, director of music for Associated British Pictures at Elstree, who gave me a record of the dialogue. He conducted the whole score, and I am sincerely indebted to him for the able way in which he directed and fitted the music, as well as for the skilled advice he so freely gave me during the months we worked together. I hope that American audiences will recognize the superlative quality of the orchestra, which was composed of London's finest players. The music is often very difficult, but it does not sound difficult the way this orchestra played it.

The recording sessions generally lasted for six or seven hours, and they continued from July until December. Progress was often slow, because sequences were more than once recut and I had to rewrite the music. At these recordings Huston was represented by Russell Lloyd, who earned my thanks and immense admiration for his skillful balancing of the music with the sound effects. Here again I was lucky, in working with an editor whose deep appreciation of music was matched by his technical knowledge. Writing this score was a tremendous, and sometimes frightening, experience for one whose previous work has been done in calmer and less momentous circumstances.



Friedrich Ledebur (Queequeg) and Richard Basehart (Ishmael).

MOBY DICK . . . Warner Brothers. Gregory Peck, Richard Basehart. Produced and directed by John Huston. Music, Philip Sainton. Conductor, Louis Levy. Music copyright, Leeds Music Corp.

Record: Moby Dick. Music from the sound track; RCA Victor LPM-1247. Eight sequences have been chosen from Philip Sainton's big score and placed under various headings, "Quayside Scenes", "The Hunt", "Captain Ahab", and the like. From the grave beauty of the opening to the fury of the end, the music has a sweep of

composition that reflects the freedom in which it was created. The strong poetic writing calls up a constant feeling of the ocean, now lively and vigorous, now lonely and menacing. "The Sea" is a particularly haunting sequence — its strange, high, soft dissonances voicing the hazy melancholy of the men, stretched out in the shimmering heat on the decks of the becalmed ship. Here, disassociated from the picture, the music reveals its self-sufficiency and a striking power to sustain the mood and feeling of its subject.



Philip Sainton

(Philip Sainton comes of a family well-known in English music for the past hundred years. He himself has had a distinguished career as a performer and composer. He has been principal viola with the Queen's Hall Orchestra, the BBC Symphony Orchestra, and a member of the Royal Philharmonic. He has toured the United States with the London String Quartet. His works have been performed under the direction of Sir Adrian Boult, Sir John Barbirolli, the late Leslie Heward and other conductors. "Two Sea Pictures", "Nadir", "The Island", "Serenade Fantastique", the ballet "Dream of a Marionette" are among his compositions that have been widely heard in the concert hall and on the air.)

THE EDDY DUCHIN STORY

Francis Thorne



Tyrone Power as Eddy Duchin conducts a rehearsal.

Eddy Duchin achieved an outstanding success by taking the "society" dance orchestra and infusing it with a very personal style of piano-playing-leadership that raised it above the commonplace into the unique. Sergei Rachmaninoff was one of his fans, who were many and varied. The commercial success he achieved was substantial, through recordings as well as long engagements in

very high class hotels.

His style of piano-playing, which is easily recognizable, involved a showy bravura — superficial to a marked degree and full of frills. Nevertheless, there was an elegance in the showmanship and delivery which stamped everything he did. Eddy Duchin, regardless of his mannerisms, was an artist of originality.

The movie captures the society-dance feeling and the Duchin style well, particularly in the beginning. The style is easy to imitate, perhaps, but Carmen Cavallaro gets the octave passages and the rhythmic patterns in a direct way that sounds authentic. The big "Brazil" production number rang false to me because I don't recall Duchin employing so complicated or involved a technique. Nor did his regular band ever achieve half the size of the filmed one. There was almost a "chamber" sound to the Duchin band which seldom gets across in the film.

As a featured soloist with the Reisman band, Duchin may well have employed more bravura and less personal directness. His later records with his own band show less frill and more bite and drive. In the film there seems to

be a development in the reverse direction, although the question of the post-war band is one I cannot verify. **THE EDDY DUCHIN STORY** is generally successful in evoking the sounds of the Duchin style, particularly of the piano solos.

THE EDDY DUCHIN STORY. Columbia Pictures. Tyrone Power, Kim Novak. Director, George Sidney. Music supervised and conducted by Morris Stoloff. Piano recordings, Carmen Cavallaro. Incidental Music, George Duning. Music co-ordinator, Fred Karger.

Records: **THE EDDY DUCHIN STORY** (Decca; sound track album DL8289). Other albums, Capitol, Columbia, Coral, Mercury, Vik. Song "To Love Again", Ned Washington, Morris Stoloff, George Sidney.

THE MAN WHO KNEW TOO MUCH



Doris Day, Alfred Hitchcock and passersby.
(Copyright, Paramount Pictures Corp.)

Alfred Hitchcock's first version of **THE MAN WHO KNEW TOO MUCH** appeared here in 1935, and certified that he combined a flair for the different with the ability to frighten one enjoyably half to death. The present story, nearly twice as long and in Technicolor, substitutes Morocco for the Alps and an American couple with a son for the English parents of a daughter. But it still concerns a spot of international intrigue that reaches its shattering climax at a concert in Albert Hall. Here the music, as a time-piece for a planned assassination, becomes as much a part of the action as any of the cast. Roy Fjastad, General Music Director for Paramount Pictures, says "The Storm Clouds' cantata was originally composed by Arthur Benjamin for Mr. Hitchcock's first version of **THE MAN WHO KNEW TOO MUCH**, produced in Great Britain about 1931. The composition as used in the present picture has been extended to some extent, since the dramatic action which takes place during the concert is of longer duration. This was done by incorporating some of Mr. Benjamin's prelude music with

that of the original cantata. Some slight revisions and new orchestrations were furnished by Bernard Herrmann, who was the music director and composer of the background score.

