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FILM MUSIC



THE RIVER

JANUARY - FEBRUARY 1952

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FILM MUSIC

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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 1951.

DRAMA SCORES	A STREETCAR NAMED DESIRE	Alex North
	THE BIG CARNIVAL	Hugo Friedhofer
	DEATH OF A SALESMAN	Alex North
	A PLACE IN THE SUN	Franz Waxman
OPERA	THE MEDIUM	Gian-Carlo Menotti
	TALES OF HOFFMAN	Jacques Offenbach
	Arranged and conducted by	Sir Thomas Beecham
HISTORICAL SPECTACLE	THE GREAT CARUSO	Johnny Green
	Musical supervision and background by	Miklos Rozsa
MUSICALS	AN AMERICAN IN PARIS	George Gershwin
	Musical direction, Johnny Green and Saul Chaplin	
	SHOW BOAT	Jerome Kern
	Musical direction by	Adolph Deutsch
DRAMA WITH NATIONAL OR FOLK MUSIC	THE BRAVE BULLS	Recorded by Robert Rossen
		Musical director, Morris Stoloff
	THE RIVER	Recorded by Kenneth McEldowney
		Musical Advisor, M.A. Partha Sarathy

* * * * *

FILM COURSE The New York City Board of Education and the Organization of the Motion Picture Industry of the city of New York are cooperating on an in-service film course for teachers in the city's academic, vocational and junior high schools. Fifteen lectures by motion picture authorities and educational leaders, with appropriate screenings will stress the influence of the motion picture in community life, education and culture. Dr. Jacob Greenberg, associate superintendent of the New York School System, will act as director.

* * * * *

CINEMA CLUB The Cinema Club of Bowling Green State University, Ohio, made up of both faculty and students, for several years has been presenting well-diversified film programs. Three recent series were a film survey up to 1916, an experimental series, and a collection of fine documentaries. Chairman, James L. Limbacher writes that a study of the pictures involved includes their scores. He has made an elaborate classification of the musically noteworthy releases of recent years under the following headings: theme songs, classical music, ballet, unusual instruments and sounds, musical comedy, biography, fantasy, mystery and documentary. Mr. Limbacher supplements his extensive listing by indicating which films are available on 16mm, and which have recorded scores and songs.

* * * * *

MUSIC EDUCATORS NATIONAL CONFERENCE MUSIC in American Education is the theme of the Music Educators National Conference in their 1952 biennial conference at Philadelphia, March 21-26. Representatives from various parts of the country will participate in the comprehensive program which will deal with aspects of world-wide concern today; problems of general education; specific aspects of music education; techniques of music education; etc. Four sessions will feature films and audio-visual teaching aids. A compilation of Film Music's 16mm reviews will be available at the conference.

THE RIVER

Alva Coil Denison and Ann Ronell

THE RIVER presents the colorful Eastern setting of India to the delicate story of a young English girl's growing awareness of the patterns of life. Musically, this film offers us a unique score of some folk and classical music, little known to the west, which is truly of the peoples of India, unfolding with scenes of their work and play and worship, and introducing their characteristic techniques of rhythm and melody.

The classical music of India uses a scale of quarter-tones and is founded on 6 Ragas and 36 Raginis, traditionally fixed melodic patterns, each one assigned to a particular mood or emotion, and time of day. Additional Ragas and Raginis related to these can be counted in the hundreds. The good musician is expected to know, play and sing, at least one hundred and fifty, and all by memory, as India largely uses the rote system of teaching and learning. The requirements of eastern musical science are vast. Since all Hindu music is based on the melodic line, harmonic structure does not exist but poly-rhythmic patterns are used in contrapuntal style. This presents what is to us a highly complex sound and form. To our ears, the music is involved, for we find it hard to sing back or "catch hold of".

To the average Hindu, however, the intricacies of the Tala (the time beat) and the Raga (the fixed thematic figures) are not only part of his culture but also part of his emotional life. In India, music is played to stimulate as well as reflect emotions, and can express innumerable details of daily life from the varied beat of the rain to the different rhythms of man's very breath. In both traditional and classical music, the educated Hindu audience is extremely well-versed. On occasion a large part of the audience has been known to walk out of a concert in displeasure because the performer was not playing or observing the required classical form.

Unlike the western musician who must play every note before him as written, except cadenzas and such, the Indian musician first states the Raga chosen for his performance (in music for dancing he first plays the Tala and then the Raga), following which statement of theme, he creatively participates in its development. His artistry is judged by his ability to remain formally faithful to the original statement. This seems roughly comparable to our western practice of developing orchestral arrangements from popular songs and our thematic elaboration of material according to theory in classic



forms such as the sonata and the symphony. The Indian custom of first playing the time beat before the main statement has some similarity, certainly, to our own custom of first playing a "vamp" to set tempo for the number. Musicians and artists alike the world over usually manage to find some common ground on which they can all stand; and thus in their comparing of methods and ideals is kindled the first spark of mutual understanding. However complicated the music and theory of sounds in India, it has a simple effectiveness to which all listeners respond. THE RIVER, with its songs of the people, vividly illustrates this quality.

The picture opens with the haunting chant of the boatman as they pole their heavy loads up the river to the jute press. Their rhythm, two beats against three, is accentuated with flute, finger cymbals, and drum. As the chant fades away with the boat, a Bengali song arises by the net mender, sung unaccompanied: a melody of convolutions and no set meter. The river music, strangely moving, immediately establishes the mood and tempo of the picture. Both songs of the first sequence are in the Raga called "Mandh", a modification of which is the usual Raga of most Indian popular songs, and are well known among the fishermen and villagers along the Hooghly River. This famous tributary of the sacred Ganges flows by the location in Bengal where the motion picture was filmed, and these folk songs are reported to be almost part of the scenery near Calcutta, springing as they do from the actual work life of the people there.

