



FILM MUSIC NOTES



THE GREAT CARUSO

FILM MUSIC NOTES

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CONTENTS:

FILM MUSIC NEWS

THE GREAT CARUSO

Alfred E. Simon

THE EMPEROR'S NIGHTINGALE

Arthur Hepner
R. F. Deke

SHOW BOAT

Richard Lewine

THE BRAVE BULLS

Miriam Teichner

THE TELEKINEMA IN LONDON

John Huntley

FILM MUSIC ON THE WESTERN CAMPUS (U.C.L.A.)

Helen C. Dill

NEW RADIO AND TELEVISION PRICES AND CONDITIONS

Roger Bowman

16mm FILMS

Marie L. Hamilton.

FILM MUSIC

Lilla Belle Pitts

REPORTS OF MUSIC EDUCATORS CONFERENCES

AFTERTHOUGHTS

Sigmund Spaeth

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FILM MUSIC NOTES, Volume VII, Number I, contains TEACHING POSSIBILITIES in the film, SONG OF LOVE

(which is now available from Film Custodians in 16mm.)

Copies may be procured at twenty cents each from this office.

FILM MUSIC NEWS

INTERNATIONAL PROGRAM The International Motion Picture Division of the State Department's Overseas International Information Program has made a twelve minute documentary film of the Israel Philharmonic Orchestra's tour of this country. Although the film has Hebrew commentary and is intended primarily for exhibition in Israel, it may be translated into other languages and shown in other countries.

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EUROPEAN MUSIC FESTIVAL TOUR Dr. Sigmund Spaeth, of the Advisory Council of FILM MUSIC NOTES, will conduct a group of tourists through the European Music Festivals this summer, leaving on the S.S. Mauretania July 13 and returning on the Queen Mary at the end of August. The tour is under the direction of the Institute for Inter-continental Studios, a non-profit organization. Dr. Eric Mann, head of the Institute, will accompany Dr. Spaeth on this trip. The itinerary includes London, Edinburgh, Paris, Brussels, Heidelberg, Munich, Salzburg, Vienna, Bayreuth, Zurich and Lucerne, with emphasis on the Wagner and Mozart Festivals and the British Exposition. Both Dr. Spaeth and Dr. Mann will deliver daily talks on shipboard and in connection with operatic and concert performances. The group is limited to fifty.

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SAINT MATTHEW PASSION The Saint Matthew Passion is to be the first major release of the newly organized Academy Productions, foreign film distributing company. The music of Bach is illustrated by paintings that depict the life of Christ, chosen from the work of Rubens, Titian, Van Dyck, Michaelangelo, da Vinci, Raphael, Cranach, Ghirlandajo and Velasquez. The Passion is performed by the Vienna Philharmonic, the Vienna Boys Choir, the Vienna Singverein and a number of well known European soloists. Robert J. Flaherty is editing the film.

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TELEVISION PROGRAMS Summer television programs will feature many films, both old and new. In addition to feature film series, the American Broadcasting Company television network has set up a list that includes half hour programs of travelogues of the American scene, films on national industries and organizations, and three series under the titles AMERICA'S HEALTH, DEMOCRACY'S MIGHT, and THE MARSHALL PLAN IN ACTION.

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YALE CINEMA ASSOCIATION The Yale Cinema Association, an undergraduate organization has recently filmed THE PARDONER'S TALE, a modern version of one of Chaucer's Canterbury Tales. Their plans are to exhibit it in a down-town theater and then distribute it commercially for educational purposes. All the male actors are Yale students and two of the three women are graduate students in the Yale department of drama. Only the camera and sound crews are professionals with Victor Whitlock, Yale, 1938 as director. The screen play was written by two sophomores, George O. Witwer and Neil R. Rolde.

* * * * *

RKO-RADIO MUSIC HEAD Constantin Bakaleinikoff, head of RKO-Radio's music department has had an honorary degree of Doctor of Music conferred upon him by the College of the Pacific, Stockton, California. The degree is in acknowledgement of outstanding work done by Bakaleinikoff in developing musical talent among young people in the Western states.

THE GREAT CARUSO

Alfred E. Simon

The long-awaited film which the Metro-Goldwyn-Mayer studios have fashioned from Dorothy Caruso's biography of her husband turns out to be another typical Hollywood musical - - that is, very easy to look at and to listen to, but without much substance.

There probably never was very much question as to who would be chosen to portray the great tenor; Mario Lanza was not only the obvious choice, but an extremely good one. Although the actual physical resemblance is rather slight, he does characterize effectively a genial Italian peasant who became the most phenomenal tenor of our time, knew he was just that, and yet managed somehow not to be objectionable about it. Comparison with Caruso's voice is not only unfair but also unnecessary. Certainly no one will expect a voice anywhere nearly as great. The important point is that Lanza has a superb voice, and the sound track does it ample justice. If, here and there, his singing lacks subtlety in phrasing and shading, attribute it to his youth - - he's not thirty as yet.

There is a very generous amount of music in the picture, which is just as well, as far too little use was made of Dorothy Caruso's wonderfully touching biography of her husband. (The book contains so many incidents that would have made fine movie material.) For the most part, the music consists of the arias with which Caruso was most closely identified - - "La Donna e Mobile" from "Rigoletto"; "E Lucevan le Stelle" from "Tosca"; "Che Gelida Mania" from "Boheme"; "Vesti la Giubba" from "Pagliacci"; "Celeste Aida" from "Aida"; "M'Appari" from "Martha", and several standard songs such as "Because", "Torna a Surriento", the Bach-Gounod "Ave Maria", "Mattinata", "La Danza", and Tosti's "A Vuochella". In addition to these solos, Lanza takes part in the "Rigoletto" quartet, the "Lucia" sextet (which develops into one of the film's most amusing sequences as Caruso is told that he has become a father) the finale from "Aida" and the finale from "Martha". He also is joined by Dorothy Kirsten in an "Aida" duet and Miss Kirsten has an effective solo during a party scene as she sings Victor Herbert's "Sweethearts". Incidentally, this popular Met star proves to be a charming actress as well as a brilliant singer. Other figures from the operatic world who came to Hollywood for this film are



LANZA AND BOY CHOIR IN AVE MARIA

Jarmila Novotna, Blanche Thebom, Giuseppe Valdengo, Nicola Moscona, Lucine Amara, and Marina Koshetz. Strangely enough, Madame Novotna does not sing, but merely has a brief scene as an unpleasant opera diva. Possibly she appeared in a singing sequence that was left in the cutting room: if that's the case, it would seem a pity that one of the many Lanza arias was'nt sacrificed instead.