Great care was taken so that the piece would unfold in such a manner that the audience would hear the more lyrical passages during the less dramatic portion of the sequence, and that the peaks and minor climaxes would punctuate the more dramatic action, and of course reach the cymbal crash climax at the moment of the attempted assassination. This musical sequence was recorded in London by the London Symphony Orchestra and the Covent Garden Choir, conducted by Mr. Herrmann".

THE MAN WHO KNEW TOO MUCH. Paramount. James Stewart, Doris Day. Director, Alfred Hitchcock. Score, Bernard Herrmann. Storm Cloud Cantata, Arthur Benjamin, D. B. Wyndham Lewis; conducted by Bernard Herrmann. Songs: "Whatever Will Be, Will Be", "We'll Love Again", Jay Livingston, Ray Evans.

INVITATION TO THE DANCE

(Ring Around the Rosy Sequence)

André Previn

INVITATION TO THE DANCE is a film which certainly offered a unique opportunity for the composers involved. It is a picture consisting of three separate and distinct balletic sequences lasting approximately 40 minutes each. Apart from the visual picture, there is only the music track, thus eliminating the customary scoring hurdles of dialogue, effect, taps, source music, etc.

My assignment was to compose original ballet music for the middle sequence of the picture. Entitled "Ring around the Rosy", the plot of the ballet concerns a bracelet which wanders from owner to owner through a series of infidelities, finally completing the circle and reverting back to its original recipient. Because of the widely divergent circumstances involving each of the protagonists, and because of the afore-mentioned unusual liberties, the assignment sounded like an opportunity all too rare in the film-scoring business. However, there turned out to be several technical difficulties which made the mechanical preparation of the film almost as difficult as the writing of the music. First of all, there was the following hurdle to be cleared: through a series of circumstances too involved to detail here, the picture had been shot in its entirety before I was assigned to it. There were

some temporary tracks, some verbal counting, and a lot of deep, dark silence. Therefore when the film was turned over to me I was faced with the problem of writing a balletic score entirely dictated by the already existing and unchangeable film. Every nuance of tempo, every phrase, every meter change had to be fitted exactly to the picture; normal procedure for the scoring of a normal film, but certainly the hard way to compose a ballet. When the final timing sheets and click track charts were put in a bundle, they looked like the Manhattan City Directory. No end of credit must be given to Lela Simone, the music co-ordinator of the picture, for putting these together. She practically lived in the projection and cutting rooms, and it is due to her musicianship and technical skill that not one frame was wrong on the scoring stage.

The ballet is divided into eleven sections which I will discuss briefly. The first is the Overture, written in an almost purely classical manner with the exception of the recurring shifts in meter, and using the nursery tune "Ring around the Rosy" as a starting point for elaborations and variations. (Example 1)

Example 1. Ring Around The Rosy; Overture.

The musical score is presented in two systems. The first system consists of four staves: the top staff is for the first trumpet, bells, and cymbals (labeled '1 Trpt., Bells & Pa.'), the second for the first violin (labeled 'Vns.'), the third for horns, violas, trombones, and drums (labeled 'Horns, Va. Trbn. Drs.'), and the fourth for the first bassoon (labeled 'pizz.'). The second system consists of four staves: the top staff is for the first violin, the second for the first horn, the third for the first trumpet, and the fourth for the first bassoon. The score includes various musical notations such as notes, rests, and dynamic markings. The time signature changes from 4/4 to 2/4 and back to 4/4. The piece concludes with a double bar line and the word 'Timp.' below the final staff.

Handwritten musical score for a symphony. The score is written in 4/4 time and consists of several systems of staves. The instruments and parts are labeled as follows:

- W. Str. 8va**: Violin 1, 8va
- Strgs.**: Violins
- Tripla**: Violins, 3rd part
- Tripla**: Violins, 2nd part
- Tripla**: Violins, 1st part
- Fl.**: Flute
- W.W.**: Woodwinds
- con 8va**: Concertmaster, 8va
- mf**: mezzo-forte
- mp**: mezzo-piano
- cl.**: Clarinet
- Tutti**: tutti
- Horns**: Horns
- Timp.**: Timpani

Example 2.

Next comes the first sequence proper, called "Cocktail Party". Gene Kelly, in wanting to show the frantic tempo at which certain parties are conducted, and during which people do nothing, but do it in a great hurry, undercranked the whole sequence, thus giving an almost surrealist quality to the proceedings. The music is necessarily fast, loud and fairly discordant. (Examples 2, 3, 4). I used a great deal of solo piano during this scene.

Musical notation for Example 2, showing the following parts:

- Picc. Fl. Ob + Ytl.**: Piccolo Flute, Oboe, and English Horn
- Vas. + Db.**: Violoncello and Double Bass
- Horns**: Horns
- Vln + Trb. 2nd**: Violins and Trumpets 2nd part
- Celli**: Cellos
- Timp. B.**: Timpani Bass

Musical notation for Example 2, showing the following parts:

- Piano**: Piano
- S.D.**: Solo Drum
- B.D.**: Bass Drum
- Cymb. soft stick**: Cymbal, soft stick

117

Pg.