Following the opening sequence, there is a passage of atmospheric music to describe the river panorama, called "Pastorale" which is from the "Shankara" Raga and recorded from a small orchestra of flute, violin, drums and harmonium. This latter instrument is an accordion-like organ of two and one-half octaves with hand-operated bellows and keys. The harmonium is not used in the broadcasting orchestras of All India Radio, government-owned stations, because it is considered unsuitable for classical Hindu music, being incapable of playing quarter-tones. It is used in the film, however, evidently for amplification and is heard another time in the scene featuring the devotional song, "Ramayana", from the Hindu traditional religious music. For interesting contrast, the piano is often employed in scenes of the English household, bringing a brief interjection of western music.

To the Indian orchestra mentioned above is sometimes added the Esraj and Sarangi, stringed instruments played with bow, the Sitar, a type of zither, the Veena, and certain types of flageolets called the Shanai and Dhunk. The latter is heard in a restatement of the river chant where ankle bells and drums mark the rhythm. Bells are religious instruments and important in the long list of percussion utilized by Hindu music. Participation in rhythm of song and dance is instinctive to all Indians from hand-clapping the beat to using ankle bells, belled-toe and finger rings, and cymbals from Tibet so small they are played with the fingers.

Throughout the film, we hear the tinkling of bells. The bride's bells ring during the preamble to the wedding scene. During the festival scenes we hear Temple bells. The ankle bracelets worn by the graceful Indian dancer Radha have thick rows of tiny bells attached to them, and the sound of these in relation to the rhythms of her wedding dance provides certain dynamics to the music which seem subtly significant. India loves bells, which even their camels and elephants wear, and metal gongs, blocks, clay water-filled cups to be struck with soft-headed hammers for their curious sweet tones, and drums of infinite variety. See (A) picture of dance orchestra.

The Mridanga (concert drum) is played at the opening of the picture. It has a long narrow barrel-shape, each end covered with stretched skin and bound with leather thongs to keep it stretched. Wooden pegs are attached to the thongs for use in tuning. The drum is played with both right and left hands. The Tabla is the other most popular drum in Indian music. It is the same type but one-half the size of the Mridanga, bearing the drum head only at one head upon which the right hand plays. American audiences who have attended Uday Shankar's Indian dance concerts have been amazed to watch the master drummer of his orchestra play a solo number upon as many as ten differently tuned Tablas encircling his seated form, and skilfully elicit such a symphony of tones, timbres, and rhythms as to enchant all his listeners beyond description. During the great religious traditional festivals in India, hundreds of different drums and drum rhythms are known to be used. Of these the film brings us the Fire-dance and the Kali Puja.



(A) Dance Orchestra.

Eastern methods of scoring films, whatever they may be, are as yet undefined to our knowledge. The "leit motif" technique popular in the west seems to have been consciously applied here, however, to the use of the sound tracks of (1) the river music, (2) the cobra music, and (3) the birds announcing danger.

(1) The river music drifts through the filmscore much as the Hooghly River itself does through the colorful scenes of the narrative. Upon our consciousness is borne the fascinating charm of the river with its myriad sounds of bells, cries of the market vendors and the jute press workers, and songs of the boatmen and children. Wisely the production company of the film put up their sound equipment on this river locale and recorded the sounds and folk-singing they heard there. It would have been impossible for them to have had music specially-composed for THE RIVER which would have been in any way comparable to what was used. For the western composer, the music of India has eluded western notation and we have no form which is an indicator of the Hindu quarter-tone. For the eastern composer, the system of notation sometimes used for the numerous scales and intervals in Hindu music is one based on the letters of the Sanskrit alphabet, which makes it cumbersome, to say the least, for music to be written down or read. This accounts for the lack of manuscripts available to quote or study.

Much of the subtle appeal of India's elusive melody and rhythm has been captured by Ann Ronell in her song "The River". Inspired by the folk music of the film score, Miss Ronell has represented the main themes of the river sequence in western song form. See (B) excerpt of voice and piano-copy from the refrain of this song.

(B) REFRAIN

(From the song "The River".)

A-WAY, A-

(RAGA-JALA RHYTHM)

WAY - O — UP - ON THE RI - VER — A LIT - TLE
WAY - O — UP - ON THE RI - VER — THERE COMES A

SAIL - BOAT IS SAIL - ING, AS — SHOULD BE, A LIT - TLE
RAIN - CLOUD WITH TEAR - DROPS, SOR - ROW - FUL, THE LIT - TLE

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(2) The cobra music is first heard in the Bazaar scene before the cobra action is introduced and is played on a traditional instrument called the Pungi. This is a hollow gourd with two little pipes coming out of it, used by almost all snake charmers in India. Although Hindu music varies in each region of the country, the snake charmer's traditional music is the same everywhere. Popular belief has it there is only one tune to which the cobra responds. Our first impression of this tune seems to be a weird melody buzzed by bees. Bearing only a fleeting suggestion at this time of impending tragedy, the scene shows the snake charmer in the open market-place, playing the clearly-visible Pungi for the cobra. Later on, when the little English boy seeks to charm his own cobra discovered in the Bo-Tree shading the garden of his playground, we hear again the same music. It grows more foreboding as it is repeated with the story. See (C) picture of the Pungi player.



(C) The Pungi player.

(3) The sound effect of the birds is used authoritatively. Loud disturbed chattering in the trees of birds and monkeys always announce danger in the forest and jungle. It is a question whether a musical theme would have had the same atmosphere. Throughout the picture, sound effects are used with taste and are combined well.

