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FILM MUSIC

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FROM HERE TO ETERNITY

MARCH - APRIL 1954

VOLUME XIII NUMBER IV

FILM MUSIC

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FROM HERE TO ETERNITY

George W. Duning

From the viewpoint of a film background composer, the year 1953 was a most interesting one for me. It was my pleasure to score three pictures of highly different subject matter, namely, SALOME, FROM HERE TO ETERNITY and MISS SADIE THOMPSON.

SALOME (discussed in an earlier issue of FILM MUSIC) was a very direct sort of picture of a Biblical nature, and there was very little doubt as to where and what kind of music should be spotted in the background score. MISS SADIE THOMPSON called for a jazz approach, but FROM HERE TO ETERNITY presented a totally different problem - - mainly where not to score. Morris Stoloff, Music Director, Fred Zinnemann, director of picture, and I spent many hours discussing the approach to the background score. Because of the realism inherent in the picture, we agreed that an over amount of background music could do more harm than good. The total number of minutes heard amounted to about an hour, divided between source music and actual background scoring. By 'source music' I refer to all the bugle calls, the jukebox sequences, the piano playing in the New Congress Club, and the guitar and vocal tracks of Merle Travis.

The tune "From Here To Eternity", by Fred Karger and Bob Wells was written quite a while before the actual shooting of the picture, and unfortunately when the time came for me to do the background score, it was discovered that there would be very little music back of the scenes between Pruitt and Lorene. I was able to use the tune in two jukebox sequences and once as a scoring cue back of the scene where Lorene brings Pruitt to her apartment.

For the Main Title I used a treatment of "Drill Call" which ended in a climax announcing the Main Title and faded out to a snare drum figure as the soldiers get into formation. The music was gradually faded out and the rest of the main title played for sound effects only.

The main part of the original score for ETERNITY consisted of a theme for the frustrated love affair between the Captain's wife, Karen, and Sergeant Warden. This theme was heard in various treatments -- mainly behind the wonderful scenes on the beach. The first beach scene opens with a sound of crashing waves. Here I had a high violin line playing over the sound, and then the sound was gradually dubbed down so that the main theme, in the cello, is heard at Bar 7 (Example 1).

EX. 1

GEO. W. DUNING, A.S.C.A.P.

:00 *BEG. REEL (OVER WAVES)*

vlns. *mf* *MOVE IT*

ws. *HRP.*

EX. 1

:07½ *loco* *#0* :11 HE LIFTS HER DOWN.

POCO RALL. POCO PIU
 OB.+FLS. SOLI
 + PIZZ + PIZZ
 :18½
 COLUMBIA PICTURES

The music covers the action of Karen and Warden arriving at the beach and deciding to go bathing. The scene then cuts to Pruitt and Lorene at the New Congress Club where a jukebox is heard. From this scene we cut back to the beach and this scene opens on a kiss in the waves. (Example 2).

EX. 2

stgs f# TRD. TRB. HH.
 1 2 3 4

Ex 2

:08 RUNS TO BEACH

:13

Handwritten musical score for 'RUNS TO BEACH'. The score is written on three staves. The top staff is for Violins (vlns.), the middle for Violas (VLA.) and Woodwinds (w.w.), and the bottom for Muted Trombones (mf (Bzz)). The tempo is marked 'PiU. MOSSO (+CEL. B.M.)'. The score includes bar numbers 5, 6, 7, and 8. There are various musical notations including notes, rests, and dynamic markings.

The music at this point remains ecstatic and amorous until the Sergeant starts to doubt Karen as he recalls rumors of her infidelities, Bar 27. (Example 3). At this point I injected a cold minor triad in muted trombones and woodwinds over a bass pedal.

"Beach #2"

EX. 3

:42 "NOBODY"

Handwritten musical score for 'NOBODY'. The score is written on three staves. The top staff is for Violins (vln. soli), the middle for Muted Trombones and Woodwinds (mf TRUMPET W.W.), and the bottom for Muted Trombones (mf). The score includes bar numbers 25, 26, 27, 28, 29, 30, 31, and 32. There are various musical notations including notes, rests, and dynamic markings. The tempo is marked 'Non espr.' and 'Rit.'.

The love theme continues and a gradual change in mood is felt to bar 42.
(Example 4).

Ex. 4

(1:09) SHE FREEZES

(1:13) SHE TURNS

(1:15) DIAL

(1:18½)

COLUMBIA PICTURES
- 4 -
(5-B - 1271)

Here a dark string chord (non-vibrato) catches her reaction to his distrust. The love theme still continues but this time in a dark flute and bassoon color with gradual ascending thirds in strings over a pedal note for mounting tension. This goes on to the point at Bar 54 (Example 5) where the Sergeant accuses her of an affair with a service man with the music ending suddenly on a climax.