S. Dr.

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Example 3.

129

Ex. 1M

Horns

ff

W.W. 8va

Trpts. 100

Trbs.

+ Hds.

133

W.W. 8va

Trpts. 100

Trbs.

137

ff Piano Solo

+ Cym.

+ Triab.

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Example 4.

Handwritten musical score for Example 4. The score is arranged in two systems. The first system includes staves for Piccolo (Picc.), Violins (Vns.), Trumpets (TPTS), Horns (HNS), and Tuba (TBNS.). The second system includes staves for Violins (Vns.), Horns (HNS), and Tuba (TBNS.). The score is marked with various dynamics and articulations, including accents (>) and slurs. The key signature has one flat (B-flat), and the time signature is 3/4. The first system is numbered 205 and the second system is numbered 201.

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As far as the plot is concerned, The Husband, upon entering the party, gives his wife the bracelet as an anniversary present. Upon seeing her dance off with The Artist, he leaves the party sadly. The ensuing sequence takes place in The Artist's studio, where he is seen painting a young ballerina. He gives her the bracelet and

attempts to woo her in a classical Pas de Deux which is hampered by the fact that the girl is mainly interested in food, and eats The Artist's lunch during their dance. Here the music is a purposely clumsy waltz, lightly orchestrated, with solos by Piccolo, Tuba, and Violin. (Examples 5 & 6).

Example 5. Artist Studio.

Handwritten musical score for Example 5, titled "Artist Studio". The score is arranged in five staves. The first staff is for Piccolo (Picc.), the second for Tuba, the third for Horns (HNS.), the fourth for Violins (Vns. vic.), and the fifth for Bass (B.). The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is marked with various dynamics and articulations, including accents (>) and slurs. The first staff is numbered 205 and the second staff is numbered 201.

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5.

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Example 6.

ob. Fl. ci. 2 Vns. 33. *a tempo* (but slower)

Picc. 37. *Ritard.* Reaches for milk *mf* *p* *Cym. (soft stick)*

This scene is followed by a dance outside a stage door, where The Sharpie, in waiting for the Ballerina, executes the only tap dance of the picture. Here again, solo piano is used with the orchestra in a fast, light-hearted 2/4. The clumsy waltz is heard again as the girl appears in the stage door and as she and The Sharpie disappear.

The following section finds The Sharpie and his new amour, The Vamp, in a night club, listening to The Crooner. Pictorially, this crooner is a devastating parody on all the current rages combined; thin, overdressed, boyish with a vengeance, clinging to the mike, and occasionally rolling on the floor to the delight of his female audience. Rather than using a voice, a solo trombone was employed to stimulate the singing, thus enabling me to write glissandi, scoops and bent notes more vulgar than possible with a human voice. After the Crooner's

number, The Vamp determinedly drags him off to the sound of a jazz rhythm section, stopped horns and solo piano. After a Fade-out, the Crooner is again seen, sitting in the now deserted night club and wearing the bracelet. The Hat-check girl comes over to throw him out, sees the bracelet, and a frantic dance of attraction starts. For this sequence I used the standard big jazz band instrumentation: 8 brass, 5 saxes, 4 rhythm, with the solo piano improvising on the chord changes rather than playing prescribed passages. The next scene involved the Hat-check girl and her boy friend, The Marine. He sees the bracelet on her wrist and walks out in a jealous rage. After coming out of a neighborhood saloon, he is accosted by a streetwalker and dances with her on the steps of a brownstone. The music features alto sax and solo piano trading off the thematic material with muted violins, accompanied by muted trombones. (Example 7).

Example 7. Tamara.

The musical score for 'Tamara' is presented in two systems. The first system begins with a 'SLOW' tempo marking and a 2/4 time signature. It features staves for Violins (VLS), Alto Saxophone (ALTO SAX), Horns (HORN), and Bass (BASS). The second system continues the score, adding staves for Clarinet (CLAR.), Trombone (T.B.S.), and Piano (PIANO). The score includes various musical notations such as dynamics (p, f), articulation (acc), and performance instructions like 'Stage (piano)', 'Rit', and 'FLS-VNS Bow'. The key signature is one sharp (F#).

Example 8. Prostitute and Husband.

HE SEES BRACILET

Cue for Bali Bells

1. Trpt. 2. Trpt. 3. Trpt. 4. Trpt.

ym. Strgs. Bn. W.W. + Tuba

(Bali Bells) :27

1. horn rit. 2. horn 3 horns

4. Trpt. rit. Violins

9 Trpts. Strgs. rit. mf W.W. + Tuba

3 horns

Vns. 8va

13

Example 9.

After his exit, the Streetwalker stops the Husband (remember?). He is startled, to put it mildly, at seeing the bracelet again, buys it from the woman, and heads for home again. (Example 8). The Cocktail Party is again in progress, again undercranked, and there is a recapitulation and further development of the opening music, played even faster this time. The now repentant Wife receives the bracelet once more and is re-united with the Husband. At this point, on a separate track, the strings are heard playing a romantic counter-theme to the still existing party music (Examples 9 & 10). As the couple disappears, the partygoers are seen dancing in a large circle, may-pole fashion, to an increasingly dissonant version of the nursery tune, and the ballet ends.

SOLO PIA.

BAR 1 PART 2 STARTS HERE SEPARATE TRACK

8^{va} bassa

S.D.

sf

SOLO PIA.