The effect too of silence is discreetly employed and provides memorable moments in the quiet of the river bank at evening and in the mute prelude to the funeral procession. The emotion of the little Indian boy who silently watches at the gate of the English house is musically expressed only later when he has run out of the scene and when the first song of the Funeral sequence trembles forth. To portray the mood, Musical Advisor M.A. Partha Sarathy chose songs in the Raga called "Dharbari Kandri" which are comparatively modern, and the Tamil song, named "Life, Death and Eternity", which is at least 700 years old. The latter, considered the finest classical song of its kind, is rendered here in true Carnatic (South-Indian) style. We do not get a defined performance of it, however, for the sound recording was evidently made with realistic effect in mind; thus part of the music performed in the open air is not clear.

Songs sung on the occasion of "Diwali" are heard in the Festival of Lights sequence. THE RIVER superbly photographs several of the Hindu festivals, which appear to mark the passing of time for the story, and which give the most symbolic highlights to the eastern backdrop of the story action. The procession of a thousand lighted candles, accompanied by a chorus of women's voices, creates a wonderland scene for the Festival of Lights, an Autumn celebration. To welcome spring, the "Holi" Festival is gaily observed by much throwing about of red powder and water everywhere. North India is rich in songs for this festival which unfortunately are not used in the film sequence. They are based on the special Ragas for this holiday called Holi and Vasant, the latter being the Sanskrit word for Spring. Simultaneously with springtime arrives the season of marriage in certain parts of India, and may we comment that the same thing seems to happen in the rest of the world as well.

In THE RIVER, the traditional village marriage festival and dance are integrated into the screenplay. This particular sequence has special music preparation. To play for the talented Radha's dance, certain musicians were brought from Madras to Calcutta and recorded with the action. The marriage song is played by an instrument called the Shanai. It sounds like the oboe and looks like the English recorder. Other instruments in this orchestra are the Tambura, stringed viol seen in photograph (A) the flute, Tabla and the cymbals. The first part of the marriage music is traditional in North India, the latter part is in the "Bhairavi" Ragini. The musical sequence starts with the Tala, then the dance pattern is changed, and the Ragini used for the marriage ceremony is stated and thereupon developed by the orchestra. The speaking voice of the English girl Harriet is superimposed to describe the action.

The wedding scene is enthralling with its extraordinary blend of music, poetry and dance. In the ceremony, Radha dances the two versions of the traditional marriage dance, first as a village maiden obeying village customs, second as the Goddess Radha, bride of the God Krishna. This dance is in strict Bharata Natyam tradition, a school of fixed classical dance techniques and of "Mudras", the gesture language of hands and eyes. In India, various dance forms have come down through the ages as have the art forms of music. Some of these are epic in character, dealing with historic events and wars, while others are created to tell simple stories and folk lore, frequently humorous. Among the basic emotions which the dancers of India portray are heroism, romance, and exaltation of the spirit.

Jean Renoir's direction is deft and imaginative for the wedding scene, wherein the village bride and groom are transformed poetically into the Goddess and God they worship and hope to emulate. The legend so comes to life through the magic of the camera that we are presented a visual interpretation of Radha's dance, and enjoy a magnificent dream. The music in its development for this sequence has personality and verve. The prime emotion of the dance, love, is subtly expressed and conveyed by both rhythm and melody.

All the music chosen and recorded for the film is aptly utilized. Selected only to a small extent to fortify the dramatic action, the music has still proven flexible enough in spite of its elaborate pattern to be fitted to the picture's needs when necessary, for example in the Kite Dance where directorial sensitivity to both picture and music has made this charming sequence a tour de force. Praise is due producer McEldowney's astuteness in bringing us this musical score with THE RIVER, however briefly it represents some of India's fine music. Obviously a film score by its very nature could hardly seek to offer an exhaustive collection of classics from such a vast source.

In summing up, we find that the music and songs of the people have been simply and naturally adopted to function as film music for THE RIVER, and that the resultant score attains much power through its authenticity. From the moment the picture begins and from the beat of its first rhythm, the music, deeply rooted in ancient and mystic heritage, gives a profound and timeless meaning to the story. The music of India is like a larger screen behind that screen upon which we see the actors, sustaining the poignancy of the play and its intangible moods with a beauty and dimension of its own. Since we must regard the score of THE RIVER as just an inkling of the wealth which India's music has to offer, it is certain that the film will stimulate desire to know more about that fabulous and distant land.

THE RIVER.. United Artists . Screenplay by Rumer Godden and Jean Renoir, based on a novel by Miss Godden. Starring Nora Swinburne and Esmond Knight. Directed by Jean Renoir. Produced by Kenneth McEldowney. Music recorded in India; composed and played by Indian musicians. Music and Technical Advisor, M. A. Partha Sarathy. Technicolor.

Acknowledgment is gratefully given by the authors to M. A. Sreedhar, consultant to the producer, for certain information about the songs and instruments used in THE RIVER.

Record: The River. Original musical score from the motion picture sound track. Recorded in India. L.P. Polymusic Records. New York.

Song: The River. Words and music by Ann Ronell, after the folk music of India from the motion picture. Published by G. Schirmer, Inc., New York.

ST. MATTHEW PASSION

William Hamilton

Not many film makers have been attracted to the scheme of combining image and sound where both have their own independent prior existances. A series of tableaux does seem a poor substitute for moving figures on the screen, and music (itself a moving thing) tends to detach itself from the whole and live its own life. Robert Flaherty's ST. MATTHEW PASSION has overcome, or at least evaded these handicaps. The basic structural difference between it and previous essays in the genre is that the backbone of the film is the aural and not the visual member. By thus bowing to the inevitable and gaiting the picture to the music, instead of the other way round, Mr. Flaherty has produced a concerted, unified result.