Ex 5

(1:26) "AM I"

(53)

(54) CRESC.

(55)

(56)

By Geston

EX.5

1:32 OUT BEFORE "MELVIN STARK"

Handwritten musical score for Example 5, featuring three staves with notes and rests. Circled bar numbers 57, 58, and 59 are visible. The score includes a double bar line and a fermata over the final note. The text "TOP 19 >" is written below the bottom staff, and "COLUMBIA PICTURES" is printed at the bottom center.

A little later after Karen has told Warden of her unhappy experience with her husband, the music picks up quietly with a triste treatment of the secondary love theme, Bar 7 (Example 6).

EX.6

1:07 "THEY THREW THAT" quietly

Handwritten musical score for Example 6, featuring three staves with notes and rests. The score is numbered 1 through 6. The first staff is labeled "VNS. I" and the second staff is labeled "VNS. II B♭". The third staff has a dynamic marking of "mp".

1:11 1/2 "KAREN, LISTEN"

1:19

Handwritten musical score for Example 7, featuring three staves with notes and rests. The score is numbered 7 through 12. The first staff is labeled "B♭" and the second staff is labeled "OB. D'ANDRE (2cc)". The third staff has a dynamic marking of "poco rall.". The score includes a double bar line and a fermata over the final note.

In the scene where Pruitt is sneaking over the sand dunes in an effort to return to his company, the music had to be extremely quiet, yet tense. Here I made use of a high chromatic ascending line for violins, over a bass pedal, with sporadic interjection of a nervous piano figure, all this over a dark statement of "Re-enlistment Blues". (Example 7) I used occasional beads of double piano on snare drum to indicate the presence of the guards.

:00 DEG. REEL

EX. 7

:04 1/2

The musical score is written on two systems of staves. The first system (measures 1-4) is marked "MP-TENSE" and includes a "BVA" (Violin) part with a high chromatic ascending line and a "B.C.L. V.L.S." (Bass) part with a dark statement. The second system (measures 5-8) continues the "B.C.L. V.L.S." part and includes a "BVA" part with a nervous piano figure. The third system (measures 9-12) is marked "L.S. GUARD" and includes a "Poco Piu Mosso" section with a snare drum part and a "BVA" part. The score includes various musical notations such as dynamics (MP, P), articulation (accents), and performance instructions (BVA, B.C.L. V.L.S., SN DR., T.B.S., +BSN.).

EX. 8

(:55½) L.S. PRUITT
RUNNING

57 "HALT" :58 :58½

1:00

Musical score for measures 28-31. Measure 28 is marked with a circled 28. Measure 29 is marked with a circled 29 and includes the instruction 'DRES.'. Measure 30 is marked with a circled 30 and includes the instruction 'DR'. Measure 31 is marked with a circled 31 and includes the instruction 'MF > MP'. The score consists of three staves: a vocal line, a piano line, and a bass line. The piano line includes a 'Pizz' marking at the beginning.

Musical score for measures 32-35. Measure 32 is marked with a circled 32. Measure 33 is marked with a circled 33 and includes the instruction 'COLBVA' with an arrow pointing to the vocal line. Measure 34 is marked with a circled 34 and includes the instruction '+8VA +PNO'. Measure 35 is marked with a circled 35 and includes the instruction 'et'. The score consists of three staves: a vocal line, a piano line, and a bass line.

machine gun fire → (1:16½) PRUITT
KILLED

Musical score for measures 41-43. Measure 41 is marked with a circled 41 and includes the instruction 'CRESC.'. Measure 42 is marked with a circled 42. Measure 43 is marked with a circled 43. The score consists of two staves: a vocal line and a piano line. The piano line includes a 'COLUMBIA PICTURES' logo at the bottom.

At Bar 28 (Example 8), Pruitt starts to run from the guards, the music becomes agitated and mounts to hysterical climax at Bar 41 (Example 8), where it is stopped suddenly by the machine gun sound effect.

For the End Title, I used the obvious but very effective "Aloha" to cover the scene between the two girls, as the boat carries them away from the Islands. At the point where the camera pans to Pruitt's bugle mouth piece, a distant statement of "Taps" is heard.

FROM HERE TO ETERNITY. . Columbia Pictures Corporation. Burt Lancaster, Montgomery Clift, Frank Sinatra, Deborah Kerr, Donna Reed. Producer, Buddy Adler. Director, Fred Zinnemann. Music Director, Morris Stoloff, Composer, George W. Duning, Orchestrations, Arthur Morton. Music copyright 1953 -- Columbia Pictures Corporation.