8^{va} bassa

39

S.D.

TIMP.

8^{va} bassa

43

HNS., VNS.

8^{va} bassa

T.P.S.

TRMS. ff

47

S.D.

TIMP.

Example 10.

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It was my ambition to accentuate the air of unreality of the ballet rather than to score it in a matter-of-fact manner. The music is often obviously satiric and calculatingly cold-hearted, and it is my hope that the end result matched the unusual and imaginative concept of the production.

Seven of the sequences (Overture, Party, Artist Studio, Vamp, Hat-check Girl, Marine, and Final Party) are available on MGM Long-Playing album E3207. The other side of the record is devoted to Jacques Ibert's brilliant score to "Circus", the first ballet seen in "Invitation".

INVITATION TO THE DANCE . . . M.G.M. Direction and Choreography, Gene Kelly. Music Co-ordinator, Lela Simone. *Circus*: Igor Youskevitch, Claire Sombert, Gene Kelly. Music, Jacques Ibert. Conductor, John Hollingworth; Royal Philharmonic Orchestra. *Ring Around the Rosy*: Gene Kelly, Tamara Toumanova. Music composed and conducted by André Previn. *Sinbad the Sailor*: Gene Kelly, David Kasday. Score based on music by Nikolai Rimsky-Korsakov, adapted by Roger Edens, conducted by Johnny Green. Orchestration, Conrad Salinger.

Record: Invitation to the Dance. Music from the Sound Track; M-G-M E 3207. Music for two of the ballets — *Circus* and *Ring Around the Rosy* — makes up this recording. The score for *Sinbad the Sailor*, intended merely as dance accompaniment, is adapted from *Scheherazade*, and is not included here. *Circus* has the humor and melody for which Jacques Ibert is famous; tumblers and jugglers clown to his rollicking bells and trick instruments and carnival oompah, Pierrot and Columbine yearn to the poignant sweetness of his "Love Duet" and his "Cloak Dance". André Previn sets up a piquant con-

trast in "Ring Around the Rosy", as he follows the travels of a bracelet that makes the rounds of a circle of lovers. From his impudent comment on a cocktail party to his Girl-in-the-Red-Skirt blues, he is gaily and cleverly sophisticated. The youthful composer himself plays his highly effective piano passages. Both scores are thoroughly entertaining in themselves, as well as being admirable accompaniment for their screen ballets.



Claude Bessy and Igor Youskevitch

THE KING AND I

Alfred Simon



Deborah Kerr and her Siamese pupils.

In OKLAHOMA and CAROUSEL, the first two Rodgers and Hammerstein musical plays to be transferred to the screen, the prevailing mood was one of light-heartedness, and so the emphasis was quite logically on the song and dance sequences. On the other hand, because of the more serious and subdued nature of its story, the accent in the latest Rodgers and Hammerstein film, THE KING AND I, is on its dramatic aspects, and of course its pictorial splendors. This is not to imply, however, that the musical values have by any means been neglected; here the music underscores the action, rather than dominates it.

When THE KING AND I opened on Broadway in 1951, Richard Rodgers wrote an article for the New York Herald Tribune in which he said "It seems certain that a too-accurate reproduction of the sound of 1860 Siam would give less than small pleasure to the Occidental ear, and an evening of it would drive an American audience howling into the streets. The score makes an occasional pass at the five-tone scale, but only in the interest of color."

Fortunately, Alfred Newman, who was responsible for so many of the good things about CAROUSEL, is again in charge of musical matters in THE KING AND I and again demonstrated his understanding of how a Rodgers score should be performed. He has been quite faithful to the original score, departing from it radically only in some of the more spectacular scenes. For example, in the wonderful ballet "The Small House of Uncle Thomas", to quote 20th Century-Fox publicity, "strange instruments of ancient Siam were borrowed from collectors, others carefully reproduced to achieve the Thailand harmonics which backgrounded the ballet. Among the orchestra instruments used were 20 gongs, 30 cymbals, 14 triangles, 6 anvils, 2 gamelons, 3 sets of Siamese chimes, 8 woodblocks, 11 trimpani, a 60-foot drum, a 1½ octave drum, 3 sets of oriental drums, 10 musical instruments indigenous to Siam; an anklung, a konag, a moganang, a rebal, a suling, a gangban, a chekchek, a gendang, a tambur and a salung. Only Westernized instruments in the orchestra were 6 flutes, 3 oboes, 3 English horns, 3 bassoons, 4 French horns, 3 trumpets, 2 tubas, 4 basses, 2 harps, 2 pianos, a mandolin, a novachord, and a banjo." All of which is as lush to the ear as the spectacle is to the eye. And quite as charming, in quite a different way, is the "March of the Siamese Children". With the orchestra augmented, the musical build-up to the entrance of the young Prince Chulalongkorn is particularly striking.

Since Deborah Kerr is not a trained singer, her numbers have been dubbed by Marni Nixon, and a more

remarkable choice could not have been made. Miss Nixon's voice quality sounds just as one might imagine Miss Kerr's would if she were to break into song; in fact, there is no noticeable change in quality when Miss Kerr apparently goes from dialogue into such musical numbers as "I Whistle a Happy Tune", "Getting to Know You", "Hello, Young Lovers" and "Shall We Dance".