Ann Blyth plays Dorothy Caruso most appealingly, and toward the end of the picture, as she waltzes with Lanza, breaks into song with a warm and attractive voice in "The Loveliest Night of the Year", a ballad adapted by Irving Aaronson and Paul Francis Webster from the popular old waltz "Over the Waves".

It is especially gratifying that Johnny Green, Metro-Goldwyn-Mayer's director of music, has completely captured the spirit of the picture, never indulging in distasteful "special arrangements" or re-harmonizations that are sometimes all too evident in films about music and musicians.. Joe Pasternak is not exactly a novice at producing, while Peter Herman Adler's staging and conducting of the operatic sequences could hardly be improved upon.

All in all, while THE GREAT CARUSO is scarcely a milestone in the progress of musical films, it remains an extremely pleasant way to spend a couple of hours, and furthermore should do much to stimulate interest in opera. As a matter of fact, in anticipation of the picture's release, RCA-Victor has re-issued many of Caruso's records. This is a great boon not only for Caruso fans, who may have had difficulty in locating many of his records, but also for the many members of the younger generation who will be discovering Caruso for the first time through this film.

Alfred E. Simon is Director of Light Music at radio Station WQXR, New York.

Production Notes:

Several weeks before the singers were chosen and Dr. Peter Herman Adler was called, Johnny Green worked closely with the screen writers, Sonya Levien and William Ludwig. Mr. Green's talent for presenting the most entertaining facets of factual material, in other words- showmanship, proved to be the musical guide for the film. All of the selections are not only culled from the familiar opera repertoire but have been studiously chosen to avoid use of recitative. The lyric, or melodic quality of a selection was the criterion. Johnny Green also composed and conducted the background scoring and conducted all non-operatic material.

Dr. Adler coached all of the soloists in the operatic portions of the picture, and conducted for the recordings of these selections. With the object in mind of presenting faithfully the visual aspects of the portions of opera used in the film, Dr. Adler worked in close cooperation with Richard Thorpe, the Director of the picture, so that the staging of all operatic excerpts would be as authentic as possible.

THE GREAT CARUSO.. Metro-Goldwyn-Mayer. Mario Lanza, Ann Blyth. Directed by Richard Thorpe. Operatic numbers staged and conducted by Dr. Peter Herman Adler. Musical supervision and background score by Johnny Green.

MUSIC INFORMATION - - THE GREAT CARUSO

MAGNIFICAT . . . Traditional	CHE GELIDA MANINA (from La Boheme)	Puccini
A MARECHIARE . . Tosti	MATTINATA	Leoncavallo
A VUCCELLA . . . Tosti	MISERERE (from Il Trovatore)	Verdi
LA DANZA . . . Rossini	QUARTET (from Rigoletto)	Verdi
CONSECRATION SCENE (from Aida) Verdi	E LUCEVAN LE STELLE (from La Tosca)	Puccini
TORTURE SCENE (from La Tosca)Puccini	BRINDISI (from Cavalleria Rusticana)	Mascagni
VILLIFICATION SCENE (from Cavalleria Rusticana)Mascagni	SWEETHEARTS (from Sweethearts)	Herbert
CIELO E MAR (from La Gioconda) Ponchielli	RECITATIVO and VESTI LA GIUBBA (from I Pagliacci)	Leoncavallo
LA DONNA E MOBILE (from Rigoletto) Verdi	AVE MARIA	Bach-Gounod
NUMI, PIETA (from Aida) Verdi	THE LOVELIEST NIGHT OF THE YEAR	Webster-Aarons
CELESTE AIDA (from Aida) Verdi	SEXTETTE (from Lucia de Lammermoor	Donizetti
TORNA A SURRIENTO E.de Curtis(Music) G.B.deCurtis(Words)	BECAUSE	D'Hardelot
TRI FINALE (from Aida) Verdi	M'APPARI (from Martha)	Von Flotow
	FINALE (from Martha)	Von Flotow

RECORDS AVAILABLE:

RCA Victor has issued an album of eight arias which Lanza sings in the film.

RIGOLETTO: Act I, "Questa O Quella";, Act IV, "La Donna E Mobile"; Verdi
Act II, "Parmi Veder Le Lagrime"

LA TOSCA: Act I, "Recondita Armonia"; Act III "E Lucevan Le Stelle"; Puccini

L'ELISIR D'AMORE: Act II, "Una Furtiva Lagrima". Donizetti

LA GIOCONDA: Act II, "Cielo E Mar" Ponchielli

I PAGLIACCI: Act II, "Vesti La Giubba" Leoncavallo

Four 7-inch 45 rpm Red Seal Records WDM-1506

One 12-inch 33 1/3 Long Play Red Seal Record, LM-1127

Also available on four 12-inch 78 rpm Red Seal Records, DM-1506.

THE EMPEROR'S NIGHTINGALE

Arthur Hepner

The genes hatched by Carl Maria von Weber in developing a new dramatic form for the opera house find their newest mutation in the musical score of Vaclav Trojan for the Jiri Trnka puppet film, THE EMPEROR'S NIGHTINGALE.

In this unusual motion picture based on a Hans Christian Andersen tale, composer and creator of the screen story have collaborated right from the conception of the project. In contrast to the familiar method of presenting a composer with a work print of the film to which he then sets his music, Trojan was just as deeply involved in every phase of the production as Trnka, the screen writers, the lighting experts or the camera crew. For this reason the music throughout THE EMPEROR'S NIGHTINGALE is as completely integrated with the story as a Stravinsky ballet or a Menotti musical theater piece.