Frank Sinatra - Montgomery Clift
Burt Lancaster



THE TELL-TALE HEART

Boris Kremenliev

The vividly imaginative art work which UPA artist Paul Julian created to tell Edger Allen Poe's morbid story, THE TELL TALE HEART, have made of this seven-minute film a production so different from the conventional animated cartoon that it has been marked by critics as the beginning of a new art form. A highly dramatic narration by James Mason adds a second potent ingredient to the emotion in which the film is steeped. At the first run-through, it was my feeling that the music would have to venture into heretofore unexplored areas in order to achieve unity with the other elements.

Although the final score did not use experimental sound devices, the preliminary research I made into new ways of producing musical tones was quite fascinating, and led down such unexpected avenues that I hope one day to put the results to work on some future score. Because the research was a step in the development of the final form the score achieved, I believe that a brief report would not be too much of a digression. I discussed some of my ideas with a friend who is both a geophysicist and a competent musician, and he became intrigued with the possibilities. His laboratory and his patience made possible a number of highly improbable experiments. Together we worked out a new division of the octave into mathematically equal intervals, the new scale being produced for the time being (until someone decides to finance construction of an instrument) by electronically-controlled mechanisms. It was necessary to compose for this scale on graph paper, and I therefore constructed diagrammatically a three-voice fugue which we recorded on tape. The music had a weird, unreal, indescribably tense quality that was beautifully in keeping with the emotional content of the film.

On subsequent screenings, however, I became convinced that its distinctive visual art was about all the experimental material one film could stand. I should mention, right here, that UPA lived up to its reputation (established with such films as GERALD MCBOING BOING, MADELEINE, THE UNICORN IN THE GARDEN) of giving the composer a free hand with the music. This is a challenging, and sometimes a chastening experience. I felt a sense of relief when I finally decided that the music in this film must support and strengthen the illusion, but not compete with it. I then determined to use for the eight instruments allowed by the budget, flute, oboe, clarinet, bassoon, horn, piano, novachord and percussion.

There is not much space to work in on a film of this length, as I was constantly aware. Take the main title, for example. In a feature film, the composer has from a minute to a minute and a half in which to set the stage, establish mood, and plant thematic material for later use; here we had to underscore the credits, foreshadow horrors and warn the audience that this film was not to be the customary humorous treatment with which the studio is associated - - all in less than thirty seconds. (Only two measures of the main title material come back later in the score, to precede the heart-beat cue. The harmonic vocabulary established in the opening, however, is basic to the score. Example 1).

The story is told by a madman, who does not appear, but through whose eyes the tale unfolds. "I think it was his eye", he begins his explanation of his decision to kill the old man whose house he shares, and the screen is filled with a horrible, filmy eye, while the flute builds up. (Example 2.)

Having decided that he must get rid of the eye, the murderer waits and watches, night after night. Each night he climbs the stairs, goes to the old man's room, opens the door with infinite care, and finds the eye always closed. The stationary rhythmic figure under the descending clarinet

passage contributes to the tension which is sustained until the oboe solo in the middle of measure six in Example 3 descends to middle C to create temporary relief. (Example 3)

"Then on the eighth night, I knew," says the madman. He climbs the stairs to the old man's room to carry out his minutely rehearsed plan. The only melodic material which is repeated (and which comes from the main title) is used under the preliminary struggle, during which the murderer first becomes conscious of the powerful beat of the old man's heart. In addition to the music, an amplified recording of a human heartbeat is also used. Then, in exactly seven and two-thirds seconds the deed is done. (Example 4)

Still according to plan, the murderer conceals the body under the floorboards of the bedroom, replacing the planks just as there is a knock at the door and the police arrive to investigate a reported scream.

"A scream? My own, gentlemen," he replies, explaining that he has had a nightmare. He then conducts them around the house, where they see nothing amiss. As the search progresses, the music reflects the uneasiness of the murderer and gradually his growing assurance that he has pulled it off. (Example 5)

As the police are about to leave, he cannot resist a final ironic touch, and invites them to have tea with him in the very room where the body is hidden. A cup is accidentally overturned however, and hot water begins to drip rhythmically on the floor. The music picks up this rhythm and carries it into the heartbeat the murderer is convinced that he - - and the police as well - - must hear growing louder and louder, until he can stand it no longer and confesses. (Example 6)

While I was writing this score I was frequently reminded of a letter written several centuries ago by Pascal, which he finished off with this apology: "I have made this letter rather long only because I have not had time to make it shorter." Music for a seven-minute film sounds offhand like something anybody ought to be able to toss off on a dull weekend without much trouble. But when that seven-minute film contains all the dramatic punch of a full-length thriller, I can testify that the click-track achieves a terrifying significance.