It is too bad that voices were not dubbed for Carlos Rivas and Rita Moreno, who play the ill-fated lovers, for although they are pictorially right, the strong Mexican accent of Mr. Rivas, and the intimate, breathy style of Miss Moreno are not suited to the heart-breaking mood of "We Kiss In a Shadow".

The best singing in the film comes from Terry Saunders, who uses her own vocal chords to fine effect in the poignant "Something Wonderful". Miss Saunders, incidentally, replaced Dorothy Sarnoff as the original Lady Thiang in the Broadway production. And Yul Brynner, the original King, is if anything in finer form here; like Rex Harrison in "My Fair Lady", he has the amazing faculty of making you believe that he's a much better singer than he really is. There is fascinating contrast in his two solos — first the troubled mood of "Is a Puzzlement", and then the sly humor of "The King's Song". The most captivating song in the score is still "Shall We Dance". Beginning as a wistful solo and dance by Mrs. Anna, the orchestra provides a gently rhythmic accompaniment — then, as the King joins her, the orchestra in full force steps up the tempo and sweeps into a magnificently compelling, almost barbaric polka, resulting in what should go down as one of the truly memorable sequences in the history of musical movies.

Due to the unusual length of THE KING AND I, some of the songs had to be cut from the final version. However, you may supplement your enjoyment of this superb film by listening to them on a new Capitol record (W-750) made from the sound-track. In addition to the songs mentioned earlier, the record includes such omitted numbers as "My Lord and Master", sung by Rita Moreno, "I Have Dreamed", with Miss Moreno and Carlos Rivas, Mrs. Anna's Soliloquy, "Shall I Tell You What I Think Of You", charmingly performed by Deborah Kerr (via Marni Nixon), and a well-played orchestral medley of the best-known songs.

THE KING AND I . . . 20th Century-Fox. Deborah Kerr, Yul Brynner. Director, Walter Lang. Music, Richard Rodgers. Book and lyrics, Oscar Hammerstein II.

FORBIDDEN PLANET

Louis and Bebe Barron

Electronic Tonalities came into the MGM film, FORBIDDEN PLANET, when Studio Chief Dore Schary and General Musical Director Johnny Green decided that this picture should not have a *musical* score (neither did EXECUTIVE SUITE), but should in this case express its moods and actions with a new auditory art form.

The need for a completely new art in scoring FORBIDDEN PLANET was intensified by the fact that MGM had never approached this kind of film before, and in their determination to make an adult science-fiction picture, had budgeted the production at two million dollars in order to make full use of all the artistic resources of the film medium in expressing the really unique dramatic values of the story and its out-of-this-world locale. Dore Schary and Johnny Green both felt that these unique emotional expressions required a new aesthetic experience for the audience, creating emotional messages which they had not before received.

At this point we were called in. Although we had not yet scored a feature film with our new electronic medium, we had done several short experimental films produced by Ian Hugo and Walter Lewisoohn which had been seen at European festivals. We had always avoided science-fiction themes because of the obvious danger of being type-cast, but the challenges offered in FORBIDDEN PLANET tempted us to chance the hazards of being professionally pigeon-holed.

Our big problem was (and still is) that we are "artistic orphans", since what we compose is not music (it is almost more like choreographing for the ear). Dore Schary christened our work "Electronic Tonalities", and Johnny Green personally took charge of us and supervised us as if we were composing a musical score.

The MGM music run, as Johnny Green has set it up, was most useful to us both in helping us orient our dramatic function and in establishing a close rapport with the producer, Nicholas Nayfack. In fact, Mr. Green's helpfulness is based not only on his wide musical talents and experience, but also a great sense of dramatic values.

Some of the themes which we worked with were Robby, the Lovable Robot; the invisible monster, serene space, playful pseudo-love, true love, 60 gallons of bourbon for two, a unicorn theme, night with two moons, suspense and terror of the unknown, comic dialogue, etc.

Electronic Tonalities are *not* music, but they are composed — in the sense that the acting and dancing of a scene is composed — differently from the manner of music which organizes and structures a sequence of individual notes. In our case we do not compose in the sense of note-by-note construction.

We design and construct electronic circuits which function electronically in a manner remarkably similar to the way that lower life-forms function psychologically. This is really a fascinating phenomenon, and there is even a young but respectable science explaining it, called "Cybernetics" and first propounded by Prof. Norbert Wiener* of M.I.T. It is found that there are certain

natural laws of behavior applicable alike to animals (including humans) and electronic machines of certain types of complexity.

Although Cybernetics does not concern itself with artistic or even audible expressions, the scientific laws are there to be borrowed, and electronic nervous systems can be specifically designed with built-in behavior patterns resembling emotional personality types. When these circuits are properly designed, controlled, and stimulated, they react emotionally with strange and meaningful sounds.

If we think of these electronic personality circuits as character actors, then when we compose for them, we function like writer-director. Like writers, we first decide on a *cast of characters*, and design and build the circuits to act out the character parts. Then we structure a *dramatic plot* in which these electronic characters inter-act with each other as the plot unfolds. Now we become directors and see to it that the actor-circuits get their cues at the right times, and express their characters authentically and effectively. This is possible by properly understanding and controlling their electronic activity.

By amplifying the electronic activity and recording it on magnetic tape, we are able to translate the electron behavior into audible form. The most remarkable aspect of this whole phenomenon is that the sounds which result from these electronic nervous systems convey distinct emotional meaning to listeners.