In many respects the inter-relationship between music and story in the film has characteristics of the ballet. Trnka has used puppets to unfold the action and their movements are calculated largely in terms of the rhythmic patterns planned for the score. The result is precise, beat-for-beat synchronization between what one sees and hears. In each scene, each accent in the score has its corresponding gesture on the screen. One might very well wonder which came first: the composer's skeleton or the director's detailed planning of the puppet movement. And like the case of the chicken and the egg, it is doubtful whether a plausible answer is possible. Only Trojan and Trnka know which of their minds plotted a particular pattern and even now, since there is so much sign of interplay and joint planning, they might find it hard to analyze the tightly coordinated whole into separate parts



The Emperor and his Prime Minister

As might be expected, leitmotifs play a significant role, giving the score its cohesive dramatic structure. There are four principal subjects. One is a haunting lament to represent the sadness of the kitchen maid who knows the truth about happiness but is rejected at the Emperor's Court when she tries to bring her knowledge there. A second motif is a monotonous song of the mechanical bird. Its weird repetition gaining in dynamic strength symbolizes the grotesque absurdity of seeking beauty among false sources. Then there is a motif of tension, a squared-off phrase, to convey the binding regime and routine that always surround the Emperor. It was a martial touch and sense of the tragic that express the imperial emptiness of the Emperor's formal life. And finally the song of the real nightingale, what in a Wagnerian music drama might be the motif of redemption. This poignant melody Trojan assigns to a violin obligato. Along with the quality of Wagner, it contains reminiscences of Mahler in a mood of expansion and is unquestionably the intended musical climax. That it is not, indicates the appeal of the entire score. For besides the principal motifs there are numerous subsidiary ones, each relating to one of the multitude of subordinate details in the film story.

To a great extent Trojan draws on the musical heritage of the past and various contemporaries for inspiration. He has no apparent reluctance to imitate, or at least create the impression of being familiar with, the music of Haydn, Schumann, Mendelssohn, Wagner and Mahler. He is also indebted to Hindemith, Bartok and some of the early works of Schoenberg. Through it all runs a Chinese flavor. It is much the same kind of thing which Mahler achieves through western orchestration with harmonic and melodic effects in "Das Lied Von Der Erde".

But however eclectic the overall score, it has a distinct originality in the way it is woven together and used in relation to the activity on the screen. The orchestration is rich and uninhibited. When a solo instrument best presents the musical parallel to the narrative, Trojan uses it; when he needs to create the impact of strong emotion he piles on the instrumentation and adds a chorus when the orchestra alone cannot achieve the effect.

The net esthetic impression is a striking musical factor that interlocks tightly with a vivid, unique visual presentation and Phyllis McGinley's warm narration read by Boris Karloff. The score's effect works equally well on layman and professional musician. For instance, the violinist, Isaac Stern, who was much taken by the film, expressed the opinion that Trojan's "is the finest film musical I've ever heard".

To give the score its due, Trnka engaged the Czech Philharmonic Orchestra under the direction of Oktar Parik for the film recording. Ivan Kavacink plays the violin solos of the song of the nightingale.

* * * * *

THE EMPEROR'S NIGHTINGALE

R. F. Dcke

This score brings up a very interesting point - economy and its effect on effects.

As is the case with so many of our own composers Mr. Trojan's style is what has been termed "eclectic" - one can claim to find many people's characteristics represented in his writings. In his case the romantic use of the major triad in parallel fifths a la "Boheme" Act II, or the Debussy "Fetes", or Stravinsky's rhythmo-percussive melodies, without their harmonies, can be compared to the use by many in this country of the tonal palette of Rachmaninoff and early Strauss, with the orchestra of Strauss.

Despite the fact, however, that the dissonances in this film are both more frequent and harsher than in most "Hollywood" pictures, I had a feeling that the music was less conspicuous than usual, and finally decided to preach on economy. For it is true, that although there is a large orchestra available to the composer (you hear it once or twice), most of the picture is accompanied by muted strings, celeste, wood-winds for color.

The evocation of the music-box sound for the artificial bird is extremely realistic; fretted and percussion instruments being used. The use of the guitar, at the opening, as sort of a reminder of the ballad - story-teller's use of the instrument, when Hans Andersen is shown, is a fine effect.

Since the score was unavailable at this writing, I "took down" the two nightingale's songs.

A

mod. accel

or, in Free
another spot

etc

accel

B

happy march tempo

The song of the live bird, which varied constantly, may be found, in a rather uncertain version, at "A". This music was played by a very fine solo violinist, Ivan Kavacink. "B" represents the other bird. Think of the melody played(changed and picked out) in at least three octaves; all of them higher than this one. Then stick an A Major triad underneath, changing in the last half of the third bar to an E seventh with an A pedal. Loud. Insistent. The accompaniment played right around middle C. Very effective.

Getting back to my original idea, I think that infrequent use of the full orchestra, with its feeling of insistent weight, would be a good thing for more to follow. It might even be possible to use a little more imaginative harmony and rhythm, rather than fall back on Rachmaninoff and Strauss, unison horns and high tremolo strings.