THE TELL-TALE HEART, UPA; Columbia.
Director, Ted Parmelee, Art, Paul
Julian. Narration, James Mason.
Music, Boris Kremenliev.



Ex 1

708

fl. ob. cl. trn. Ban. Symb. D.C. Piano

Handwritten musical score for a percussion ensemble. The score is written on ten staves, each labeled with an instrument: fl., ob., cl., trn., Ban., Symb., D.C., and Piano. The notation includes various rhythmic patterns, dynamics (pp, ff, sfz, non cresc., sffz), and performance instructions like 'Sord.' and 'B.D.'. The score is written in a 4/4 time signature.

EX. 2

"The Egg"

Handwritten musical score for "The Egg". It consists of five staves. The first staff is for Flute (Fl.), the second for Alto Saxophone (A), and the third for Clarinet (Cl.). The fourth and fifth staves are for a woodwind instrument, likely Bassoon (Bsn), with a brace between them. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, *pp*, and *cresc.*. There are also some handwritten annotations and a tempo marking of *♩ = 88*.

EX. 3

"Waiting"

Handwritten musical score for "Waiting". It consists of seven staves. The first staff is for Flute (Fl.), the second for Oboe (Ob.), and the third for Clarinet (Cl.). The fourth and fifth staves are for a woodwind instrument, likely Bassoon (Bsn), with a brace between them. The sixth and seventh staves are for Piano (Piano). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, *pp*, and *cresc.*. There are also some handwritten annotations and a tempo marking of *♩ = 88*.

RHAPSODY
Quaintance Eaton

Once upon a time, there was a music school in Europe. There was a young violinist and there was a young pianist. Both of them loved the same rich girl. From here on, there is hardly any resemblance between the lushly colored RHAPSODY and the novel from which it was adapted.

Maurice Guest, by Henry Handel Richardson (a pseudonym for a very gifted lady writer in the early part of the century) is a monumental story, a searching, painful and often morbid probing into the innermost corners of the human heart. It is told from the point of view of Maurice Guest, young Australian pianist, whose love for the rich, arrogant and indubitably wanton Louise Durant ruins his career and poisons his life to the point of no return -- suicide. The musical background of the novel is authentic, detailed, realistic.

Now, RHAPSODY. It is a vehicle for Elizabeth Taylor, and if you like Elizabeth Taylor you are going to love the picture, for she is all over it, frequently in closeups, with tears bedewing her long lashes. If you do not like Elizabeth Taylor (and you can guess how this writer feels), you will try to ignore her wilful, wayward, and often really senseless progress towards a happy ending, and you will try to concentrate on the two young men in the case and on the music they (purportedly) make. It is getting so that so much is "dubbed" in films nowadays that we may find one famous actor dubbing for another some day -- heaven forbid! Needless to say, the music in all cases is dubbed, and to perform it, two artists from the concert world were chosen - one freshman and one veteran. Michael Rabin, still in his teens, plays the violin works that Vittorio Gassman is supposed to play. Claudio Arrau, distinguished pianist, plays the piano masterpieces that seem to come from the hands of John Ericson.

If you can close your eyes a great deal of the time, you'll probably enjoy this music. Although it is a pity that it was cut into bits and pieces. Still, for the purpose, they have done rather well with the cuts and segue-ing-- a lovely term that dignifies the patchwork - of the two longer works, the Tchaikovsky Violin Concerto and the Rachmaninoff Second been used in films? Seven? Why not get another war-horse to whip? is my tired comment.

Mr. Arrau's performance of the work isn't tired by any means -- one of the most dazzling, in fact, that I have heard. Part of the excitement comes, of course, from the fact that this is the turning point of the young player's career -- when he plays through the ordeal of a trial performance after having slowly won himself back to competence. You see, he had married the girl, but knew she still loved the violinist, and so took to drink while the violinist took to the concert platform in a big way.

As for the dubbing, for a layman it will appear perfect. To the musicians themselves it is something less than that, I hear. I thought the pianist was better than the violinist -- it seems young Ericson really knows how to play and studied hard to play better. Gassman, too, took lessons, but the foundation is plainly not there.

And as for the story that I've been hedging around, it simply cannot be taken seriously. The spoiled beauty's motives are never quite clear - she loves one, she loves 'tother -- and apparently she loves success

better than anything. The wonder of it is that the pianist (here known as James Guest, by the way) still loves her after the brute trick she plays him. She tells him just before his crucial performance that she's going away with the violinist even before he plays. Seems she thinks that will buck him up to play better -- put him on his own so to speak, not dependent on her any more. The plot justifies her by having him play very well in spite of some tense moments when you aren't sure the Marines are going to land or not.