The chances are that no one familiar with Bach's Passion music will be entirely satisfied with the cuts which, of course, had to be made in the score. To reduce playing time from nearly four hours to an hour and a half entails the most drastic kind of editing. The wonder is that so much of the sense of this sublime masterpiece has been preserved in so severely shortened a version.

Most of what remains in is narrative and dramatic material: Evangelist, Crowd, Jesus and minor characters. Also included are the opening and final choruses, a few chorales and a very few ariosi and arias.

The performance is in English, enunciated by the Viennese tongues fairly distinctly, if not always without a certain quaintness of accent. In addition, the text of the moment is frequently shown at the bottom of the screen in 'subtitle' fashion. These subtitles might have been better distributed. Their appearance is often unnecessary and, on other occasions they are missing while highly significant passages slip by unintelligibly. Instance: "Truly this was the Son of God." Reserving the printed text for such moments as this instead of scattering it at random throughout the work would have provided another dramatic resource of great potency.

In choosing the pictures to illustrate the Passion story there is no attempt to match the stylistic unity of the sound track. While this is undoubtedly a matter of necessity - determined by the quantity of material available from any given school or period - it turns out to be quite a positive virtue. The use of several representations of the same scene cut or dissolved back and forth imparts at once life and activity to what normally is static. Most of the accepted devices of movie photography are drawn upon to this same end, so that a satisfactory balance between motion and rest is maintained. Especially striking is the camera work (on the infernal creatures by Hieronymus Bosch) accompanying the 'Thunder and Lightning' chorus and also the quick pan from Pilate to the crowd as they shriek, "Barabbas!"

The film's most serious defect is the recording which much of the time falls far short of the most rudimentary standards of present-day audio practice. The sound level is extremely uneven, suggesting itchy fingers at the control panel; the microphone placement offers no surprises: soloists too close, chorus miles away. My most uncomfortable moment was the 'earthquake' recitative: "and the veil in the temple was rent..." where by the miracle of electronics the evangelist and a few continuo instruments were made to simulate all too literally the noise of several earthquakes at once. Almost as obnoxious were the tremendous bursts of sound following the quiet passages in the final chorus. This was evidently a crude attempt to delineate the antiphonal structure of the piece. Apart from this there is no hint of the fact that the ST MATTHEW is scored for double chorus, admittedly a difficult thong to convey in a single-channel recording. I'm sure it can be done though, if some thought is given to it a little earlier than knob-twisting time. Traces of the blunt, heavy instrument can be heard in editing - small bits are nipped off first and last notes - and the track abounds in unblooped splices.

Totalling up - the picture is a qualified success. It should serve as an effective introduction to both the music and the paintings since these elements explain each other so vividly. It does convey in large measure the intense, emotional message striven for by all the artists whose work make it up. Good as it is, I can't help wishing it was better.

ST.MATTHEW PASSION.. Academy Productions, Inc. Produced and directed by Ernst Marischka. Edited by Robert J. Flaherty. Musical direction by Herbert von Karajan. Soloists, Elisabeth Schwarzkopf, Karl Walter, Hans Braun. Choir of the Viennese Singverein, the Vienna Choir Boys and the Vienna Philharmonic Orchestra.

THE MAN WITH A CLOAK

C. W.

This picture, which portrays an intriguing, probable incident in the life of a well known man of letters of Nineteenth Century America, indicated to David Raksin, the composer on the picture, the need for a reflective though suspenseful score. To enhance the mode of his music, Mr. Raksin used a small but unique combination of instruments for his score. In addition to a normal complement of woodwinds and horns, only one trumpet, one trombone and one tuba were included in the wind instruments. In the strings neither violins nor viola were used but a viola d'amore (played by Virginia Majewski) and six celli carried the burden; harp, piano, percussion and string bass completed the instrumentation. Using primarily a linear approach to his writing, Mr. Raksin achieved with this instrumentation a startlingly effective result.

C.W.

THE MAN WITH A CLOAK.. Metro-Goldwyn-Mayer. Joseph Cotten, Barbara Stanwyck. Director, Fletcher Markle. Music by David Raksin.

THE LIGHT TOUCH

C. W.

The musical score of THE LIGHT TOUCH is a good example of the editorial creativeness of Johnny Green in his supervision of things musical at Metro-Goldwyn-Mayer. Discarding the typical approach to a whodunit score for this picture, he suggested the desirability of using two themes of an Italian folk nature, one to indicate the romance between the principal characters, and the other the "light touch" proclivities of the painting thief. The entire score was to be played by a tiny, typical Italian-sounding orchestra. Dr. Miklos Rozsa did a wonderful job of composing in the Italian folk idiom and of judiciously using the two themes in a simple, straightforward manner throughout the picture. Dr. Rozsa's orchestra consisted of four mandolins, two guitars, accordian, six strings, two woodwinds, piano and percussion.

During the scenes taking place in the so-called Souk (Native Quarter) section of Tunis, music composed by Charles Wolcott to simulate indigenous music was used. Four themes were written for an orchestra consisting of mandolin, mandola, accordian, guitar, percussion, two woodwinds, two violins, two celli and bass. Also a simulated Oriental female voice can be heard in some of these tracks. The recordings of these themes were used sometimes singly, sometimes simultaneously to create the impression of the melange of musical sound typical of this Native Quarter of Tunis where one's ears are assailed by scratchy phonograph records being played on all sides at one time.

