



# FILM MUSIC

A-V



ON THE WATERFRONT

SEPTEMBER-OCTOBER 1954

VOLUME XIV NUMBER I

# FILM MUSIC

Official Publication of the National Film Music Council  
26 EAST 83RD STREET, NEW YORK CITY 28  
BUTTERFIELD 8-3288

SEPTEMBER-OCTOBER

VOLUME XIV NUMBER I

## CONTENTS:

ON THE WATERFRONT (with score excerpts)	William Hamilton
THE STRATFORD ADVENTURE (with score excerpts)	Gerald Pratley
THE GOLDEN COACH	Mary Powell
BRIGADOON	Alfred E. Simon
REAR WINDOW	Mary Powell
AIDA	Sigmund Spaeth
MUSIC CLUB PROGRAMS	Helen G. Williams
FILM MUSIC NEWS	

Published by the National Film Music Council, 26 East 83rd St., New York City 28. President, William Hamilton; Vice-President and Editor, Marie L. Hamilton; Secretary, Grace W. Mabee. Five issues each year with occasional bulletins. Two dollars and fifty cents. Back files (25 copies) six dollars plus postage.

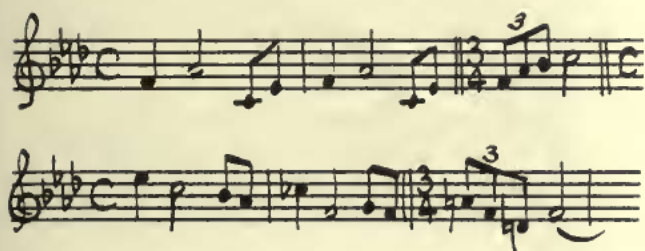
# ON THE WATERFRONT

William Hamilton

In spite of all the fabled terrors of film-score composition, Leonard Bernstein's first try at it has succeeded with the *éclat* so characteristic of him. As a composer of concert and stage music — accustomed to being in control of the proceedings at all times — he planned his WATERFRONT score with a boldness which in the movies could lead to disaster. There are indeed some loose ends — material planted but never dug, passages with intended allusions to others which are never heard, tutti dozens of decibels below the dialog. But these flaws are more disturbing on paper than in screening, where the sweep of the production prevents our lingering over them.

Here are the chief themes in order of their appearance.

Ex. 1. —



The first is a sober, somewhat neutral pronouncement given initially in simple 2-part canon under the Main Title, and again, (more elaborately) only at the end of the picture where Terry, redeemed, seeks to resume his career as a longshoreman. The impression that Example 1 is *the* theme of the whole story is made stronger by the syntax of its presentations. After the main title it is tagged with a fading, rising, questioning figure which invites the listener to consider the oncoming problem.

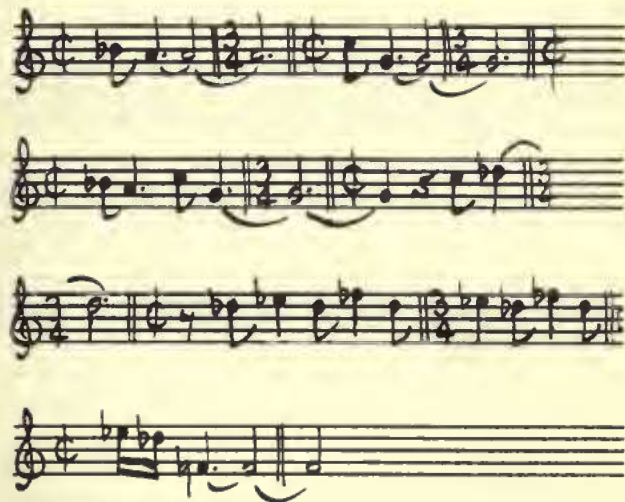
It is in the nature of things for the final statement to sound final, but ON THE WATERFRONT requires a finality that does not say that everything is going to be just dandy. Hence, instead of the conventional, triumphant cadence over a major-triad-cum-added-sixth, the march of Example 1 is interrupted by the discordant snaps (minor ninth to major seventh) in measures 30, 31, and 32 of Cue 11 D.

Ex. 2 —



The score's most daring conception is summarized in Example 2. This is a three-voice fugato for percussion (timpani, timpani, and side drums without snares). It is worked together with Example 3 into an overpowering movement of nearly two minutes' length. In the planning, this same movement was to announce each of the three murders in the story in the candid fashion of a Greek chorus. The design was marred, however, in the instance of Kayo Dugan's killing — by the fact that the scene in question was shot on location during a genuine unloading, and the sound-track was already too full of dialog and ambient noise to accommodate any music at all. Consequently, the ensuing dead march for Kayo (Cue 6 B) loses much of its point as a recast — in different texture and much slower speed — of the dramatic subject of Example 2. The 'murder movement' does recur for the discovery of the third corpse, and again it fits perfectly the events which it accompanies. However, the sense of repercussion which it was originally intended to impart is no longer evident.

Ex. 3 —



Example 3 (or fragments of it) appears to be the most pervasive element in the entire score. In its original quick tempo, the snap rhythm is the obvious source of the punctuations already referred to in Cue 11 D. It is as easily recognized in a dozen other places. However, it occurs, too, in other tempos and textures and even in altered rhythms. A very great contrast in treatment appears between the harshness of Example 3 as it is heard in the 'murder movement' and the charming setting for flute, harp, oboe, and pigeons which follows it. (Cue 2 A) Again, in the attack on the dissidents in the church basement, the four-note motto from this theme assumes several guises: first, as the soprano 'part' of a

series of irregularly spaced staccato clusters, and then in the original snap rhythm with slightly more civilized harmony. Finally, there is a much simpler version in evenly-moving half-notes.