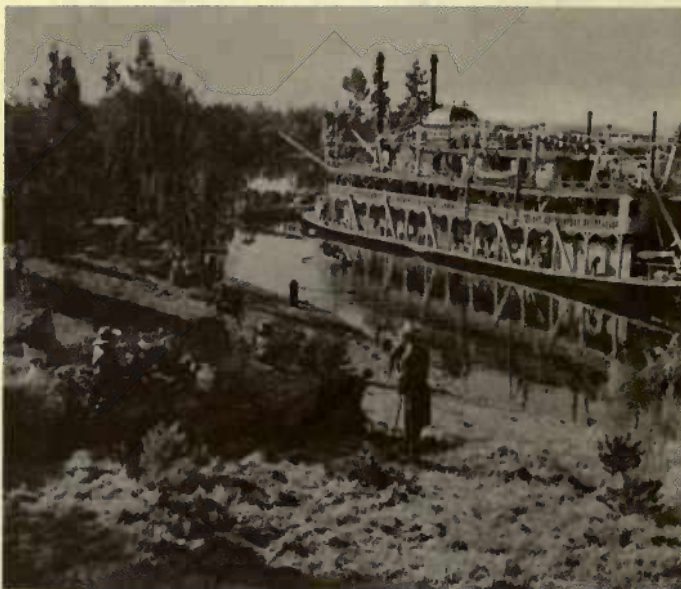
THE EMPEROR'S NIGHTINGALE.. based on a tale by Hans Christian Andersen. Produced and directed by Jiri Trnka. Music by Vaclav Trojan, Philharmonic Symphony Orchestra conducted by Otkar Parik. Original English narration by Phyllis McGinley. Narrator, Boris Karloff. Nu-Agfa Color.

SHOW BOAT

Richard Lewine

There was a story told some years ago about the young and aspiring composers foregathered in the anteroom of the music publishing house of Harms, Inc., when that establishment of Max Dreyfuss' was the mecca of all theater composers, young and old, unknown and arrived. Into the door on the morning following a Jerome Kern opening night, strode the proprietor followed by several lieutenants. "How", asked one the young hopefuls, shaking his head negatively and praying for the worst, "was the score?"

The score was undoubtedly very good and Mr. Kern was tough competition for anybody. As a matter of fact he still is and the new revival of SHOW BOAT serves to remind us, should anyone need it, that six top standard songs in one score is not a bad average at all.



Remade by M.G.M., the new version is musically most faithful to the original and Adolph Deutsch and Conrad Salinger, musical director and orchestrator, have done their job imaginatively and yet with reverence for the Kern music.

Here again are "Ol' Man River", "Make Believe", "Why Do I Love You" done innumerable times before and yet somehow seeming fresh and interesting orchestrally. The latter two and "You Are Love" are done romantically by Kathryn Grayson and Howard Keel and the accompaniments are rich and warm. "You Are Love" seems to highlight the limitations of the singers somewhat more than

do the others, but it may well be that this is one of the most durable of any of the songs. "Ol' Man River", with certain small but appropriate lyric changes, is sung simply and without overdramatization by William Warfield - here the Kern piano copy has been literally transcribed into the orchestra. Everywhere the temptation to over-reprise the songs has most admirably been resisted. Certainly none of these songs need "plugging" as such, and the economy of presentation has a healthy effect on the pace of the whole picture.

There is necessarily some cutting of the wealth of the original Kern - Hammerstein material. However both "Life Upon the Wicked Stage" and "I Might Fall Back On You" are sung with style by Marge and Gower Champion. Cast as the vaudeville team that befriends Magnolia, they are somewhat more in the tradition of the Persian Room than of the old Palace but it may be that the modernization of these roles makes for good contrast to the main love interest. Both their songs are orchestrated with considerable wit and gusto and in "I Might Fall Back on You" the Kern counter melody seems to have freshness and impact. Ava Gardner is well cast vocally as Julie and her performance of "Bill" and "Can't Help Lovin' That Man" are properly sultry and in the Helen Morgan manner.

Let it also be said, to the credit of all concerned, that the accompaniments are constantly faithful to the staging ideas. When a song is presented on the stage of the "Cotton Blossom", the orchestration has exactly the right mood and feeling. Later, when Magnolia auditions for a nightclub job she hands her music to a pianist; then refreshingly she is accompanied on piano alone. It is, by the way, a superb piano accompaniment.

In the background music there are interwoven strains of "Dahomey", "Hey Fella" "Captain Andy", and many another lesser songs that was probably excluded through time limitation. Above all of it follows action constantly and there is close identification of musical themes with each of the main characters.

Lastly, the musical flavor throughout is that of the theater, rather than of the studio orchestra. It probably would have made Mr. Kern very happy.

* * * * *

In a recent letter, Adolph Deutsch says "every note of the scoring is adapted from the original score by Jerome Kern and we avoided metriculously all interpolations, arrangements that might have conflicted with Mr. Kern's inimitable style."

SHOW BOAT.. Metro-Goldwyn-Mayer: Kathryn Grayson, Ava Gardner. Director, George Sidney. Based on "SHOW BOAT" by Jerome Kern and Oscar Hammerstein II. Musical Director, Adolph Deutsch. Orchestration, Conrad Salinger. Vocal arrangements, Robert Tucker.



THE BRAVE BULLS

Miriam Teichner

Less than two minutes of the almost two-hour running time of Columbia's Robert Rossen production, *THE BRAVE BULLS*, was studio recorded, with these brief intervals used only to bridge over short intervals in the scenes made on location in Mexico.

In a striking departure from the customary technique of film sound recording Rossen, his sound engineer, Lodge Cunningham, and their Mexican colleagues tape-recorded the tumultuous sounds of the bull ring; the sound recording was almost as important, in capturing the tension and excitement of the battles between matadors and bulls as was the actual filming.

Cunningham and his assistants camouflaged a sound truck on one of the great ramps below the arena of Mexico City's 50,000-seat bull ring, and from this point, almost a mile of cable snaked up to strategic points in the ring itself. To the cable were attached a dozen hidden microphones, which caught the sound from bandstand, bleachers, boxes and ring.

The traditional bull fight music is an inevitable accompaniment to the Sunday *corrida*, in which the toreros pit their courage and art against sharp-horned death. Especially dear to the aficionados are the "Ciel Andulus", played before the march into the arena by matadors, mounted picadors and banrilleros, and the famous trumpet solo, "La Virgen de la Macarena", played during the spectacle of the actual entrance.