The design and dramatic control of synthetic nervous systems which care nothing about symbols, but which seem to feel, and seem to express audibly the emotions which the artist intends, and which the audience *unconsciously* experiences, is the essence of what we do. We were gratified to hear people tell us after seeing FORBIDDEN PLANET that the Tonalities reminded them of what their dreams sound like.

Actually, this orphan art is more related to drama than it is to music, for it is governed very much by dramatic laws, and very little by musical laws. The art of "composing" an electronic-nervous-system score is largely an art of dramatic construction. Yet musical training is invaluable because this is an *abstract* art, manifesting itself in pure form and sonic sensation rather than in the literal symbols (like words and gesture) of drama.

We believe this new art is in the trend of direct communication from artist to audience — direct in the sense of coming from the unconscious (non-symbolic) emotions of the artist, and proceeding to the unconscious emotions of the audience, without translating the message into the conscious level where symbols are used to represent agreed-upon meanings. We are striving to make the audience feel a pure flow of sonic sensations unrelated either to the world we live in, or to the literary-theatrical experiences and traditions we have grown up with.

FORBIDDEN PLANET . . . M.G.M. Walter Pidgeon, Anne-Francis. Director, Fred McLeod Wilcox. Electronic Tonalities by Louis and Bebe Barron.

*Norbert Wiener: *Cybernetics* or Control and Communication in the Animal and the Machine. New York: Wiley 1948.

MUSIC FOR TELEVISION

Tom Scott

The rare appearances of original dramatic scores on television contrast rather shockingly with Hollywood's habitual and knowledgeable use of specially composed music. Even in television's most lavishly produced dramas, a budget for original music is not customarily provided. In spite of its infatuation with the visual potentialities of the medium, where settings and their accessories are often reproduced with tedious accuracy, television is usually content to patch together a dramatic score from scraps of taped and recorded musical materials which have no relation either to each other or to the script which they serve. And when a composer is called in, he must frequently produce a score within a very limited budget. Paradoxically, this economic factor often operates to produce a better quality of music. For many scripts, music for single or small groups of instruments is far more relevant and evocative than a full orchestrated score.

Doubling as an actor, I have written and performed scores for guitar and voice for such programs as Chevrolet Teletheatre, Lux Video Theatre, the Robert Montgomery Show and Big Story. These performances have been variations of an integrated ballad technique where the balladeer carries the story forward with his voice and, at the same time, provides dramatic music with the guitar. There are many scripts in which this is a natural and an economical way of advancing the story and the result is a happy cohesion between script and music. A similar use of guitar and ballad has been used on Adventure with the addition of dance. Also, on Adventure, I have extended the usefulness of the guitar by treating it electronically on tape for special effects.

It is not surprising that the low-budget shows have been the most daring and successful in their use of original scores. Most notable have been CBS' Camera Three productions by Robert Herridge. Stripped of sets and costumes, Camera Three has given to the music the function not only of defining the emotional course of the story but also of evoking much of the world around the characters. Music has been almost continuous, space allotted to music in the open, simple but striking instrumentation employed and the score has been permitted vitality and expressiveness to a very high degree.

Ex. 1: Opening under narration (main theme, a variant of the chantey "Lowlands."). The high, thin reed of the accordion, suggestive of a ship's pipe, needed no accompaniment.

Ex. 2: Background for soliloquy on the loneliness and immensity of the sea.

Example 1

Picc.
2nd

Example 1

2nd



John Drainie in "The Dream of a Ridiculous Man."

Perhaps the most important and least understood value which an original score can contribute to the dramatic medium lies in the domain of form. It can supply unity, contour, cohesion and variety to the overall motion of a dramatic work. These values cannot be realized with a library-tape score since they require the subtlest synchronization and careful development of thematic material coincident with the development of the drama. An exceptional opportunity for this type of scoring was Robert Herridge's beautiful script on Emily Dickinson for Camera Three. Music and script were carefully worked out in order that the whole would have a dynamic congruity. The mold of the show was so cast that the entire presentation had the unified impact on the viewer of the classic sonata pattern. The poems were so selected that the musical themes could be presented and developed in the pattern of exposition, development and recapitulation. This score will be analyzed in detail in a later article.

To illustrate the use of one instrument, here are two excerpts from the score of Camera Three's "The Open Boat," adapted by Herridge from Stephen Crane's story. Four men, after leaving their storm-wrecked ship, spend the night in a life-boat waiting for the surf to moderate. Music establishes a mood of the sea (no sea was shown on camera) and intensifies the emotional values.

Example 2

Handwritten musical score for Example 2. The top system shows a cello solo with a treble clef and a 4/4 time signature. The bottom system shows piano-celiste accompaniment with a bass clef and a 4/4 time signature. The music is in a minor key and features complex rhythmic patterns and dynamic markings.

The music for Camera Three's "Dream of a Ridiculous Man" is scored for three players: cello, accordion and piano-celiste.

Ex. 3: cello solo, under main titles, creates moody Russian world of Dostoevsky.

Ex. 4: theme of protagonist, his despair and welt-schmerz.

Ex. 5: development of protagonist's theme, as his despair increases.

Ex. 6: heard as he tells of meeting a lost child crying for her mother.

In his dream, he goes to another planet where mankind has remained in the original innocence of the Garden of Eden.

Ex. 7: underscores his description of the happy state of these people. It is an inversion of the main theme, in major mode and treated as a pavanne.