A different sort of application — using the whole theme — occurs in "Blue Goon Blues". Here Example 3 is divided in the middle with the second half placed first. The whole then becomes the subject of a set piece. This "Blues", perhaps a little too sophisticated to be mis-en-scene, is heard toward the end of the saloon sequence. One more entrance of the motto of Example 3 should be mentioned. In measures 6 to 9 and again in measures 14 and 15 of Cue 9AA it appears in sequence, emphasized by the transformation of the beat from 6/8 to 3/4.

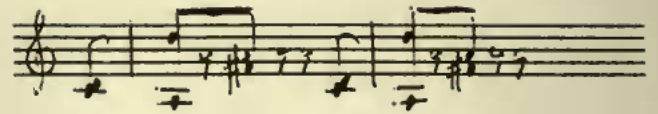
Ex. 4 —



Example 4 is the 'Girl' or 'Love' theme. Structurally, it is less basic in the score than the other themes. Its frankly melodious character and specific sentiment tend to set it somewhat apart from the main stream. Nevertheless, its appearance is always managed with such ingenuity as to make it sound quite inevitable. It is heard first under the scene where Edie joins the longshoremen's scramble for the last handful of working-tags. The accompanying scherzo contains this phrase, repeated twice over at 12-bar distances:

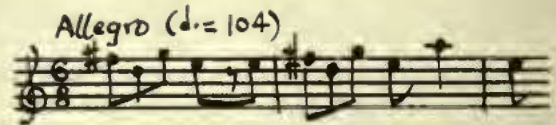


and, finally, abbreviated:

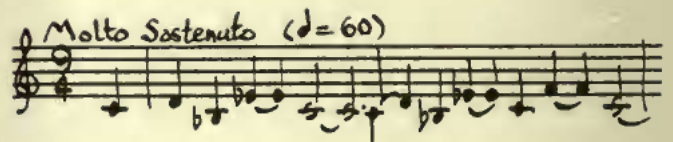


It is only after the first phrase of Example 4 is firmly settled on G that we are aware of the premonitory nature (melodically) of the first of these two figures and the strongly dominant effect of the second.

This same scherzo is introduced again under the climatic fight between Terry and Johnny Friendly (wonderful name!). The leading subject is this:



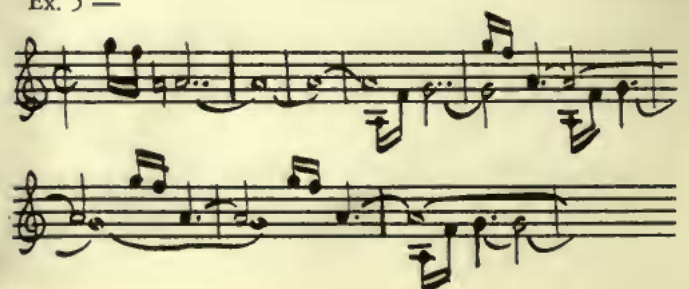
After the fight comes the same thing in Pfundnoten — on the ancient Flemish principle:



Another instance of preparation over a much greater distance occurs under the scene in which Terry smashes his way into Edie's apartment. The introduction of the 'Edie' theme at this point is identical in shape to the middle section of the 'murder' movement, which, in turn grows out of the last bar of Example 3.

'murder': measure 43

Ex. 5 —





'bedroom': measure 45

Ex. 6 —



Admittedly the connection between these two passages is pretty tenuous as the picture now stands. Bear in mind that 'murder' was to have had a second hearing which would have come shortly before 'bedroom'.

One more entrance of the 'Edie' music must be mentioned. It is heard in the sequence 'Dead Pigeons', which accompanies the scorn shown by Terry's peers for his apostasy. 'Edie' combines with the 'waterfront' theme of Example 1 so perfectly that it is hard to believe that they were not composed simultaneously.

Ex. 7 —



The first excerpt quoted in the following pages — "Kangaroo Court" — has only a very slight developmental function in the score. It is heard a second time in reverse and much subdued — under the colloquy between Terry and Charlie in the taxi. It is included because I found this awesome sound (or, in the words of the composer himself, "terrible noise") one of the most memorable moments of all.

Mr. Bernstein's music for ON THE WATERFRONT merits a much more extended discussion than has been possible here. It cannot be summed up in a few excerpts. The purposeful unity of the whole work is one of its strongest features, and one which can best be sensed in the screening — or better a second or third screening.

ON THE WATERFRONT . . . Columbia Pictures.  
Marlon Brando, Karl Malden. Director, Elia Kazan.  
Music, Leonard Bernstein.

8=A

(:30)

# KANGAROO COURT

(Cue: "Deep Thinker")

COMP. BY LEONARD BERNSTEIN

ADAGIO

Handwritten musical score for the first system. It features five staves: Violin I (VN. I), Violin II (VN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The music is in 4/4 time and begins with a dynamic marking of *f*. The first staff (VN. I) has a fermata over the first measure. The second staff (VN. II) has a *ppp* marking. The third staff (VLA.) has a *ppp* marking. The fourth staff (VC.) has a *ppp* marking. The fifth staff (CB.) has a *ppp* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. A *ppp* marking is also present in the second measure of the VN. I staff.