C.W.

THE LIGHT TOUCH .. Metro-Goldwyn-Mayer. Stewart Granger, Pier Angeli. Director, Richard Brooks. Music by Miklos Rozsa.

A STREET CAR NAMED DESIRE

Frank Lewin

Tennessee Williams' A STREETCAR NAMED DESIRE is one of the few plays in which the role of music is clearly defined by the author. The music is an important factor in setting the mood of the locale as well as a counterpoint to the action. In the screen version of the play, Alex North has made masterful use of this close association of music and drama. Whenever the music acts as dramatic factor in its own right it does so with conviction, and when it serves as background it adds, with few exceptions, tellingly to the flow of the drama.

Commenting on his score, Alex North writes: ... I find it practically impossible to score anything which does not move me emotionally and I attempted to convey the internal, rather than external aspects of the film. By this I mean the music was related to the characters at all times and not the action. Instead of "themes" for the specific characters, there were mental statements, so to speak, for Stanley vs. Blanche, Mitch vs. Blanche and Stanley vs. Stella..... I think you will find some of the scoring running counter to the scene because of the attempt to reflect the inner feeling of the personalities rather than the situation. It may be interesting to note that in the first five reels there is more stylized jazz than in the remaining reels because these take place mostly at night when the "Four Deuces" dive is in operation. (One sees the flickering lights throughout.) I tried to make the transitions from the source music (popular tunes) to the underscoring as imperceptible as possible so that one was not completely aware of the transition. I don't say this was entirely successful, but it was worth trying. I also believe strongly in tension and relaxation (as applied to absolute music) in functional music. Because of this you may find strident string chords over an innocent melody which is definitely going some place, to punctuate an emotional response; or brass figures interspersing a melodic line to convey the ambivalent nature of human behavior. Of course, this approach applies to a story such as STREETCAR with its deeply wrought conflict and frustration and not necessarily to, say VIVA ZAPATA which is epic and documentary in feeling.....

The idee fixe associated in Blanche's mind with the suicide of her young husband represents an instance where the music has become an integral part of the action. A little tune to which they danced their last dance recurs whenever her mind returns to the past. As she tells her suitor, Mitch, of the tragedy, the dance music weaves in and out and finally is cut short by the shot of the suicide. Obvious as the effect of this passage seems at its first appearance, it is justified later on: when her mind is straying the music recalls the last dance again, but the shot this time is not followed by silence, the music goes on, suggesting the departure from the reality of the incident in her imagination.

Jazz, ragtime or blues runs throughout the film and establishes the atmosphere of New Orleans. Blanche arriving at Elysian Fields, the shabby street where her sister lives, is surrounded by the sounds of the street and the strident music of the cheap cafes. Later, when Blanche and Mitch are dancing in a cafe near the waterfront there is a wonderful spell of ragtime by the band. In encounters with her brother-in-law Stanley, the mocking and insinuating blues solos -- clarinet, saxophone, or muted trumpet -- serve as constant dramatic contrast to Blanche's gentility.

EXAMPLE 1

:06 2/3

:11

ALEX. NORTH

:15

:19 2/3

SLOW BLUES

Musical notation for measures 1-4. The first staff contains a melodic line in treble clef with notes G4, A4, B4, C5, B4, A4, G4. The second staff contains chords and rests. The third and fourth staves contain bass lines. Dynamics include *f* and *p*. Measure numbers 1, 2, 3, and 4 are circled.

:24

:28 1/3

:32 2/3

:37

:4

Musical notation for measures 5-8. The first staff contains a melodic line in treble clef with notes G4, A4, B4, C5, B4, A4, G4. The second staff contains chords and rests. The third and fourth staves contain bass lines. Dynamics include *p*. Measure numbers 5, 6, 7, and 8 are circled. The instruction "MUTED HNS." is written in the lower right.

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EXAMPLE 1, CONT.

45 2/3

50

54 1/3

58 1/3

CLAR. S

CELLI BY BASSA HORN (11)

BASSA HORN'S

PIA. (VIBRA CORD)

Bs. F. PIZZ. f TRS. (OPEN)

Bs. CLAR. BARITONE BASSON

TIMP.

HN. +

12

10

9

1:03

000

1:08

POCO MENO

STGS. + W. WSL.

CELLI BY BASSA HORN (13)

RALL.

14

15

CO' BVA

+ HNS.

TRBS.

The greater part of the score, of course, furnishes a background against which the scenes unroll, and as such shares the virtues and defects of music thus employed. The music that accompanies the fantastic street cries of "flores para los muertos" depicts vividly the breakdown of Blanche's mind. Over an ostinato sliding from the tonic to the subdominant and back chromatic scales descend while string and woodwinds climb higher and higher -- the whole working to a climax of frenzy.

EXAMPLE 2

3:35 $\frac{2}{3}$ 3:44 $\frac{1}{3}$ 3:52 $\frac{2}{3}$

molto cresc.

51 52 53 54 55

moder. Vms.

4:01 $\frac{1}{3}$ 4:05 $\frac{2}{3}$ 4:10 4:14 $\frac{1}{4}$

AGITATO

56 57 58 59 60

EXAMPLE 2, CONT.

18 1/4 4:22 4:25 2/3 4:29 1/4

61 62 TUTTI 63 64

4:32 1/2 4:35 1/2 4:38 1/3 4:41 4:46

65 66 67 68

END
(SCREAMING)

TIMP.

Equally effective is the music accompanying the frantic shutting of the windows after Blanche has sent Mitch away: pizzicatos and brass alternating snatches of rhythmic figures and tunes.