Describing the "Macarena" trumpet solo, Tom Lea, in his novel, of which *THE BRAVE BULLS* is the film version, said, "The first bars are like the stride of a proud man, stepping out to accept a challenge". Both "La Virgen" and the "Ciel Andulus" were tape-recorded on several Sundays on the Plaza Mexico, with the choicest recordings retained for use in the picture. Also recorded was the secondary music, with which the band must be ready at all times, in case of a specially spectacular or tragic happening during the fight. Virtually all of this cue music is in the characteristic Paso Doble rhythm.

The trumpeter of the Plaza Mexico band, with his gleaming instrument tilted high against the sky to spill out the stirring notes of "La Virgen", is a virtuoso whose performance is heard with discriminating attention by the bull ring audience; these experts are as critical of every nuance of the music as they are of performance of matadors and bulls.

Tape recordings were made, not only in the great Plaza Mexico but in the ring of San Miguel de Allende, the fictional Cuenca of the book. Inevitably, the resources of the smaller town are limited in comparison with the superb facilities of Mexico City, and Rossen and Cunningham wanted to project this difference in their recordings.

They found that the crowd, in the climactic San Miguel bull fight, in which both Mel Ferrer, as matador Luis Bello, and Eugene Iglesias, as his brother Pepe, participate, acclaimed bulls and fighters, but inexplicably hooted, hissed and booed at intervals. Rossen learned, upon inquiry, that the derogatory sounds were emitted by way of criticism of the bull fight music, especially the clumsy and dispirited rendition of the trumpet solo in the beloved "Macarena".

In both Mexico City and San Miguel, Rossen and Cunningham became aware of silences that were as important as sound. Normally, there is an undercurrent of music throughout the early cape work, and while the horsemen are led from the ring. As the bull fight approaches its finish, however, the band is stilled in order that the fighter may not be distracted in the delicate final phrases of his battle with the bull.

Tape recording was used in registering every "Ole", cheer and hoot from the crowds who pay their pesos to see the corrida. These crowds seen and heard in the film as they watch the national spectacle were authentic bull fight fans, for Rossen knew that no professional actors, however carefully rehearsed, could plausibly duplicate their surging roars of spontaneous approval or derision. Every crowd reaction was faithfully recorded, and even the charge of the fresh bull against the wooden barriers made its characteristic ominous thud on the sound track.

Similar techniques of recording were used in the Mexico City night spots, where the mariachis play and senoritas sing. Here, a one-or two-mike hook-up usually sufficed, for the typical native nightspot is small, low-ceilinged and intimate. Its muffled rhythm is as characteristic as the Wagnerian roar of the ring.

Cunningham and his technicians recorded wherever they went. The sound trucks poked their way into the far wilderness of the Santin and Piedras ranches; they followed Rossen's caravan to the hacienda, near San Miguel, of retired matador Pepe Ortis, now a breeder of fighting bulls, where the tiente - the testing for bravery of heifers and eighteen-year-old bulls - added its squealing of schoolboy laughter as a perfect accompaniment to the bawling of the young animals and the pounding of their hooves.

THE BRAVE BULLS.. Columbia. Mel Ferrer. Produced and directed by Robert Rossen.

THE TELEKINEMA IN LONDON

John Huntley

Louis Applebaum arrived in London ten days before the opening of the Festival of Britain. Together with William Alwyn, he was responsible for most of the original music composed for the Telekinema, a specially-constructed cinema built on the South Bank Site in the heart of the Festival of Britain Exhibition.

The Telekinema was from the very start designed to incorporate all that is new in film and its sister art, television; it was to be the first theatre in the world in which big-screen television, three-dimensional pictures and stereophonic sound took place on an equal footing with the established sound film as it has been known for twenty-five years. The cinema itself is built with seating at two levels, the stalls (with 252 seats) and the balcony (with 150 seats) are reached by flights of steps which takes one past the projection room which can be seen in full through large glass panels.

Inside the auditorium, the eye is caught at once by the screen surround. Wells Coates, the designer, has abandoned the orthodox proscenium design inherited from the stage and has set in its place a perforated frame, not unlike a picture frame, which is splayed outwards from the screen and forms the sole link between the screen and the walls and ceiling. In this one building is housed projection for two and three dimensional films, stereophonic recording and reproduction equipment, television cameras, a television studio and large-screen television projection gear.

The stereophonic sound installation consists of three banks of loudspeakers set behind the screen; loudspeakers mounted in the back walls of the stalls and balcony; loudspeakers in the main ceiling and in the roof of the rear stalls which are set below the projection room. The functions of these sound outlets is as follows: the back-of-screen speakers (fed from three separate sound tracks) enable a panoramic sound effect to be achieved; that is, a sound can be "panned" across the screen in exactly the

same way as the picture. With the aid of the ceiling and rear speakers (fed from a fourth track) sound can be transferred from the front to the back of the auditorium.

The film was an animated stereoscopic colour film based on simple geometric shapes and patterns as produced by electrical impulses on a cathode-ray oscillograph. Louis Applebaum's music has been especially conceived so as to exploit the stereophonic sound equipment. In addition to the normal music techniques, the composer now has the opportunity to experiment with a new method of composition - the direction of the source of sound in whole or in part. For example, a solo phrase can move about the auditorium independent of its orchestral accompaniment. The dramatic device of musical entries from unexpected directions may be employed where suitable.

In the opening section of the film, solo voices singing in counterpoint are each associated with one of the moving images which unfold across the screen. In a later section of the film a fanfare originating in the distance behind the screen builds out into the auditorium until it seems to envelop the audience, while at the same time a row of columns springing up in the far distance build out in diverging rows from the screen into the auditorium. These are only a few of the unusual musical effects associated with the use of specially-composed stereophonic music.

Also include in the programme is a film by Norman McLaren called NOW IS THE TIME, which uses synthetic, three-dimensional music produced by photographing black-and-white patterns on to the sound-track area of the film; no musical instrument, microphone or sound recording apparatus was used but simply the picture camera regularly used in shooting animated pictures. It is more precise to call this type of synthetic sound animated. It bears the same relationship to live sound as animated picture does to live action; not only in its method of production but in its potentialities as a medium, for it has complete freedom from the limitations of physical performance.