Handwritten musical score for the second system. It continues the five-staff arrangement from the first system. The music is in 4/4 time. The first staff (VN. I) has a fermata over the first measure. The second staff (VN. II) has a *ppp* marking. The third staff (VLA.) has a *ppp* marking. The fourth staff (VC.) has a *ppp* marking. The fifth staff (CB.) has a *ppp* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. A *ppp* marking is also present in the second measure of the VN. I staff. The system concludes with a *ppp* marking in the fifth staff and the instruction "CAB DOOR CLOSING CUTS OFF FERMATA".

(:30)

9-AA  
CODA

2:16

# CODA-ACCIDENT

COMP. BY LEONARD BERNSTEIN  
ORCH. BY MARLIN SKILES

:00

ADAGIO (UN POCO PIU MOSSO)

:12

:24

:36

:48 MENDO

1:01

1:14 MENO

RALL.

1:28

rit. pp POCO MENO dim. ~~rit.~~ ~~rit.~~

(13) + TPT. MENO (14) RALL. (15)

+ TIMP.

1:28 TERRY DRAWS GUN.

1:36

1:44

1:52

VLNS. mp (16) (17) (18)

mp 3 TRONS. ~ MUTED TIMP.

bP CB, PIA., C-BSN., TOMTOM

VLNS.

TOTTI CON BR

2:13

2:1

+ TPTs. CRES. f (19) (20) (21) fff

4 HNS. W.W. TOTTI CON BR

TIMP. CYMB. TERRY STOPS.

CRES. f fff

TIMP. CONTRA.

CB. ETC.

TIMP.

2:A

(1:04)

PROD. 8276-12 — "WATERFRONT"

# "ROOF MORNING"

COMP. BY LEONARD BERNSTEIN

:00

MODERATO

FL.

① CODING

②

③

④ mf DIM.

⑤ ppp

SEGUE FROM BOAT WHISTLE

HARP. (CLOSE TO MIKE)

STGS. (MUTED)

mp

OB.

⑥ mf VIB.

⑦

⑧ ppp

⑨

⑩ mf DIM.

FL.

mf

⑪ ppp

⑫

⑬

⑭

⑮

6

Handwritten musical score for measures 16-19. The score is written on three staves (treble, alto, and bass clefs). Measure 16 starts with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. Measure 17 has a dynamic marking of *ppp*. Measure 18 has a dynamic marking of *ppp*. Measure 19 has a dynamic marking of *mp*. There are sixteenth-note runs in the bass clef in measures 16 and 19, each marked with a circled '6'. The notes in the treble clef are mostly quarter and eighth notes.

Handwritten musical score for measures 20-24. The score is written on three staves. Measure 20 has a dynamic marking of *pp*. Measure 21 has a dynamic marking of *p*. Measure 22 has a dynamic marking of *p* and the word "FLUTTER" written above the staff. Measure 23 has a dynamic marking of *pp*. Measure 24 has a dynamic marking of *pp*. There are sixteenth-note runs in the bass clef in measures 20 and 24, each marked with a circled '6'. The notes in the treble clef are mostly quarter and eighth notes.

Handwritten musical score for measures 25-29. The score is written on three staves. Measure 25 has a dynamic marking of *ppp*. Measure 26 has a dynamic marking of *ppp*. Measure 27 has a dynamic marking of *ppp* and the word "DIM." written above the staff. Measure 28 has a dynamic marking of *ppp*. Measure 29 has a dynamic marking of *pp*. There are sixteenth-note runs in the bass clef in measures 25 and 29, each marked with a circled '6'. The notes in the treble clef are mostly quarter and eighth notes.

Handwritten musical score for measures 30-35. The score is written on three staves. Measure 30 has a dynamic marking of *mf*. Measure 31 has a dynamic marking of *ppp*. Measure 32 has a dynamic marking of *ppp*. Measure 33 has a dynamic marking of *ppp*. Measure 34 has a dynamic marking of *ppp*. Measure 35 has a dynamic marking of *ppp*. There are sixteenth-note runs in the bass clef in measures 32 and 34, each marked with a circled '6'. The notes in the treble clef are mostly quarter and eighth notes.

1:04

COILING TURN  
INTO BOATWHIST

GB  
(1:10½)

# AFTER SERMON

BY LEONARD BERNSTEIN

**:00** AMEN

BROADLY WITH INTENSITY

(♩ = 60)

Musical score for measures 1-4. The score is written for strings and percussion. The top staff is for Violins and Violas (VLNS VIAS) with a forte (f) dynamic. The bottom staff is for Percussion (Timp., Hr., VC., CB., T.T.) with a mezzo-forte (mf) dynamic. The tempo is marked 'BROADLY WITH INTENSITY' and the pulse is '(♩ = 60)'. The time signature changes from 4/4 to 3/4. A box containing ':00' and the word 'AMEN' is at the top left. The word 'sempre col. VLA' is written at the bottom right of the percussion staff.

Musical score for measures 5-8. The score continues with strings and percussion. The top staff is marked 'f LAMENTOSO'. The bottom staff has a 'CRESC' (crescendo) marking. The time signature changes to 2/4. A box containing ':32⅓' is at the top right. The word 'f' is written at the bottom right of the percussion staff.

Musical score for measures 9-12. The score continues with strings and percussion. The top staff is marked 'DIV VLNS' and 'ff'. The bottom staff has a 'fff' marking. The annotation '(NET STARTS TO RISE)' is written above the percussion staff. The time signature changes to 3/4. The word 'f' is written at the bottom right of the percussion staff.