Ex. 8: heard as he tells of corrupting these happy people.

Ex. 9: underscores their increasing decadence and corruption in the dream.

Example 3:

Example 4:

Handwritten musical score for Examples 3 and 4. Example 3 is a cello solo in 4/4 time, marked *Allegro* and *mp*. Example 4 is an accordion and piano-celiste accompaniment in 4/4 time, marked *mp* and *p*. The music is in a minor key and features complex rhythmic patterns and dynamic markings.

Example 5:

Handwritten musical score for Example 5. It features a cello solo and an accordion accompaniment. The cello part is marked *Allegro* and *mp*. The accordion part is marked *mp* and *p*. The music is in a minor key and features complex rhythmic patterns and dynamic markings.

Example 6:

Handwritten musical score for Example 6. It features a cello solo and an accordion accompaniment. The cello part is marked *Allegro* and *mp*. The accordion part is marked *mp* and *p*. The music is in a minor key and features complex rhythmic patterns and dynamic markings.

Example 7 *Pavanne*

cello *f*
mp
 Accordion *p*
 Bini
 Aini
 Eini

Example 8

cello *f*
 Accordion *p*
 Bini

Example 9

Accordion *p*
 chord letters
 cello *f*
 gliss
 gliss

For Herridge's adaptation of the Turgenev story, "Rendezvous," I used a string quartet. For the first ten minutes only the narrator is seen, wandering in a forest, reminiscing of the beauty of an autumn day. Since there were no sets, I tried to create the forest with the music.

- Ex. 10: (first violin) is the main theme.
- Ex. 11: light drizzle falling through trees.
- Ex. 12: poplars, swaying and rippling.
- Ex. 13: The girl nervously waits for her lover, her theme heard high in the first violin. As he approaches, the

viola harshly grunts out a twelve-tone variant of the main theme.

- Ex. 14: As the atmosphere of their meeting grows increasingly brittle the twelve-tone variant of main theme is developed.
- Ex. 15: Climax. Under the valet's coldness the girl's heart gradually breaks. Two chords, pizzicato, punctuate this.
- Ex. 16: As the narrator sums up the story, he feels lovely autumn turning to winter, and the music grows cold with an organum-like progression.
- Ex. 17: Jungle sequence of Camera Three's production of Conrad's "Heart of Darkness." Scored for woodwind, accordion and percussion.

Example 10.

v.
 va.
 cello
 accordion
 clusters

Example 11

Handwritten musical score for Example 11. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The music is dense with notes, including many sixteenth and thirty-second notes. There are dynamic markings such as *pp* and *ppp*. The notation is somewhat messy, with some overlapping notes and lines.

Example 12

Handwritten musical score for Example 12. It consists of five staves. The notation is very dense and complex, with many overlapping notes and lines. There are dynamic markings such as *pp* and *ppp*. The music appears to be a highly technical exercise or a study in complex rhythmic patterns.

Example 13

Handwritten musical score for Example 13. It consists of five staves. The notation is very dense and complex, with many overlapping notes and lines. There are dynamic markings such as *mp* and *pp*. The music appears to be a highly technical exercise or a study in complex rhythmic patterns.

Example 14

Handwritten musical score for Example 14. It consists of five staves. The notation is very dense and complex, with many overlapping notes and lines. There are dynamic markings such as *pp* and *ppp*. The music appears to be a highly technical exercise or a study in complex rhythmic patterns.

Example 15

Handwritten musical score for Example 15. It consists of five staves. The notation is very dense and complex, with many overlapping notes and lines. There are dynamic markings such as *pp* and *ppp*. The music appears to be a highly technical exercise or a study in complex rhythmic patterns.

Example 16

Handwritten musical score for Example 16. It consists of five staves. The notation is very dense and complex, with many overlapping notes and lines. There are dynamic markings such as *pp* and *ppp*. The music appears to be a highly technical exercise or a study in complex rhythmic patterns.

Example 17.

Handwritten musical score for Example 17, featuring multiple staves for instruments. The score includes:

- Bass Clarinet:** *Bass Clarinet*, *mf*
- Calabash:** *mf*
- Elephant Bells:** *mf*
- Marimba:** *f*
- Timpani:** *TIMP.*
- Bass Drum:** *Bass*, *f*
- Snare Drum:** *snare*, *f*
- Slap Tongue:** *slap tongue*
- Bells:** *Bells*
- Maracas:** *Maracas*

The score is written in a rhythmic style with various dynamic markings and articulations. The bottom right of the score includes the instruction *To TIMP*.

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Tom Scott

Tom Scott's background contributes uniquely to his career as a dramatic composer. An authority in the field of American folk song, he has concertized internationally as a balladeer. His symphonic compositions have been widely performed by leading conductors. His works include a symphony, an opera, several ballets, two string quartets, many works for orchestra and an extensive list of vocal, choral and chamber compositions. Recently released are his "Binorie Variations," adapted from a film score, and "Hornpipe and Chantey" on the Composers Recordings Inc. label, played by the Vienna Orchestra under the direction of F. Charles Adler. Soon to be released are two more performances by the same conductor and orchestra — "Coney Island" and "Sophocles and Hyena."

CREDITS IN CURRENT RELEASES

BATTLE OF GETTYSBURG, THE . . . MGM. Written and produced by Dore Schary. Director, Herman Hoffman. Music adapted and conducted by Adolph Deutsch.

