



FILM MUSIC

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THE BEGGAR'S OPERA

FILM MUSIC

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

THE BEGGAR'S OPERA

Harold Brown

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

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

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

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

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



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

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

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

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

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

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

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

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

MARTIN LUTHER

Frank Lewin

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

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

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



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

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

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

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

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

JULIUS CAESAR

Miklos Rozsa

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

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

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

The three main musical themes are these:

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



Marchiale

Handwritten musical score for 'Marchiale'. The score is written on two systems of grand staves. The first system contains two staves of music, with the right hand playing a melody and the left hand playing a bass line. The second system also contains two staves, with the right hand playing a melody and the left hand playing a bass line. The music is in 2/4 time and features a mix of eighth and sixteenth notes. The piece concludes with a double bar line and the word 'etc.' written to the right.

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

Handwritten musical score for 'Andante'. The score is written on two systems of grand staves. The first system contains two staves of music, with the right hand playing a melody and the left hand playing a bass line. The second system also contains two staves, with the right hand playing a melody and the left hand playing a bass line. The music is in 2/4 time and features a mix of eighth and sixteenth notes. The piece concludes with a double bar line and the letter 'e' written to the right.

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

Molto moderato

etc

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

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

Allegro

etc

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

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

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

Andante

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

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

Adagio doleroso

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

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

John Dowland

Now, O now, I needs must part, Part-ing though I at-sent sorrowe,

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

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

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

Largamente

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

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

The image shows a handwritten musical score titled "Cmasi march". It consists of several staves. The top staff is a vocal line with notes and rests, annotated with "Vcna" and "No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100". Below this are two staves for strings, with annotations "Fp. 1. ord. F." and "H. 1. ord. H.". The bottom staff is a percussion line with notes and rests. The score is written in a cursive, handwritten style with various musical notations and annotations.

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

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

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

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

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



FILM MUSIC ON RECORDS

Alen Morrison

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

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

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

Addinsell, Richard

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

Amfiteatrof, Daniele

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

Auric, Georges

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

Bassman, George

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

Bath, Hubert

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

Bax, Arnold

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

Berners, Lord

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

Chaplain, Charles

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

Copland, Aaron

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

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

Duning, George

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

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

Easdale, Brian

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

Friedhofer, Hugo

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

Gilbert, Herschel Burke

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

Gray, Allan

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Spoliansky (cont.)

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

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

Steiner, Max

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

"The Informer": suite (Steiner—cap)

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

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

Stevens, Leith

"Destination Moon": suite (Stevens—col)

Thomson, Virgil

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

suite (Thomson, Philadelphia Orch.—col)

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

Tiomkin, Dimitri

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

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

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

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

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

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

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

Vaughan Williams, Ralph

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

Walton, William

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

Waxman, Franz

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

Williams, Charles

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

Young, Victor

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

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

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

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

"Love Letters": theme (Young—dec)

"My Foolish Heart": theme (Young—dec)

"The Quiet Man": suite (Young—dec)

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

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

Eyes of Blue (Richard Hayman—mer)

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

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

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

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

Record label abbreviations:

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

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

SEATTLE PUBLIC LIBRARY —
(Films and Record Collections)

Ellen L. Walsh

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

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

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

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

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

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

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

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

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

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



IMAGES MEDIEVALES

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

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

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

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

CANADIAN FILM NEWS

Gerald Pratley

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

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

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

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

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

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

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

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



THE ROMANCE OF TRANSPORTATION

MOVIES AND MUSIC

C. Sharpless Hickman

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

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

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

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

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

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

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

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

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

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

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

Courtesy of MUSIC JOURNAL.