0276-12

**:55 1/2**

mf *Dim* mp *pp*

13 14 15 16

2 OHS. E.H.

**1:10 1/2** (WITHOUT FIRMATA)

*Meno*

**SEGUE TO 7A**

pp pp

17 18

PROD. 8276-12 - "WATERFRONT"

**11D**  
2:03

**"WALK AND END TITLE"**

COMP. LEONARD BERNSTEIN  
ARR. GIL GRAU

TERRY STARTS WALKING

**:00**

FRONT SHOT OF

**:08**

TERRY WALKING.

(♩ = 52) POCO PIU MOSSO

VIB. SOLO

3 ULAS. SOLO. pp (1) (2) (3) (4) (5) (6) (7)

POCO CRESC. mp

VC. CB. PIZZ. VIBRATO pp

CYM.

**:28** TERRY STOPS, CONFUSED

Musical score for 'Terry Stops, Confused' (measures 8-12). The score is written for a full orchestra. The top staff is the melody, starting with a triplet of eighth notes. The middle staves are for woodwinds (W.W.), brass (TBNS), and percussion (PERC.). The bottom staff is for strings. Dynamics include *pp*, *p*, and *mf cresc.*. There are handwritten annotations: 'TBNS (9)', 'BASS TMD P CRES.', and circled measure numbers 8, 9, 10, 11, and 12.

**:48** (11D - 8276-12) HOLD BACK ----- **1:09**

Musical score for 'Hold Back' (measures 13-17). The score continues with woodwinds (W.W.), brass (TBNS), and percussion (PERC.). Dynamics include *f*, *ff + TPTS.*, and *mf*. Handwritten annotations include 'Perc. WBS. CLS. GLCK. VLS. VLA.', 'HNS.', 'C.BN.', '(TBNS + TUBA)', and circled measure numbers 13, 14, 15, 16, and 17. A 'RALL' marking is present at the end of the section.

TERRY ARRIVES **1:13** "LET'S GO TO WORK"

**1:18** VERY BROAD

Musical score for 'Terry Arrives' (measures 18-22). The score continues with woodwinds (W.W.), brass (TBNS), and percussion (PERC.). Dynamics include *ff*, *mp*, and *molto*. Handwritten annotations include 'TPTS.', 'TPTS. 3', and circled measure numbers 18, 19, 20, 21, and 22. A '3 Dr. P. ff' marking is at the bottom.



## THE STRATFORD ADVENTURE

*Gerald Pratley*



Early this year the National Film Board of Canada released *THE STRATFORD ADVENTURE*, a forty minute documentary describing how the Stratford (Ontario) Shakespearean Festival came into being, and concluding with the opening of last year's festival. Several of the actors who participated (including Alec Guinness) appear briefly during the course of the narrative. The most ambitious documentary to be made by the Board since its inception, it was photographed in Eastman Color and scored by Louis Applebaum. The composer, who wrote the incidental music for the plays "All's Well That Ends Well" and "Richard III" performed at the festival, composed twenty minutes of music for the film, for an orchestra consisting of five woodwinds, nine strings and a harpsichord. Of the music written for the plays, none is used in the film with the exception of a brief quotation heard in the main title music.

"The idiom", says the composer, "is roughly that of

the Shakespearean period, extended up to the end of the 17th century. The concerto grossi style of Vivaldi is quite prominent throughout the score. The anachronism seemingly apparent in using this idiom against scenes of activity in present day Stratford (a busy railway centre) roused some doubts in our minds, but after giving the matter considerable thought we decided that the result was pleasant, and effectively emphasized the contrast between Shakespeare's time and the present. The climatic battle scene is not quoted because we used only a muffled drum and off-stage trumpet calls."

The following are four quotations from the score.

1. This music symbolized the spirit of Shakespeare and is heard behind shots of a bust of the playwright and scenes of a Shakespeare memorial garden. Scored for alto flute and harpsichord, it has a gentle, flowing melody. .

— Music No. 1 Shakespeare Theme

ALTO FLUTE *slow*

PIANO *slow*

2. A little piccolo theme is used for the sequence showing Alec Guinness cheerfully riding his bicycle on the way

to the theatre. The piccolo provides a sprightly quality, suggested by the actor's ready smile and charming nature.

— Music No. 2 — Guinness on Bicycle —

Piccolo

CELLO Picc.

*LIGHTLY*

*pp*

3. This theme was used in a series of six variations following the assistant director, Cecil Clarke, as he went

from shoe-maker, costumer, bell-maker and others, busily preparing the properties for the festival.

— Music No. 3 — Theme for Variation —

Handwritten musical score for "Music No. 3 — Theme for Variation —". The score is for strings, with a tempo marking of "MODERATO" and a dynamic marking of "f". The music is in 3/4 time and consists of two staves. The score includes various musical notations such as notes, rests, and dynamic markings. A "RIT." marking is present towards the end of the piece.

4. The music called "Industrial Stratford" was used over shots of the busy industrial activities of the town, such

as locomotives being repaired, and scenes of the shopping centre and the townspeople.

— Music No. 4 — Industrial Stratford —

Handwritten musical score for "Music No. 4 — Industrial Stratford —". The score is for strings, with a tempo marking of "BRIGHT" and a dynamic marking of "f". The music is in 3/4 time and consists of two staves. The score includes various musical notations such as notes, rests, and dynamic markings. A "col 8" marking is present at the beginning of the piece.

"I enjoyed participating in the festival", said Mr. Applebaum, "and writing the music for THE STRATFORD ADVENTURE was a joyful task and an interesting essay into the music of olden days. We are now making plans for the inauguration of a major music festival to be held with next year's festival."