EXAMPLE 3

M.M. = 144 **AGITATO (FRENETIC)**

Musical score for Example 3, measures 1-4. The score includes staves for Flute (Fl.), Clarinet (Cl.), Trumpet (TRPT.), Trombone (TRB), Violin (V.), and Bass (B.).

- Flute (Fl.):** Starts with a *Picc.* marking. Measures 1-4 show rhythmic patterns with slurs.
- Clarinet (Cl.):** Starts with a *p* dynamic. Measure 1 has a *STAS. PIZZ.* marking. Measures 2-4 are marked with circled numbers 2, 3, and 4.
- Trumpet (TRPT.):** Starts in measure 2 with a *mp* dynamic and a *TRPT.* marking.
- Trombone (TRB):** Starts in measure 2 with a *TRB* marking and a *mp* dynamic.
- Violin (V.):** Starts in measure 2 with a *TRB* marking and a *mp* dynamic.
- Bass (B.):** Starts in measure 2 with a *TRB* marking and a *mp* dynamic.

Musical score for Example 3, measures 5-8. The score includes staves for Flute (Fl.), Clarinet (Cl.), Trumpet (TRPT.), Trombone (TRB), Violin (V.), and Bass (B.).

- Flute (Fl.):** Starts in measure 5 with a *Pizz.* marking. Measures 5-8 show rhythmic patterns with slurs.
- Clarinet (Cl.):** Starts in measure 5 with a *STAS. PIZZ.* marking. Measures 5-8 show rhythmic patterns with slurs.
- Trumpet (TRPT.):** Starts in measure 5 with a *TRPT.* marking and a *mp* dynamic.
- Trombone (TRB):** Starts in measure 5 with a *TRB* marking and a *mp* dynamic.
- Violin (V.):** Starts in measure 5 with a *TRB* marking and a *mp* dynamic.
- Bass (B.):** Starts in measure 5 with a *TRB* marking and a *mp* dynamic.

A solo, sketchily accompanied, furnishes a satisfying, and beautiful, background when Stella slowly walks down the stairs, following the row that broke up the men's card game.

EXAMPLE 4

VERY TRISTE 4 3/4

Viol.
Cl. Solo
Trpts.
Horns
P.

1 2 3 4

Ad. Solo
p
HP.

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I found less satisfying, however, the music that follows: Stanley takes Stella in his arms and carries her into their apartment draped over his shoulder. A halo of sweet strings goes along. In another instance, strings spinning along in the background after the silence that follows Mitch's and Blanche's embrace seem to me to contribute little, besides the observance of a convention, to the scene. There are a few other spots where the background appears to serve no important function, and a great disappointment is the pretentious closing music culminating in a triumphant cymbal clash. This is especially jarring in contrast with the exciting, wrenching music that accompanies the main title, part of which is heard anti-climactically under the credits after the picture is finished. In view of the sensitivity shown throughout the greater part of the score, one cannot help feeling that these are instances where the composer was acting on suggestions, or directives, other than his own judgment.

A welcome chance to listen to the music divorced from the film is afforded through the release of excerpts from the sound track by Capitol Records. Some of the sections retain their effectiveness, especially the main title music and "flores para los muertos" sequence, the latter being even more impressive when it thus makes its point unhampered by the spoken word. The skilful musical transformations of the various themes (compare the violin melody in Example 4 with the trumpets in Example 3, for instance), especially those of Blanche's idee fixe, which it is easy to pass by in the theater, make the music absorbing listening in its own right. On the other hand some of the instrumental blues solos which are extremely effective in the film

ly those of Blanche's idee fixe, which it is easy to pass by in the theater, make the music absorbing listening in its own right. On the other hand some of the instrumental blues solos which are extremely effective in the film seem quite long and static by themselves.

Throughout the score there is very much in evidence the hand of a sensitive and skilled musician. The harmonies are never trite and most of the time interesting. Themes are developed not only with dramatic logic, but what is more, musically, without the employment of tricks. The orchestration is brilliant throughout, especially in the use of high strings, which is never banal or following cliches, and the use of various solo winds. Not the least contributors to the impression of the score are the players of the orchestra, especially the solo reeds and trumpets. It would be difficult to imagine an orchestra of this size and caliber assembled for stage productions of the play --an example of how the film medium can serve to fulfill the aims of the dramatic composer with advantage. Given the quality of this score, the result is a legitimate and important use of music in film.

A STREETCAR NAMED DESIRE.. Warner Brothers. Screenplay by Tennessee Williams from his stage play. Starring Vivien Leigh and Marlon Brando. Directed by Elia Kazan. Produced by Charles K. Feldman. Music by Alex North. Conducted by Ray Heindorf.

Alex North, a young composer of ballet, choral, orchestral and chamber music, has written scores for several important films in his short period in Hollywood

A STREETCAR NAMED DESIRE .. Original Music from the Sound Track. 78 rpm; 45 rpm; 33 1/3 rpm. Capitol Records, New York.



MOVIE MUSIC GOES ON RECORD

Arthur Knight

The insistent ping-pong of Anton Karaz' zither in *THE THIRD MAN* probably did more to draw attention to movie music than all the massed orchestras of Max Steiner, Erich Korngold and Alfred Newman combined. Blasting out from every record shop for months, inescapable in the juke boxes, on the air or in the night spots, its syncopated themes quickly made the movie-going millions acutely aware of the picture from which they came. Actually, this kind of sales assistance for the movies it springs from, has long been considered a proper function of movie music. Even before the sound track had been added to silent pictures, the ubiquitous theme song was already with us in the form of printed scores that the movie companies sent out to neighborhood pianists and organists as proper accompaniment for their epics, often incorporating a brand new love song for the picture's more lyric moments. Phonograph recordings, they found, helped popularize both the music and the picture it came from. "Charmaine" and "Diane" were only two movie heroines of the silent days whose many charms were itemized in numerous hit records.