Her witty cynical father, (Louis Calhern) has tried to help her, but she has her own way to the last. So she keeps Guest. And apparently the violinist goes on, alone, to greater artistic triumphs. Oh well, he didn't really care for her as much as his career anyway -- he ran off and left her after his big concert performance because he was bedazzled by the presence of a big concert manager. so she tried to commit suicide, but James saved her. See what I mean about the plot?

Hollywood has invaded the music schools in Europe, too, you'll not be surprised to hear. Zurich, maybe, was like this -- a place of charm and *Metro-gemütlichkeit*, with students all dressed up and ready to play full symphony orchestra in the local beerstube when Paul wants some accompaniment. Michael Chekhov makes a pretty believable music professor, but one wishes his Slav accent hadn't been attached to a name like Schumann. Richard Hageman plays an orchestra conductor very well -- for that is what he is, oddly enough. But it's hard to believe that James would stop a rehearsal to ask his wife to come up and look up numbers in the score for him and not be called unprofessional, when Paul has been completely routed for unprofessionalism simply for throwing a fit of temperament. Oh well, never mind. Just listen to the nice clean playing of Messrs Rabin and Arrau on the sound track and look at the pretty colors of mountain resorts on the screen and try not to think of Henry Handel Richardson. "Maurice Guest," which I had'nt read till after I saw the picture, is, as show business critics would put it, a "real great" book. It will live anyway. So will Chopin, Paganini, and the other greats whose music has been called upon.

RHAPSODY.. Metro-Goldwyn-Mayer. Elizabeth Taylor, Vittorio Gassman. Director, Charles Vidor. Musical and Orchestral Direction by Johnny Green. Musical adaptation by Bronislau Kaper. Technicolor.



MUSIC DEPARTMENT - UNIVERSITY OF IDAHO

Elwyn Swartz

Elwyn Swartz

Hall M. Macklin, head of the Department of Music at the University of Idaho, in setting up the original plans for our new music building, included facilities for Audio-Visual Aids use. Music Education students have an extraordinary opportunity to enjoy and use fine films, recordings, and A-V aids in their study and training.



One large long classroom in the building seats over 100 people, with the chairs on succeeding riser steps. This room has built-in pull shades with an automatic air-changer and conditioner. A 16mm projector and screen are on a roll-away projector stand ready for instant use in this room or in the Music Education Workshop. The Workshop is a special room devoted to the display on shelves, tables and in files of publishers' materials for all areas of music education in the public schools from pre-school through high school - - classroom, choral, instrumental. Catalogues are available listing films, filmstrips, recordings etc. for student and teacher use. In addition, an increasing library of music films, filmstrips, transcriptions, tapes, and recordings is available to all students. Equipment for Audio-Visual use includes:

Projectors: 16mm - "Victor" - 35mm Delineascope(American Optical Co.)
Transcription - Record Players, all speeds, "Newcomb" -Califone
Recorders -Tape, "Eicor". (2 speakers)

Our department receives much help and good service from the University Audio-Visual Aids Service Center, Allan Perry, Director. Use of equipment, film rentals, service source help are readily and cheerfully given by Mr. Perry.

As editor of the Audio-Visual Aids column of "The Instrumentalist", a national magazine for school instrumental music teachers, I receive many films from the producers or distributors for review, preview and writeup. Films are shown every week. In renting films the Music Department and the Education Department share expense which allows twice the number of films for student viewing. These films are also shown to my music extension classes (comprised of elementary classroom teachers taking a 16 weeks, three hour night class for state and university credit.

My Music Education classes - both for music education majors and for education majors --review films of a teaching use nature. Following a general plan of presenting films which aid the prospective and experienced teacher in teaching the Listening, Singing, Creative, Rhythmic, and Instrumental areas of music participation and enjoyment. Films are

selected as to their immediate and future use as teaching aids and helps. "FILM MUSIC"(Notes) is used as the basic material for the evaluating and study of music used in commercial films. This is presented in a music education unit, "Music Education and the Theatre". In addition material from the magazine is used often as bulletin board material to explain, analyze, and study theatre music scores.