A film on the River Thames at Windsor has music by William Alwyn, recorded stereophonically in the Telekinema. It is believed to be the first example of an actuality colour film, shot and projected stereoscopically, with specially-composed stereophonic music track.

The Telekinema was built and the films produced under the control of the British Film Institute; Raymond Spottiswoode was technical director to the Stereofilm production programme. Thousands of people have already seen the programme in the first few days of exhibition and is already established as one of the most interesting exhibits in the entire Festival of Britain.

Many interesting effects can be obtained with this equipment. A film commentary can be delivered from the back of the cinema so as to comment on action which carries music and effects on the screen. The music can be split up between various sources, either to obtain antiphonies or gradual transferences of instruments from one part of the auditorium to another. An oboe playing in the picture on the right of the screen produces music that comes from a different direction to a violinist playing on the left-hand side. The sound equipment uses magnetic tracks produced by His Master's Voice.

One of the special films made for the Telekinema is a Norman McLaren subject called AROUND IS AROUND, with music composed by Louis Applebaum and conducted by Muir Mathieson. Mr. Applebaum spent a week at the Crown Studios at Beaconsfield and in the cinema on the South Bank Site during the recording; the sound engineer was Ken Cameron, music recordist for "INSTRUMENTS OF THE ORCHESTRA and THE STEPS OF THE BALLET.

FILM MUSIC ON THE WESTERN CAMPUS (U.C.L.A.)

Helen C. Dill

On the campus of the University of California at Los Angeles, which has a student population of over 14,000, film music is receiving more and more time and space in catalogues and room assignments. Part of this effort is made in the Department of Music, Dr. John Vincent, Chairman and part in the Department of Theater Arts, Professor Kenneth Macgowan, Chairman. The Music Department efforts are both (1) instructional and (2) creative. This summer Dr. Walter Rubsammen will again give his fine course on "Music for the Theater; Cinema and Radio Drama", which has been enthusiastically received by students. It leads to an enlarged perspective of the role of music in the three fields, and to a greater appreciation of the music itself and the techniques involved in production. A second instructional field involves all students who are preparing to teach music at the various school levels. All music education courses given by Dr. Gladys Tipton or myself devote some time to discussion and demonstrations of the better music films available for school uses. Mention is also made of the musical films of the commercial theaters which offer valuable experience in hearing music of the masters or that newly created.

The University maintains a large film library which distributes films on all subjects to schools throughout the southwestern states, and is gradually adding to its list of music films under the guidance of Mrs. Margaret Randall. Each budding teacher is expected to teach one or more lessons using films during his year of student-teaching, thus discovering both the joys of presenting a film lesson and also, often quite unexpectedly, the many mechanical pitfalls that arise in use of rooms and equipment. The State of California now requires a course in Audio-Visual Education for completion of teaching credentials. U. S. L. A. is fortunate to have Dr. F. Dean McClusky, nationally known educator, as head of this phase of education.

During the fall semester the Canadian Film Board film CHILDREN'S CONCERTS was given in various elementary training schools. It was thoroughly enjoyed by both the youth and the student teachers. Much skill and artistry has gone into its making. In the junior and senior high schools in our training area, STEPS OF THE BALLET, SOUNDS OF MUSIC, NAUGHTY MARIETTA and the MENUHIN-BEAL-GIMPEL series were a few of the newer films used with success this year. This, of course, is in addition to older favorites. Delinda Roggensack's two new films on voice were presented at the California-Western Music Education Conference in San Diego this spring but have not yet been available for student-teaching use.

Commercial films with interesting music enjoyed this season by campus folk have included THE TOAST OF NEW ORLEANS, KING SOLOMON'S MINES, KIM, and ANNIE GET YOUR GUN. Just now three musical films are having openings in Los Angeles: OF MEN AND MUSIC, THE GREAT CARUSO and THE TALES OF HOFFMAN. Music-minded people are anticipating music pleasure from seeing and hearing all three of them.

Turning to the second phase of music and films at U.C.L.A., the creative we contacted the Theater Arts Department, and Norman Dyhrenfurth, Head of the Motion Picture Division. Much activity is going on in the production of films under his supervision. One film called UNIVERSITY -U.S.A. depicts life on a university campus in satirical vein. When it was shown in Royce Hall Auditorium recently the "rafters rang" with amusement. It has a musical score by a student working under the direction of Dr. Boris A. Kremenliev, of the music department, an expert in composing for radio and play productions. For Los Angeles County a documentary called LIFEGUARD was filmed which has a score by Irving Beckman, Teaching assistant in music.

One experimental documentary film, taken in South America which develops an old Peruvian Indian legend used as musical setting, music by Villa-Lobos. Other Theater Arts students are preparing animated films which are being scored by students under Dr. Kremenliev. It might be of interest to these young composers to know that a former U.C.L.A. graduate, beloved by all who knew him, was the recipient of the 1951 Hollywood Academy Award for the "Best Scoring of a Two Reel Subject" - this was for the score of BEAVER VALLEY, given to Paul Smith of the Disney Studios. However, Paul can shoulder the honor lightly as he has received a previous award. In future years, who of those now learning the techniques of composing for the films, will honor themselves and their alma mater by becoming a chosen one ?