Once sound had arrived, in a veritable rash of "all talking, all singing, all dancing" monstrosities, the rush to wax was instantaneous and overwhelming. With a major portion of all popular music now coming from their films, movie studios began incorporating into their domains whole record companies and music publishing firms. Singing stars like Chevalier, Nick Lucas ("The Crooning Troubadour") and Jeanette MacDonald became almost as popular on discs as they were on the screen. By the mid 'thirties, the hit tunes of all big musicals were being recorded by every company in the field, with at least one version contributed by the stars themselves. Crosby, Astaire, Dietrich, Deanna Durbin, Judy Garland, Nelson Eddy and Jeanette MacDonald, Alan Jones were soon drawing a substantial share of their incomes from record sales of the songs they had first popularized in their pictures.

The musical scores for dramatic pictures were a lot slower in coming onto records, however, perhaps because of the widely-held theory that nobody listens to film music anyway. In recent years, that idea has come up for considerable questioning, especially since - as with *THE THIRD MAN* - it has been discovered that, in recorded form, the themes of a good score can do much to recreate the feeling of the original film, and with it a strong desire to see the film itself. The actual beginnings of this type of recording, it must be admitted, were not too auspicious. As part of David O. Selznick's all-out campaign to publicize *DUEL IN THE SUN*, RCA Victor was somehow inveigled into releasing an album of Dimitri Tiomkin's brassy, splashy music for that maizey masterpiece. Only a short time earlier the recordings of Richard Addinsell's tuneful "Warsaw Concerto" had helped turn a weak and sentimental British war film into a moderate box-office success, and Selznick was probably aware that his own picture sorely needed any such assistance it could get. But the *DUEL IN THE SUN* album did serve to open up the field to many more recordings of motion picture scores, generally, as in the Andre Kostelanetz, Alfred Newman and Victor Young albums, featuring gaudily symphonic arrangements of the theme music from various films. Young's own "Stella by Starlight", for example, or David Raksin's "Laura" were each thus elaborated from music they wrote to be played under the romantic sequences of "The Uninvited" and "Laura" respectively.

Other Hollywood scores now on disc, notably Miklos Rozsa's music for *THE LOST WEEK END* and *SPELLBOUND*, Alfred Newman's for *THE CAPTAIN FROM CASTILE* and Victor Young's Byzantine-modern music for *SAMSON AND DELILAH* are little more than suites of themes from these pictures, performed of course by full sym-

phony orchestras. Size of the recording orchestra would seem to be a measure of prestige. The English have, on the whole, been far more energetic in getting outstanding film scores to the record buying public, perhaps because so many of their best composers are writing for films these days. Sir William Walton's music for both HAMLET and HENRY V has been extensively recorded, along with the voice of Laurence Olivier and others from the cast. The Arnold Bax score for OLIVER TWIST, a suite from William Alwyn's music for NOTORIOUS GENTLEMAN and another drawn from Noel Coward's THE ASTONISHED HEART, the entire ballet that Brian Easdale wrote for RED SHOES barely scratches the surface of recorded British film music, although it does give some hint to the range and seriousness of these works.

Actually, many of the British scores come directly from the sound tracks of the pictures in question, a practice frowned upon by Mr. Petrillo's locals in this country. This technique, stormily inaugurated here by Walt Disney in 1940 with a Victor album from his PINOCCHIO, has been revived in recent years by the new M.G.M. Records. Their issues on ANNIE GET YOUR GUN, EASTER PARADE, GOOD NEWS, ROYAL WEDDING, SUMMER STOCK and a short time ago, SHOW BOAT, make much of the fact that now you can take home with you exactly what you heard in the theatre. Victor, with Mario Lanza under contract but without recourse to M.G.M.'s sound tracks, has nevertheless recorded that redoubtable young tenor through the entire repertory of his GREAT CARUSO selections, and songs from THAT MIDNIGHT KISS and TOAST OF NEW ORLEANS as well. It all seems to tie in with the current vogue for recording everything from the Broadway hit shows, the good with the bad and indifferent. One interesting M.G.M. LP, however, is made up of ballet music from a number of their motion pictures, and featuring Richard Rodgers' memorable SLAUGHTER ON TENTH AVENUE. The orchestrations are big and juicy, in the best M.G.M. Technicolor tradition, but the basic idea of groupings of this sort is an excellent one.

But what about serious composers - concert composers - film music? The gap is not really so wide as one might suppose, and it grows narrower all the time. A late score by Camille Saint-Saens was written to accompany a 1907 French picture; THE ASSASSINATION OF THE DUC DE GUISE. Jacques Ibert's popular "Divertissement" was drawn from the music he wrote as an accompaniment for Rene Clair's wonderful silent comedy, THE ITALIAN STRAW HAT. In a similar manner Serge Prokofiev developed his music for Eisenstein's ALEXANDER NEVSKY into the cantata which Columbia has recorded. Less generally known is the fact that his "Lieutenant Kije" suite was also drawn from a film score, THE CZAR WANTS TO SLEEP. Virgil Thomson arranged his music for the documentary films THE PLOW THAT BROKE THE PLAINS and LOUISIANA STORY into suites that have been recorded by the Philadelphia Orchestra under Ormandy; and only recently Alec Wilder did the same for the charming accompaniment Hugh Martin provided for the art film, GRANDMA MOSES. Aaron Copland's piano arrangement of his music for OUR TOWN has been recorded by Leo Smit. With serious composers increasingly shuttling back and forth between New York and Hollywood, there will probably be more and more such music coming onto records from movie sources. Even now there is enough film music around to permit New York's music station, WQXR, to schedule a full half-hour program of it each week.