The composer's latest score was written for the NFB's animated short A THOUSAND MILLION YEARS, showing the geographical evolution of Canada. This will be described in a future issue of FILM MUSIC. He is now writing the music for an American documentary tentatively titled BAD BROUGHT UP, being produced by Potomac Films, Washington, D.C. He has also written a chapter on the development of film music in Canada

for a book covering all phases of musical activity in the Dominion, entitled "Music in Canada". Sponsored by the Canadian Music Council, it is being edited by Sir Ernest MacMillan, and will be published by the Oxford University Press.

[Gerald Pratley is a film reviewer, writer and lecturer. He has been a film commentator for the Canadian Broadcasting Corporation since 1946, with the two very interesting programs "Movie Scene" and "Music from the Films". For the benefit of our readers who are within reach of CBC stations we give the hours of these broadcasts: Movie Scene — Trans-Canada Network; Thursday, 4:00-4:30. Music from the Films — Dominion Network; Sunday, 5:30-6:00.]

## THE GOLDEN COACH

Mary Powell



Jean Renoir's lovely film is laid in the early 18th century, and brings a troupe of the Commedia dell'Arte to a Spanish colony in South America. The adventures of the Columbine of the troupe and her three suitors — a young Spanish gentleman, a toreador, and the Viceroy himself — are carried on with all the extravagant beauty that the novel situation can provide. Renoir used the same care to retain period color through the score, and selections from Vivaldi make up the major part of the background music. His Concerto in E major and Concerto in d minor for strings and harpsichord, his Symphony in b minor for strings, and his Concerto in F major for flute, strings and harpsichord are heard. "We found fifty musicians who could play Vivaldi," said Renoir. "Then we had to get instruments that could play Vivaldi. He used a curved violin bow which sometimes touched three strings at once. The effect is marvelous, but we had to build the bows to get it." Dances of the 17th and 18th centuries were also used, and the serenade from "The Beggar's Opera" did service when Ramon the toreador sings to his love. The music for the Commedia

dell'Arte sequences presented another difficulty, as the impromptu spirit of the original performances extended to what was played and sung, and it was rarely written down. Finally composer Gino Marinuzzi discovered several of the old scripts, with rough notations of single melodic lines that fitted the action. He adapted three of these, "Chanson des Mes Reves", (supposedly a favorite of Marie Antoinette's) "Aria di Ballo", and "Tarantella dei Maccheroni", which is sung by Miss Magnani, the Columbine. By referring to old prints, a number of the musical instruments of the time were reconstructed, and add to the delightful sights and sounds in a charming film.

THE GOLDEN COACH . . . I.F.E. Releasing Corp. Anna Magnani. Director, Jean Renoir. Music from the works of Antonio Vivaldi and traditional Commedia dell'Arte airs. Conductor, Gino Marinuzzi, Jr. Technicolor. Record: MGM. E3111, LP Microgroove. The Golden Coach; recorded selections from the sound track. Rome Symphony Orchestra conducted by Gino Marinuzzi, Jr.

## BRIGADOON

*Alfred E. Simon*

So often, when a famous stage musical is transferred to the screen, we can safely assume that many of the simple 32-bar songs that graced the original will be blown up into tremendous over-arranged production numbers, with never-ending endings, sung by off-screen choruses of thousands. It was with this fear that your reviewer attended the filmed version of BRIGADOON, in every way one of the tenderest and most enchanting musicals of our time.

Although some of the Scottish magic of the stage production seems to have become lost somewhere along the highlands between New York and Hollywood, it's a pleasure to report that Frederick Loewe's delightful score has been treated on the whole with the respect it deserves. For that, we can thank three gentlemen whom I know to be great devotees of the Broadway musical stage: Metro-Goldwyn-Mayer's music director, Johnny Green; Conrad Salinger, who did the orchestrations, and Robert Tucker, who made the choral arrangements. Tucker's work is particularly notable for capturing much of the underlying mood that is the essence of the show. It's first in evidence near the beginning of the picture, when Gene Kelly and Van Johnson, as the first two Americans visiting Scotland, first observe the countryside of Brigadoon from a hill top, and one hears the "Prologue" and the title song. Another instance of fine choral work is "I'll Go Home With Bonnie Jean". Salinger's orchestration here is particularly imaginative and often humorous. It's captivantly sung by Jimmy Thompson, the best solo voice in the cast. In fact it makes one wish he'd been given the opportunity to sing as well the lovely "Come to Me, Bend to Me", which unfortunately has been completely omitted from the film.

The most exciting feature of the picture unquestionably is the "Chase" sequence, wherein the townspeople attempt to stop a jilted suitor from leaving Brigadoon, lest the town be doomed to eternal oblivion. Exciting as this was in the stage version, CinemaScope is the ideal means of presenting a scene with so much extended action — and again the choral work is of great help in enhancing the excitement. Another impressive sequence is the "Gathering of the Clans", with the townspeople wending their way at dusk through the Scottish highlands. The bagpipes in the accompaniment provide a memorable and eerie effect.

No one has ever denied that Gene Kelly and Cyd Charisse dance infinitely better than they sing, and this has never been brought home more clearly than their versions of "Almost Like Being in Love", "The Heather on the Hill", and "Waiting for My Dearie", since the vocal demands of these songs are greater than practically anything they have sung on the screen. And both the tempo and orchestration of "The Heather on the Hill" are far too sluggish for the gay, light-hearted spirit of the song. But perhaps this is quibbling when a picture has so much else to its musical credit as "Brigadoon".