CLASSROOM NEEDS FOR MORE MUSICAL FILMS

D. Sterling Wheelwright

The best seat at a concert is the one which a movie camera might use as a site of operation, and the best hearing is at the location of the microphone. Educational movies in post-war development, and the impact of eye-ear appeal of TV have come together, which makes an audience potential of the 40 million students in our schools and colleges. The teachers are pointed toward providing the finest possible experience within the classroom, and the new equipment of new school buildings keep pace with hi-fidelity LP recordings. Are the producers waiting for directions? Here is the opinion of one college instructor who has long wished for more films along these lines:

1. Music analysis through eye and ear: some original compositions which trace polyphonic music through folk rounds, to canons, chaconnes and fugues, using diagrams, colored lines along a score page, or other "bouncing ball" means. A little practice in repeated hearings of shorter works by this means would train the ear to find its own directions in other music. The same device could be applied to problems of symphonic music, choral works, etc. Mr. Werner Jenssen and the Kerr music-graph have pioneered in one approach with Wagner's MAGIC FIRE MUSIC. (to be reviewed in the May-June issue).
2. Better music scores for the "educational" films which now come our way: Venice, with all its visual arts - - and the music often in either a hackneyed version of Ethelbert Nevin's DAY IN VENICE or a third-rate score which fails the producer's intentions.

A meeting of producers and music leaders, as at the Music Educators National Conference, or regional conferences where audio-visual committees already gather could lead to productive efforts and ready consumers.

* * * * *

A series of films is being used as tour preparation for the Music and Art Tour, which will again be led by Dr. Wheelwright, Associate Professor of Music and Humanities, State College, San Francisco, California. The music lovers, teachers and students of the Bay Area are meeting at the college to see such films as ARTISANS OF FLORENCE, EDINBURGH FESTIVAL, MAGIC FIRE MUSIC. Prior to the departure from New York, July 9th, other tour members from various parts of the country will meet at Hotel Roosevelt for similar preview. A syllabus and reading list is available to those enrolling for six units summer school credit, and Dr. Wheelwright will lecture to the party as their private motor coach is enroute to the major European festivals and art centers. His collection of several hundred slides and 400 feet of 8mm film, taken last summer, to which music background is now being added by means of tape.

NEWS FROM CANADA

Gerald Pratley

The National Film Board of Canada will move to Montreal when its new five million dollar studios are completed. Now located in out-moded and cramped buildings in Ottawa, the move to Montreal has, aroused opposition in the capital city; it comes too late however, as the Government says that plans are too far advanced to be changed. Ottawa has traditionally been the 'city between' the much larger English speaking Toronto and French-speaking Montreal since Queen Victoria designated it as a 'compromise' choice of capital city. The Government feels that NFB will be better off in Montreal, which is a far more cosmopolitan and colorful city and has a large number of actors, artists, writers and musicians to draw on for work in films. At present, artists are brought from Montreal and Toronto at considerable expense. The Board's composers will then, at last, have a proper recording studio in which to work and a suitable housing for its mixing console which the NFB has purchased from the former Denham studios in UK.

Also expanding is Crawley Studios, which however, are remaining in Ottawa. A \$200,000 building program has commenced and this will provide new quarters for the art and animation department and the re-recording studios. The new section, being built on to the front of the old church in which the Crawley company has worked hard and prospered, will be completed in April.

Louis Applebaum has written and directed three short musical films for Telepix Movies of Toronto for showing on television. Called 'MUSIC FROM THE STARS' and made in association with Artists Management. Incorporated of New York, they feature John Knight, pianist, Eugene List, pianist and Carol Glenn, violinist; and a choral ensemble called "The Carollers."

The National Film Board has in production two half-hour films which have been shot for wide-screen projection at a ratio of 1.66 - - The Board is also making one fifteen minute film each week specially for the CBC television service. Called ON THE SPOT, these are made by a unit of three men (Bernard Devlin, producer, Fred Davis, commentator, John Foster, cameraman) and their purpose is to bring various facets of the Canadian scene to television viewers. The films cover industrial topics, frontier life, unusual occupations, tourist attractions, social organizations, cultural developments and social problems. With special equipment and techniques, the unit moves quickly across Canada from city to community and makes, in three or four days, what the Board describes as "a dramatic, fair and accurate story on practically any chosen subject.

The Canadian League of Composers has held two Film Nights during the past winter. These are screenings of films scored by Canadian composers, and shown to members of the League in order to let them hear what their colleagues working in the film medium have been writing. The films shown include Robert Fleming's SHADOW ON THE PRAIRIE; Louis Applebaum's VARLEY; Eldon Rathburn's TODAY IN SOUTH ASIA; Norman McLaren's TWIRLIGIG; Eldon Rathburn's FAREWELL OAK STREET; Robert Fleming's GERMANY AND KEY TO EUROPE; Louis Applebaum's NOW MIGUEL; McLaren's PEN POINT PERCUSSION; showing how he creates synthetic 'music', and Harry Somer's REHEARSAL, -this being a short picture showing the composer's FINALE from SUITE for HARP and CHAMBER ORCHESTRA in rehearsal. All films, with the exception of NOW MIGUEL (made for the U.S.State Department) are NFB productions.