NEW RADIO AND TELEVISION PRICES AND CONDITIONS

Roger Bowman

In a recent communication from Mr. Charles R. Iucci, Secretary of Local 802, AFM, he said that effective February 1st, 1951, and retroactive to that date, Local 802 and the American Federation of Musicians entered into an agreement with the four network companies covering terms and conditions of employment with regard to musicians. A digest of the terms follows:

1. The single engagement scale is \$20.70 for a half hour or fraction thereof; and, \$26.45 beyond 30 minutes but no more than one hour. The rehearsal rate shall be \$8.63 per hour or fraction thereof for the first hour and \$2.16 for every additional fifteen minutes thereafter.
2. When live programs are simultaneously broadcast over radio and television (simulcast), the musicians performing on such simulcast shall, in addition to their single engagement rate, be paid the applicable radio live repeat fee.
3. When live programs are simultaneously broadcast over radio
3. Musicians called in for costuming or makeup either for television broadcasting or rehearsal therefor will be paid \$12.00 for each such costuming or makeup. In no event shall musicians be called in for such purpose more than one hour prior to such rehearsal or live television broadcast, so that the makeup and/or costuming done shall immediately precede such rehearsal or television broadcast. It is agreed that musicians may be required to wear tuxedos or business suits without additional fee.
4. "Cooperative" broadcasting shall be paid for at the same rate as would be applicable to such program if they were sponsored by a single sponsor. "Participating" programs, i.e., programs which constitute one integrated unit, in the course of which credits to advertisers are accorded without allocation of a specific portion of the program to any particular sponsor, shall be paid the single engagement rate plus \$5.00 per man for each half hour or fraction thereof. "Segmented" shows, where an advertising credit to a single sponsor is given for a specific period of time (15 minute intervals), shall have each such segment treated as a separate engagement. "Composite programs", i.e., integrated programs which consist of one or more segments, each of which is allocated to a particular sponsor or is not sponsored, and one or more periods of time (in the course of which advertising credits are accorded to more than one sponsor without allocation of any specific portion of such time to any particular sponsor) shall be paid for at:

- 1) The single engagement rate for each segment allocated to a particular sponsor or which is unsponsored; and
- 2) Each period of time for which advertising credits are accorded to more than one sponsor without allocation shall be paid for at the single engagement rate plus \$5.00 per man for each half hour or fraction thereof.

5. Classification for instruments for doubling (instruments within each classification not constituting a double with respect to the remaining instruments, if any, within the same classification) shall be as follows:

- a. Saxophones and members of the saxophone family ; b. Bass Saxophone;
- c. Clarinet and bass clarinet; d. Bassoon and contra-bassoon; e. Oboe and English horn; f. Flute and piccolo; g. Piano and celeste; h. Piano glockenspiel; i. Banjo, mandolin; j. Guitar; k. Electric guitar;
- l. Drums - regulation outfit, including tambourines, triangles, castinets, etc.; m. Mallet played instruments; n. Tympany and bass drum where used as a single instrument; o. Tuba and sousaphone; p. Trumpet and fluegelhorn.

A musician performing a double shall receive \$5.00 per engagement for the first additional instrument and \$3.00 for each additional instrument.

For local telecasting the single engagement rate is as follows, effective April 1st, 1951.

- \$18.00 per half hour or fraction thereof;
- \$23.00 beyond 30 minutes but no more than one hour;
- \$7.50 for rehearsal, for each hour or fraction thereof.

The 15% increase in the rates for arrangers and copyists employed on a single engagement basis is effective as of February 1, 1951.

It is understood that all other terms and conditions contained in the respective effective agreements shall apply to outside engagements with any independent contractor or agency.

All network radio conditions to apply to television programs.



THE EARTH SINGS (see story page 18)

Marie L. Hamilton

MOZART and BARRIOS ON SIX STRINGS.. Abel Carlevaro, pupil of Andre Segovia, Plays "Variations on a Theme" by Mozart - by Fernando Sor, and "The Bees" by A. Barrios. His excellent performance reveals the wide range of music which the guitar can interpret, and the special interest of his Mozart invites the use of other music from the period in future recitals. Although the photography is disappointing, shots of finger action are many and clear. A. F. Films Inc. 1600 Broadway, New York City. 10 minutes. b and w.

APPASSIONATA FANTASY.. The pianist Sondra Bianca gives a warm, mature performance of the Beethoven Appassionata. The young artist appears in the playing of the earlier part of the sonata, after which her music is heard and visually interpreted by the movement of abstract forms. Robert Bruce Rogers, a modern painter has done the visuals which are simple enough to serve as an introduction to the increasingly popular experimental film form. A. F. Films Inc. 1600 Broadway, New York City. 9 minutes, Kodachrome.

THE WORLD OF THE ARTIST.. Brandon Films Inc. is releasing THE WORLD OF THE ARTIST, a series of art films in color for TV and 16mm distribution. The first two, now available, have good background scores. The paintings used in both films are from the Philadelphia Museum, and the reproductions are excellent. J. H. Lenauer of Film-makers Inc. is producer-director.

3 PAINTINGS BY HIERONYMUS BOSCH.. In "The Adoration of the Kings", "The Mocking of Christ" and "Ecce Homo" the great medieval Flemish painter presents a social commentary on his period. Franz Liszt's symphonic poem, "Tasso" is used appropriately as background music and the entire production color, script and dramatization are on an equally commendable level. Brandon Films Inc. 200 West 57th St, New York City. 12 minutes; Kodachrome.

CRUCIFIXION.. Imaginative editing of details from "Christ Carrying the Cross" (Master of the Turin Adoration) "Christ on the Cross" (Roger van der Weyden) and "Pieta" (Gerard David) are combined with a Biblical narration. The effective score is made up of arrangement's from Verdi's "Requiem" and Bach's "Suites for Unaccompanied Cello". Brandon Films Inc. 200 West 57th St. New York City. 16 minutes. Kodachrome.

W.B. YEATS -A TRIBUTE.. A study of W.B. Yeats, with an occasional pertinent use of his verse, is set largely in the lovely country-side of western Ireland that was his love and inspiration. Eamon O Gallchobhair's charming, wistful score is entirely in keeping with the poetic mood of a thoroughly artistic film. Produced by the National Film Institute of Ireland. Script and direction by J. D. Sheridan. Brandon Films Inc. 22 minutes, b and w.