CATERED AFFAIR, THE . . . MGM. Bette Davis, Ernest Borgnine. Director, Richard Brooks. Music, André Previn. Record: The Catered Affair Theme, M-G-M.

GREAT LOCOMOTIVE CHASE, THE . . . Walt Disney; Buena Vista. Fess Parker, Jeffrey Hunter. Director, Francis D. Lyon. Music, Paul Smith. Orchestration, Franklyn Marks. Song: "Sons of Old Aunt Dinah", L. E. Watkin, Stan Jones.

JUBAL . . . Columbia. Glenn Ford, Ernest Borgnine. Director, Delmer Daves. Music, David Raksin. Orchestration, Arthur Morton. Conductor, Morris Stoloff.

PROUD AND PROFANE, THE . . . Paramount. William Holden, Deborah Kerr. Director, George Seaton. Music, Victor Young. Sheet music, Paramount Music Corp.: "To Love You", Mack Gordon; Victor Young. "Ballad of Colin Black", Ross Bagdasarian.

PROUD ONES, THE . . . 20th Century Fox. Robert Ryan, Virginia Mayo. Director, Robert D. Webb.

Music, Lionel Newman. Records: Theme from "The Proud Ones", Capitol, Columbia, Coral, M-G-M, RCA Victor, Wing.

SEARCHERS, THE . . . C. V. Whitney; Warner. John Wayne, Jeffrey Hunter. Director, John Ford. Music, Max Steiner. Song, "The Searchers", Stan Jones. Record: The Searchers (Ride Away), M-G-M.

SOMEBODY UP THERE LIKES ME . . . MGM. Paul Newman, Pier Angeli. Director, Robert Wise. Music, Bronislau Kaper. Title song, Sammy Kahn, Bronislau Kaper; sung by Perry Como. Record: "Somebody Up There Likes Me", M-G-M, RCA Victor.

THAT CERTAIN FEELING . . . Paramount. Bob Hope, Eva Marie Saint, Pearl Bailey. Directors, Norman Panama, Melvin Frank. Music scored and conducted by Joseph J. Lilley. Songs, "That Certain Feeling", George and Ira Gershwin; "Zing Went the Strings of My Heart", J. F. Hanley; "Hit the Road to Dreamland", Johnny Mercer, Harold Arlen. Record: RCA Victor.

TRAPEZE . . . Hecht-Lancaster; United Artists. Burt Lancaster, Tony Curtis. Director, Carol Reed. Music, Malcolm Arnold. Conductor, Muir Mathieson. Records: Sound track album, "Lola's Theme", Columbia.

FILM AND TV MUSIC NEWS

The CBS presentation of Louis Armstrong's recent jazz tour of Europe on a "See It Now" program last December used only part of the footage filmed by Edward R. Murrow and Fred W. Friendly. The producers are preparing the remainder, including Armstrong appearances in France, Australia and Africa, as an 80 minute documentary for release by United Artists in the fall . . . The Music Division of the Library of Congress is placing four of David Raskin's U.P.A. cartoon scores and five of his feature scores in its archives . . . Through arrangements between the Ford Foundation Radio-TV Workshop and the McGraw-Hill Text-Film Department, 70 of the "Omnibus" telecasts will be made available to educational institutions and civic organizations. A number of outstanding "Omnibus" programs have been devoted to musical subjects. Leonard Bernstein, whose programs were highlights in the series last season, will appear again in the fall when "Omnibus" moves from CBS to the American Broadcasting Company . . . Miklos Rozsa's Violin Concerto, played by Jascha Heifetz, received an ovation at its premiere in Dallas. Franz Waxman conducted the work with Tossy Spivakovsky as soloist at the Los Angeles Music Festival's tenth anniversary in June, and it will be heard at the Baden-Baden Music Festival. The Los Angeles Conservatory of Music conferred an honorary doctorate on Dr. Rozsa before his summer European tour, on which he will conduct his own works . . . Gail Kubik's Symphony No. 2, commissioned by the Louisville Philharmonic Society for the Louisville Orchestra, had its premiere this spring. The work will have at least two more performances before being recorded . . . National Educational Television, a

part of the Educational Television and Radio Center, is presenting a 16mm series of 13 programs, "Music for Young People". Members of the Juillard String Quartet, the New York Woodwind Quintet, the Trio Concertante and others, explain their instruments to small groups of children and then give brief recitals that point up the distinctive sounds of their ensembles. Yehudi Menuhin is commentator for "Introducing the Woodwinds", Thomas Scherman for "Meet the Brasses". The films are produced by Nina Collier for Arts and Audiences, Inc., of which she is executive director. Seymour N. Siegel, Director of the Municipal Broadcasting System, New York, is president. The programs will be shown on educational television stations this fall and will be available for group use after the completion of their network run.

Beginning with the first issue of Volume XVI next fall, **FILM MUSIC** will become **FILM AND TV MUSIC**, introducing articles on television music and musicians by composers and producers in the field as a regular part of the magazine. We intend at the same time to widen our film coverage, and will be glad to have suggestions on changes and additions in content. With the first fall issue, also, the magazine must raise its price to \$3.50 a year (5 issues), due to rising production costs. Present subscriptions, of course, will be continued until expiration at the old rate. **FILM MUSIC** is a non-profit publication, wholly unsubsidized, and its expenses are met by its subscriptions. We hope that our readers will like its expansion as **FILM AND TV MUSIC**, and will get other subscribers for its support.