BRIGADOON . . . MGM. Gene Kelly, Cyd Charisse. Director, Vincente Minelli. Music, Frederick Loewe. Musical direction, Johnny Green. Orchestrations, Conrad Salinger. Choral arrangements, Robert Tucker.

[Alfred E. Simon is a writer and music critic, and a staff member of radio station WQXR in New York City.]



EFFECTS EDITOR Beals  
 RE-RECORDING MIXER  
John Coe

Page #1

CUTTING DEPARTMENT

SOUND EFFECTS SET-UP SHEET

PRODUCTION 10331 "PEAR WINDOW" DATE 2-25-54

SEQUENCE \_\_\_\_\_ Reel #1

S. T. X 1	S. T. X 2	S. T. X 3	S. T. X 4	S. T. X 5	Magnetio	
					In	In
xxxx Original - Magnetio						
Yawns etc. from fire esop. till 242'	Off stage, baby crying Till 171'	144'	Cat Meow	134'		
Stewart dia. rides in at 355'	Radio Announcers voices (dial out at 208')	201'	Wing noise for pigeon (till 161')	139'	Off stage footsteps and bottle rattle for milkman (till 182')	139'
dial out on out @ 367'	<u>SQUAWK</u> NORMAL (dial out at 208')			155'		
Out at 384'	Canary chirps (Till 291')	278'	Milk truck olashes gears and drives out (till 164')	182'	Kids chase truck (till 342')	261'
out @ 406'	<u>SQUAWK</u> PUBLISHER dialogue on phone (-till 593)	358'	Wing noise for pigeon (till 196')	237'		
out on out @ 427'	Canary chirps (till 738')	651'	Water truck starts and drives out to backgrd. (till 329')	254'	Helicopter (Dial in) (T.T. to on Stg. 385'to395' (dial out by 454')	361'
out at 436'						
out at 442'						
out at 473'						
out at 492'						
out at 505'						
out at 538'						
out at 569'						
out at 586'						
out at 655'						
Rides in on out out at 686'						
Rides in						

Composer tuning radio  
(till 211')

Pigeons cooing  
(till 292')

pigeons cooing  
(till 482')

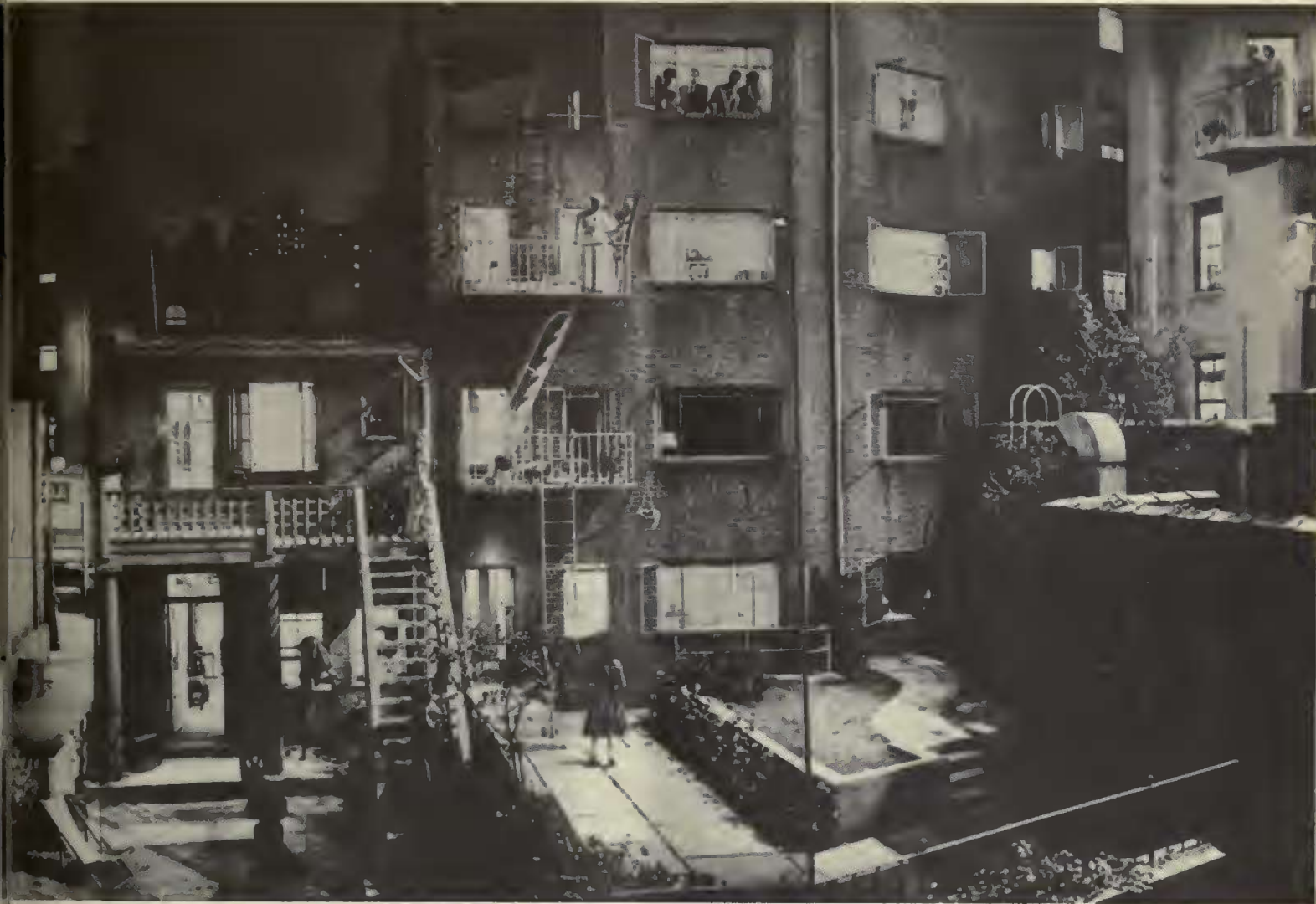
Track out at 550'