THE EARTH SINGS.. Seven Palestinian folk songs are illustrated and interpreted by scenes of pastoral Israel. The Hebrew ballad singer, Raasche with a fine mixed chorus and the effective accompaniment of flute, clarinet and bassoon, sings these songs of work and play, of spiritual significance and finally, of peace and rest. The film is beautiful musically and pictorially. Montage Films, Inc. Gary Kingsley, musical arrangement. Directed and photographed by S. Lubon, E. Spiegel, L. Stoumen and A. Swerdlhoff. Brandon Films Inc. 200 West 57th St. New York City. 15 minutes, b and w. (See picture p 17)

FILM MUSIC

Lilla Belle Pitts

The time has come to give film music its rightful place in the main stream of the musical culture of this country of ours.

Motion picture music has come a long way. One only has to consider what the musical scores have contributed to the success of the more recent examples of distinguished film art to realize that composers of film music have not been standing still. The essential importance of film music which deserves respect cannot be over estimated.

Composers of music for feature films are indirectly helping to raise the level as well as to enrich the musical culture at its grass roots. They are working with a mass medium which reaches and appeals to vast audiences who, all unaware, are nevertheless becoming increasingly music conscious.

In giving due recognition to the composer, educators and critics, as well as producers and directors are involved. Speaking for the educators, our role is two-fold. First, we can combine with allied fields in an effort to persuade the industry of the value and function of a good score in effecting a fusion of the musical, pictorial, and dramatic elements of a significant film. Second, we must assume at least a fair share of the responsibility for setting up value judgments in reference to music in our motion picture theaters, as well as in our concert halls.

Lilla Belle Pitts is Professor of Music Education, Teachers College at Columbia University, Past President and present chairman of the Audio-Visual Division of the Music Education National Conference as well as a member of the Advisory Council of the National Film Music Council.

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NORTH CENTRAL CONFERENCE

Robert Stepp of the State University of Nebraska, Lincoln, the Film chairman with Edna Whitney of Cleveland were in charge of the various sectional meetings during the spring conference, April 7-11 at Fort Wayne, Indiana. 16mm films shown were RHYTHM IS EVERYTHING (Carl Mahuke Productions); RHYTHMS-INSTRUMENTS-MOVEMENTS (Encyclopedia Britannica Films); TALL TALES (Brandon Films); INVITATION TO MUSIC (Official Films); SCHUMANN STORY (Teaching Films Custodians); PUEBLO BOY (Ford and Mercury Dealers); YOUR VOICE (Encyclopedia Britannica Films); NAUGHTY MARIETTA (Teaching Film Custodians). Most of the above can be secured through the State University Bureau. Delinda Roggensack.

CALIFORNIA-WESTERN CONFERENCE

The Audio-Visual activities were closely aligned to the central theme of "Musical Growth". It was the first time that the California-Western Conference, (held March 18-21 in San Diego) had an audio-visual center which was used and enthusiastically received by the entire membership. There was an attendant present during the entire conference to show films and any other materials with which individuals wished to become acquainted. One of the features was a display of correlated materials of films, recordings, books and scores available for the teaching of various phases of the music program. Dorothy Jean Short served as film chairman with Stanlie McConnell Pugh of the San Diego City Schools in charge of the Audio-Visual Center. A fine mimeographed list of available 16mm films for use in study classes was made available to all in attendance. Stanlie McConnell Pugh.

AFTERTHOUGHTS

Sigmund Spaeth

Musically the most important films of the past year were probably THE GREAT CARUSO, TALES OF HOFFMAN, OF MEN AND MUSIC, FAUST AND THE DEVIL, THE MEDIUM, VALENTINO, SUNSET BOULEVARD, CYRANO de BERGERAC and STRANGERS ON A TRAIN. On the lighter side could be mentioned THE TOAST OF NEW ORLEANS, ROYAL WEDDING and the Oscar-winning cartoon, GERALD McBOING BOING.

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Unquestionably THE GREAT CARUSO is the best presentation of good music on the screen since A SONG TO REMEMBER, which shared with it the distinction of a substantial run at New York's Radio City Music Hall. The filmed life of Caruso is primarily a box-office triumph, and this is partly to the credit of Mario Lanza as a drawing-card and partly due to the magic name of the tenor he represents. The story is of no consequence, but the singing is often good, as well as loud, with such Metropolitan artists as Dorothy Kirsten and Blanche Thebom assisting the star. Joe Pasternak shows his old skill at making music palatable, and the good taste of Johnny Green is frequently in evidence in the musical direction.

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The London production of Offenbach's TALES OF HOFFMAN commands respect, if only for its intentions. Somehow this elaborate combination of ballet, singing and pantomime fails to hold the interest of the movie fans, while sacrificing the full approval of music-lovers. The picture is much too long and some of its distortions of the opera are inexcusable, particularly the substitution of a Greek temple for Antonia's cottage and of an absurd statue for her mother's portrait. The incongruous appearance of Sir Thomas Beecham in full dress at the close, conducting the saccharine Barcarolle as if it were an earth-shaking inspiration, climaxes a series of vulgarities. So much money could have been far better spent.

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OF MEN AND MUSIC is in effect a film concert, greatly superior to the CARNEGIE HALL of unhallowed memory, but still an offering automatically limited to music-lovers in its appeal. Motion picture audiences may be quite willing to listen to such stars as Heifetz, Artur Rubinstein, Jan Peerce, Nadine Conner and Mitropoulos in small doses, but they are not likely to accept an hour and a half of their music in place of a full-length film. The informal touches of home life are generally successful but still fail to turn a series of short subjects into a feature picture. Nevertheless, this courageous experiment deserves all possible support, in the hope that the next effort of its producers will have more practical showmanship, even at the cost of idealism.

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Franz Waxman's score for SUNSET BOULEVARD was considered by the Hollywood Academy the best of the year, although it had been practically overlooked in the excitement over Gloria Swanson's comeback performance. There were other examples of background music well worthy of an award. Dimitri Tiomkin maintained his consistent record of practical scoring in CYRANO de BERGERAC and STRANGERS ON A TRAIN, both close to the standard he had already set in THE MEN and other pictures. Gail Kubik showed what could be done for an imaginative cartoon by his musical background to GERALD McBOING BOING.