The Canadian Film Awards will be held this year in Montreal's Kent Theatre on May 13th. Yousaf Karsh, the photographer, will make the presentations, and James Mason and Tyrone Guthrie, who will be at this year's Stratford Shakespearean Festival, are expected to attend. No awards are given for scoring.

Full credits for all scores composed by Canadian composers for Canadian films (features and short subjects) are included in the 1953-54 edition of the Year Book of the Canadian Motion Picture Industry, edited by Hye Bossin, editor of the trade paper, Canadian Film Weekly. Available from Film Publications of Canada Ltd. 175 Bloor Street, East, Toronto 5, Ontario.

Speakers on the CBC's film programs, "The Movie Scene" and "Music from the Films" have included Dr. Miklos Rozsa, who discussed his score for JULIUS CAESAR; Greer Garson, who spoke about its production; Tommy Stobart and George More O'Ferrall, director, of THE HEART OF THE MATTER; Hugh Perceval, associate producer of THE MAN BETWEEN; Anthony Danborough, producer of PERSONAL AFFAIR and George Pal, producer of WAR OF THE WORLDS.

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FILM MUSIC NEWS

The Film Library of the Museum of Modern Art has just completed an eight week documentary film cycle - The American Scene, 1945-1953. Teaching films, industrial films, films for the United States Information Service, films of American life and personalities were represented in the series. The work of a number of talented young film composers were heard in the scores. Among them were Albert Hague (CONEY ISLAND), Ulysses Kay (THE QUIET ONE), Louis Applebaum (FEELING ALL RIGHT, and NOW - MIGUEL), and Mel Powell (THE LONELY NIGHT, AMERICAN FRONTIER).

THE CONQUEST OF EVEREST won top honors in the Robert J. Fleherly awards for creative achievement in the documentary film. Thomas Stobart and George W. Lowe, recipients of the prize for 1953 were the photographers in this splendid record of the world's highest mountain. Special awards were made to Edward R. Murrow and Fred Friendly for ARGUMENT IN INDIANAPOLIS, and to George C. Stoney for ALL MY BABIES. The former film, the report of a community situation, appeared on a program of the CBS television show "See It Now". ALL MY BABIES is a teaching film for midwives, used by the Georgia Public Health Department. The films were screened and the awards presented at a joint Cinema 16 - City College of New York event. Honorable mention went to Joseph Krungold for AND NOW - MIGUEL, and to Herman Van Der Horst for two Dutch films, HOUEN ZO! and SHOOT THE NETS. The annual competition is sponsored by the City College Institute of Film and Television Techniques, Hans Richter, director.



Johnny Green and the MGM Orchestra

Metro and 20th Century-Fox are using concert music shorts in CinemaScope as overtures to some of their CinemaScope features. Metro's musical director, Johnny Green, has led his 95 piece symphony orchestra in Tchaikowsky's "Capriccio Italien", and in the "Overture to the Merry Wives of Windsor", which won an Oscar in the recent Academy Awards. The studio has also issued the "Poet and Peasant Overture", conducted by Alfred Wallenstein. Alfred Newman, musical director for Fox, and composer of scores for many of the company's major pictures, has been filmed conducting the 20th Century Fox symphony orchestra in the Finale from Tchaikowsky's "Symphony #4", the Polovetzian Dances from "Prince Igor", Mr Newman's own "Street Scene", and Haydn's "Farewell Sympony". The players are in costume for the Haydn, adding to the effectiveness of a very attractive short. Mr. Newman won this year's award for a musical picture, CALL ME MADAM.

The Film Council of America is holding the First Annual American Film Assembly in April in Chicago. "This 16mm industry-wide gathering", says the announcement, "is designed to bring together film program users from hundreds of national organizations and all levels of 16mm film professionals". The main feature of the Assembly will be the Golden Reel Film Festival, the screening of nearly 400 films, shown in 12 broad subject categories, one film in each category to be given the Golden Reel award. The Film Council of America with the Roosevelt College Film Society are sponsoring a Film Society Caucus, another important feature of the Assembly which may join the various interested groups across the country in an integrated film society movement. Authorities participating in the caucus are Margareta Akermark, Museum of Modern Art Film Library, Andries Dienum, USC Department of Cinema, Cecile Starr, Saturday Review of Literature, and Amos Vogel, Cinema 16.

AFTERTHOUGHTS

Sigmund Spaeth

MGM's RHAPSODY presents the best fictional treatment of musical characters yet seen on the screen. It also reaches a new high in the recording and staging of great music, with Claudio Arrau and Michael Rabin doing the actual piano and violin playing. Herold Gelman and Morris Brenner deserve special credit for teaching John Ericson and Vittorio Gassman to act like the musicians they represent.