Kids playing for backgrd  
(till 784')

O.S. footsteps for nurse  
(till 734')

Off stage. door open for  
nurse

## REAR WINDOW



The sound effects set-up in *REAR WINDOW* is a masterly achievement — a melange of starting engines, taxi horns, near and distant radios and phonographs, nagging couples, practising vocalists, child noises, and an occasional scream — all kept just below active attention level, as every city-dweller lives with it. The reaction is perfect for enjoyment of a Hitchcock thriller — a subconscious tenseness generated by the disquieting murmur and a sense of realism that brings the film's cunning war between conjecture and common sense very close to the audience. Harry Lindgren and John Cope are the men responsible for these sound recordings. Says Mr. Cope, "Much of the normal background sound was actu-

ally recorded in Greenwich Village during odd hours of the day and night, to give a true perspective effect to the scenes as they moved from daylight into the evening hours. These special sound effects were augmented by specific effects selected from our film stock effects library. The sound effects set-up sheet (see opposite page) is an example of the cue sheet used by the re-recording mixers in synchronizing effects to the picture action." In the score, Franz Waxman composed one main theme called "Lisa". He based his main and end titles on it, and it is played at intervals throughout the picture by a songwriter whose lively studio is in one of the houses that surround Jimmy Stewart's courtyard.

*REAR WINDOW* . . . Paramount. James Stewart, Grace Kelly. Producer-director, Alfred Hitchcock. Music, Franz Waxman. Technicolor.  
Song: Lisa. Music, Franz Waxman; lyrics, Harold Rome. Paramount Music Corp.

AIDA  
*Sigmund Spaeth*



AIDA WITH AMNERIS

In presenting the Italian film of Verdi's AIDA to American audiences, impresario S. Hurok permits himself to be quoted as follows: "I regard this opera film as a milestone in the fields of music, theatre, opera and especially the cinema. Both visually and musically it is a more glamorous and perfect realization of Verdi's great masterpiece than any production ever staged before. I am particularly delighted that my first association with operatic film should be a production of AIDA, which is probably the greatest and certainly the most popular opera ever written".

These are strong words, and to some extent they are justified. This opulent production may well be considered a "milestone", although not necessarily in four fields at once. The superlatives of Mr. Hurok's closing sentence might also lead to some argument. AIDA has actually been called "the perfect opera" (along with CARMEN) because of its balance of dramatic and musical appeal, but this does not necessarily make it the "greatest". The citation of "most popular" may be deserved, on the strength of its having been performed more often at the Metropolitan Opera House than any other work, but

AIDA must still recognize competition from the above-mentioned CARMEN and possibly FAUST and one or two others.

The current screen version may honestly be considered the best and most successful application of motion picture technique yet revealed to the average listener. It has the advantages of excellent color (Ferrenicolor) and the unlimited sweep of the camera, permitting the detailed presentation of scenes which can only be talked about on the stage itself. Perhaps most important of all is the fact that the leading roles are all sung by singers and acted by actors. (The only significant exception is the comparatively minor part of the Pharaoh, in which Enrico Formichi does both the singing and the acting.)

This device of dubbing the outstanding voices makes it possible to use some of the greatest operatic singers in the world today, without running the risk of physical discrepancies which are too often apparent in even the finest stage production. To Americans most of the singers are far better known than the actors, but both the miming and the vocalism are first class throughout.

Renata Tebaldi (newly engaged by the Metropolitan) sings the music of the heroine, visually represented by Sophia Loren. The Egyptian princess Amneris profits by the beautiful mezzo-contralto of Ebe Stignani, and in this case Lois Maxwell is the actress. Giuseppe Campora sings the role of the heroic Radames, with handsome Luciano della Marra playing the action. Gino Bechi shares the character of Amonasro with the actor Afro Poli, while Giulio Neri lends his bass voice to the dignified person of Antonio Cassinelli as Ramfis, the High Priest. This splendid double cast is supported by the Italian State Radio Orchestra of Rome, conducted by Giuseppe Morelli, and the chorus and ballet of the Rome Opera. Clemente Fracassi is the general director of the production, with Aenzo Rossellini acting as music supervisor. The producers are Ferruccio De Martino and Frederico Teti. All of these people share in the credit for what may well prove the first operatic screen production to combine commercial with artistic success. For the general movie audience there is still the handicap of the Italian language, partly overcome by English narration.

Mr. Hurok's hope is "that this film . . . will introduce to the movie-going audience of America at popular

prices the whole magical world of great musical drama, whose presentation has heretofore been limited to a comparatively few thousands in our large cities." He adds "I am certain that its successful reception will pre-empt similarly effective screen versions of other operatic masterpieces." Amèn to that! This reviewer has long urged a similar approach to what strikes the layman as a fundamentally artificial form of music, if only because the characters on the stage are singing when they are supposed to be talking. This problem can be solved, even though the new AIDA has not done so completely.