What has happened here, of course, is that these composers have taken the music they wrote originally to fit a certain sequence of pictures and ideas, and reworked it to fit the requirements of concert listening. In a radio interview during the past summer George Antheil, "the bad boy of modern music," explained the necessity for doing this. A picture may call for forty seconds of music here, a special bit of transition music there, a long sustained passage to underline a dramatic situation a bit further along. This is music written to order, timed to exactitude, its mood drawn

from and dependent on the picture it accompanies. If it is a good job, Antheil went on, it is valid under those circumstances only. If it can stand alone, as a concert piece must, then it probably failed in its film function.

But such music can be- and is being- developed into serious orchestral works. Typical is the recording of Franz Waxman's music for THE PARADINE CASE. Waxman speaks of it as a "recomposition" of his thematic material into a symphonic poem for piano and orchestra. In working it out, he followed the ideological development of the movie, but freely transposed and reorchestrated his original material into a unified work for concert hall presentation. With the new audiences opened to them by the record companies, film composers - whether the occasional visitor from New York or the Hollywood regulars - will undoubtedly be making more such adaptations of their motion picture music. Which is all to the good, for movies are our greatest single source of new music today, and much of it deserves more than the first cursory half-hearing it receives in the movie theater.

ROCHESTER PUBLIC LIBRARY

A report on the work of the Reynolds Audio-Visual Division of the Rochester Public Library is most illuminating as to the potentialities of library service in the community. Stressing the fact that the program is not a static one, the library policy bases its selection of films and other materials on the expressed needs of community organizations. Rather than becoming merely a depository of good materials, it meets the changing diversified demands of an active American community.

An excellent program is followed to determine these needs. " (1) Contacting key people who are occupied in such community programs as health, recreation, social casework, religion, education, parent-teachers association, etc.; (2) collecting information on community programs in interviews with borrowers and those who seek help and counsel in planning organization programs; (3) providing an opportunity for individuals and groups to preview films and discuss how they might be used in community programs; and (4) encouraging individuals and organizations to send in requests for the consideration of films which might serve their particular interests."

Norman B. Moore, Head of the Audio-Visual Division, writes: " We have about forty films devoted to the presentation of musical compositions. These have been collected largely to afford an opportunity to observe the techniques of performing artists, for music appreciation, and to trace the development of music in America. We enclose a list of the music films we have at present. We are constantly growing so that as time goes on we will have a more complete collection.

Most of the music films are well used and are used on occasion with groups of music students here. Usually we include at least one film from this part of our collection on our programs and invariably they are enthusiastically received. We have experienced successfully with programs devoted entirely to music. Occasionally we find a film with a musical score of merit although a secondary aspect of the film. We note these and are able to recommend them when the type of music concerned is requested. Notably, of course, in this type of film is BOUNDARY LINES and PICTURE IN YOUR MIND. The U.S Weather Bureau films CLOUDS has an interesting musical score for harp."

With two or three exceptions, the films in Mr. Moore's list have been reviewed in FILM MUSIC 16mm columns.

TELEVISION SURVEY

Roger Bowman

In a recent survey conducted by TELEVISION MAGAZINE with regard to the cost of music shows, several interesting things were discovered; As a group music shows look expensive. Since 12 of the 13 shows on in September were carry-overs from last season, most advertisers apparently felt that the return justified the investment.

General Electric's "Fred Waring Show" has even today the highest price tag, \$65,925 for an hour weekly, including time and production. Lowest sum is paid is paid by Carter Products for the first quarter hour of "Songs For Sale." In terms of cost-per-thousand, the "Freddy Martin" show hits the high mark. The Hazel Bishop Company pays \$29.65 for every 1000 viewers.

Low honors in cost-per-thousand go to "Godfrey And Friends"; Chesterfield, taking the first half hour, and Toni and Pillsbury alternating the second half, average 1000 viewers for \$3.39. Costs are still high in comparison to other types of television programs. Studio One, Westinghouse's top-bracket dramatic show, pulls in 10000 viewers at \$3.63. Kraft TV Theatre gets a similar slice of the audience for \$5.74. Texaco Star Theatre cost is \$2.51 per thousand.

The question then is whether an advertiser will stick with a format that seems out of line on costs? One company recently cut its "Cavalcade of Bands" substituting the "Cosmopolitan Theater". Although Van Camp's "Little Show" and "Mohawk Show Room" turned in fair to middling records, both sponsors and programs are leaving the NBC network from the 7:30 niche. Dinah Shore is taking over the Tuesday and Thursday periods for Chevrolet Dealers.

The preferred format for musical programs seems to a half-hour weekly show. Five of the current sponsors are buying time this way, and six more are taking 30-minute segments of hour-long shows. Two advertisers are using 1/4 hours on Monday-Wednesday-Friday basis; one is taking a 1/4 hour Tuesday and Thursday; and two are buying single 1/4 hours per week. Only General Electric is carrying a full hour.

In terms of audience and cost per thousand, the most successful shows were "Godfrey and Friends", "Stop the Music", "Songs for Sale", "Your Hit Parade", and "Perry Como". With personalities or formats developed in radio.

The good score of the "Voice of Firestone" is encouraging. This is the only music show with a definite specific-type of audience appeal. Yet it has proven itself in ratings and cost per thousand. With many of the musical comedy formats featuring opera and light classics, Firestone might start a trend to "better music" on TV.