The Oscar winning song, "Secret Love" suggests a possible background in the folk-tune "Careless Love", made famous by W. C. Handy, "Father of the Blues". Of the other candidates, "That's Amore" has the lilt of "Gielito Lindo", while "The Moon is Blue" echoes a phrase from Irving Berlin's "I've Got My Love to Keep Me Warm".

S. Hurok plans to make a motion picture of Verdi's AIDA in Italy, using the Italian language. So far the movies have not discovered the secret of putting grand opera on the screen. Certainly it does not lie in photographing the originals as presented on the stage.

The psychoanalytical picture THE LONELY NIGHT, has an interesting score composed and conducted by Mel Powell, with Benny Goodman's clarinet heard in the chamber ensemble that does the playing off screen.

The producers of both NEW FACES and TOP BANANA have tried the experiment of taking these revues directly from the stage, in color, which certainly saves both time and expense. The public reaction is still to be determined.

Ann Ronell and Vic Mizzy enlivened the discussion of "What Music Means to the Movies" during the New York conference of the newly organized Federation of Motion Picture Councils. The former spoke from a widely varied experience in creating and arranging music for the screen, while the latter concluded his practical talk by playing and singing his current hit, "The Jones Boy". At the same conference Paul Terry gave an interesting demonstration of the making of Terrytoons.

The powerful picture, EXECUTIVE SUITE, gets along without a note of music in the background. RHAPSODY, on the other hand, is practically a continuous concert of the highest quality.

The horrifying PRISONER OF WAR gets its comic relief from a parody of the old Irish folk-song, "The Son of a Gambolier", which serves also as a signal among the American soldiers in a north Korean camp.

The music of the Italian VIVALDI provides a classic background to Anna Magnani's THE GOLDEN COACH, whose story is set in the time of the famous composer.

Disney's LIVING DESERT gains both realism and entertainment value from the accurate and vivid musical score of Paul Smith.

FROM OUR READERS

I first learned of your publication, FILM MUSIC, through correspondence with David Raksin regarding THE BAD AND THE BEAUTIFUL. I wish to learn all I can about music in relation to films. FILM MUSIC is certainly unique in its approach to the field and I am most happy to interest my friends who are also interested in music in films.

Teacher, Maine.

I find FILM MUSIC particularly useful and interesting, I prepare weekly programs devoted to all branches of the motion picture and your magazine will come in handy. These days far too little seems to be published about the all-important art of film background music.

Program chairman, Radio station, New Zealand.

Our educational institutions, along with the public at large, are so woefully lagging in their cognizance of music for the movies as an important ingredient of our cultural life. I am pleased to have an opportunity to make my contribution to the cause of the National Film Music Council, an organization of devoted and unselfish enthusiasts. Dr. Frederic W. Sternfeld, Dartmouth College.

I think that your magazine, FILM MUSIC, is doing a fine job giving students, like myself, material which cannot be found in textbooks or ordinary musical reviews or periodicals in this very specific field which is film music. I cannot find a better way to prove my interest in your publication than by renewing my subscription.

Student, Montreal University.

Your November-December, 1953, FILM MUSIC, let me tell you, was one of the greatest and most valuable you have ever put out. Alfred Newman has long been my favorite composer, and although I do not consider the score for THE ROBE his best, it is certainly one of his best, and deserves every bit of the acclaim it is getting. The article by Harold Brown will long stand as a model for score analysis.

Student, Northwestern University.

I am preparing another program for our music club this winter on "Music in the Theatre" and will find FILM MUSIC particularly useful, I am interested in THE BEGGAR'S OPERA and hope FILM MUSIC has covered it.

Program chairman, Music Club, Kentucky.

I was especially interested in the September-October, 1953 edition as the picture JULIUS CAESAR is just going to be shown in Germany. I read the copies of your FILM MUSIC publication with great interest, and as I am very keen on it I would like to order them for next year.

Composer, Germany.

I have recently secured the complete files of FILM MUSIC and am more than pleased. As a part-time college student and working for a Music Education degree - - my aim in life is to arrange and compose in the film music field, so your FILM MUSIC fills a great need.

Student, Pennsylvania.

We are working on a new course in music appreciation here in the Atlanta schools and we are seeking every aid to make the course valuable to high school students. FILM MUSIC is going to be just such a classroom help as we have most needed.

Supervisor of Music, Georgia.

I am most interested in your magazine, FILM MUSIC and Miss Merrill, librarian, tells me that it fills a real need in her work. We both extend our best wishes for continued success.

Librarian, Washington.

I was introduced to your publication, FILM MUSIC, through the public library and after receiving the first two issues, I am overjoyed with the articles, comments and excerpts of music scores in pictures. As I am an instructor of instrumental music, your magazine has been very helpful in my work.

Teacher, Michigan.