There are other details still open to improvement. The violent battle scenes of the Ethiopians and the Egyptians are perhaps too long drawn out (especially since Verdi did not supply them with appropriate music), and the Italian stunt men do not have quite the technique displayed in our westerns. There are some distortions of the Verdi score, including a rearrangement of the orchestral Prelude itself. Some details of action may be open to criticism, but mostly the novel touches are effective, as when Radames sings his familiar "Celeste Aida" with his heavenly ideal in the background, making the aria far more than a soliloquy or fanciful vision.

At the very least this AIDA must be considered a step in the right direction. It is far ahead of the literal photographing of routine stage productions which have so often failed in the past because of their limited appeal. Taking all the claims of Mr. Hurok with some reservations, he must be congratulated on giving the motion picture audience a glimpse of the future operatic possibilities of the screen.

AIDA . . . S. Hurok; I.F.E. Releasing Corp. Sophia Loren, Renata Tebaldi. Director, Clemente Fracassi. Musical Supervision, Renzo Rossellini, Color.

[Sigmund Spaeth is now completing his final year as Chairman of Audio-Visual Education for the National Federation of Music Clubs. In this capacity he also previews films for the Motion Picture Association and the Music Clubs Magazine, besides touching upon them in a syndicated column called "Music for Everybody". Dr. Spaeth has recently completed his first series of films for television, using the same title of "Music for Everybody". A second series is in preparation.]

## MUSIC CLUB PROGRAMS

*Helen G. Williams*

A film music chairman can add much information and pleasure to any organization interested in motion pictures. Her reports may include discussion of the composer of a score, the use of the music, its placement, its emotional value, and, if pertinent, the adaptation of familiar melodies. Two methods may be used in giving a report: recalling details from a noteworthy picture showing currently in the nearby theatres, and using an artist voice or instrumentalist to illustrate its musical highlights. This chairman has used many programs of the latter sort, with a concert pianist who played illus-

trations from score excerpts in FILM MUSIC. Max Steiner's themes from "Gone With the Wind", and Paul Smith's themes from "Nature's Half Acre" are examples of subjects used in such programming. Audience reaction is excellent. The procedure has proved to have a strong appeal for junior music groups and clubs. Few people seem to realize the artistry in the music of motion pictures, which gives masses of audiences everywhere an opportunity to hear the best. There is no better source of information in the field than FILM MUSIC.

## FILM MUSIC NEWS

The Film Council of America has announced April 4 to 9 as the dates for the 1955 American Film Assembly. The program will be held at the Waldorf Astoria Hotel in New York. Preparations are already being made for the Golden Reel Film Festival, the outstanding feature of the Assembly, in which the best current 16mm films are submitted to professional juries and general audiences interested in the field. Twenty-six sessions screening about three hundred films were held in last April's Assembly in Chicago. The programs attracted large audiences from all over the world. The Golden Reel awards were given to the twelve films "receiving the highest score in achievement of purpose in their respective categories". Further information and entry blanks for the 1955 competition may be had from the American Film Assembly, Film Council of America, 600 Davis Street, Evanston, Illinois. The deadline for entry is January 15, 1955.

Ralph Vaughan Williams will lecture at universities across the country during his stay in America. He will be heard first at Cornell University, and then at the universities of Michigan, Chicago, Indiana and California at Los Angeles. He will be guest conductor with the Buffalo Philharmonic Orchestra in a program of his own works in early November. Mr. Williams will celebrate his eighty-second birthday during his stay here. His film scores include those for *STORY OF A FLEMISH FARM*, *COASTAL COMMAND*, *49TH PARALLEL* and *SCOTT OF THE ANTARCTIC*. Several of these are available in concert arrangement from the Oxford University Press.

Erich Korngold is conducting a full symphony orchestra in *MAGIC FIRE*, Republic's biography of Richard Wagner. The film, in which twelve Wagnerian works will be heard, is being produced and directed by William Dieterle, and will be made on location in Germany and

Italy . . . Franz Waxman has been assigned to write the music for Warner's *THE SILVER CHALICE* and *THE LINDBERGH STORY* . . . David Buttolph has scored Joseph Kaufman's *LONG JOHN SILVER* in Sydney, for the eighty piece Australia Broadcasting Commission's Symphony Orchestra. The film stars Robert Newton . . . The Howard Hawks production *LAND OF THE PHAROAHS*, a Warner release, is getting a score by Dimitri Tiomkin. He will also compose and conduct the music for Mervyn Le Roy's *A STRANGER IN TOWN*, at the same studio. . . Johnny Green's new contract with MGM calls for an expansion of his duties as the studio's general musical director. Mr. Green has been head of the music department for the past five years . . . Paul Smith is conducting a fifty-two piece orchestra in his score for Walt Disney's live-action CinemaScope feature *20,000 LEAGUES UNDER THE SEA* . . . David Raskin has written an unusual score for Robert Bassler's unusual film *SUDDENLY*, to be released by United Artists . . . Leith Stevens' first score under his new contract as composer-conductor for Filmakers is for *PRIVATE HELL* 36 . . . Hugo Friedhofer has scored the soon-to-be-released Hecht-Lancaster picture *VERA CRUZ* . . . Gene Forrell is giving a course in the art and techniques of film music . . . Alfred Newman, executive music director for 20th Century Fox, was awarded the Certificate of Merit of the American Society of Composers and Conductors for his "outstanding contributions to American music".

The Composers Guild of America, the new organization representing "composers, including composers of lyrics, in radio, television, motion pictures and other entertainment media", will hold its first election in November. At that time the elected Executive Board will take office, and the first annual meetings will be held in New York and Hollywood.