



# FILM MUSIC

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SUDDENLY

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A NOTE ON THE SCORE OF "SUDDENLY"  
(with score excerpts)

David Raskin

SINFONIA ANTARTICA: A RADIO PROGRAM

Gerald Pratley

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FILM MUSIC NEWS

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## A NOTE ON THE SCORE OF "SUDDENLY"

*David Raskin*

There is little music in SUDDENLY — just about sixteen minutes of it, which is sixteen minutes more than we at first thought it should have. However, Robert Bassler, the producer of the film, is not one of the movie-makers who think that realism is achieved by omitting music; and when it became clear that certain scenes should be scored, he was usually well ahead of everyone else in his understanding of the part music would play in those scenes.

SUDDENLY is a story of an attempt by hired assassins upon the life of the President of the United States. The music is written for strings, horns and percussion, which at first glance may seem rather an odd choice of orchestral color for such a film. But since the attitude of the music was to be somewhat different from that usually taken in realistic melodramas, especially in that I felt that the suspense could take care of itself, I thought the string and horn color would serve quite well.

The music begins with a motive derived from the principal theme, played slowly to achieve what one of my colleagues likes to call "an ominous effect", and goes immediately into a fast section composed upon the theme in its original 9/8-6/8 form. The motive in its slower

aspect is used to open six of the eleven remaining sequences, on the theory that (aside from its presumed aptness) the repeated use of such a motive would help to assure at least some feeling of carryover of thematic meaning in a picture whose scored sequences are so far apart. After the brief introduction, the scherzo section of the Main Title in effect looks the other way, and attempts no comment on the story. For the rest of the score, except for an allegro (boy-running-to-find-Sheriff music), the effort is generally to underplay or to sketch character. After all, in a picture in which it is clearly evident from the beginning that nobody, from the Production Code people to the Stand-in's agent, will allow the writer to kill off the President (especially since the Republicans waited so long for their turn), it hardly seems cricket to create false climaxes of musical excitement in the prevailing shameless style by dragging red herrings borrowed from Mr. Hitchcock across the soundtrack. Besides, in the current political climate, the herrings in hypersensitive Hollywood have all turned a bilious green, and have a dreadful effect in stereophonic widescreen.

SUDDENLY . . . United Artists. Frank Sinatra, Sterling Hayden. Director, Lewis Allen. Music, David Raskin.





Handwritten musical score for Violin I and Violin II. The score is written on five staves. The first staff is labeled 'V I' and the second 'V II'. The music includes various dynamics such as *mp* (mezzo-piano) and *arco* (arco). There are also performance instructions like 'Pizz + Arco' and 'Pizz'. The score is divided into measures, with measure numbers 5, 6, 7, and 8 clearly visible. A double bar line with a cross symbol is present between measures 6 and 7.

Handwritten musical score for Violin I, Violin II, and Cello/Double Bass. The score is written on five staves. The first staff is labeled 'V I', the second 'V II', and the third 'C B'. The music includes various dynamics such as *mp* (mezzo-piano) and *p* (piano). There are also performance instructions like 'Solo', 'Pizz + Arco', and 'Pizz'. The score is divided into measures, with measure numbers 9, 10, 11, and 12 clearly visible. A double bar line with a cross symbol is present between measures 8 and 9.

suddenly"

2.

R.I-P.2

(Tad) - in love with you : 40 (8ft after speech)

Poco ACCEL.

Viol. 9  
4

13 14

60

mp

15 16 17

mp

18 19 20

p

2nd Part

49 "Ellen, you can't -"

SLOWER

I (8)

21 22 23

SLOWER

Handwritten musical score for measures 18-22. The notation includes notes, rests, and dynamic markings such as *pp*, *mp*, and *p*. Measure numbers 18, 19, 20, 21, and 22 are clearly visible. A large handwritten number '81' is written across measures 19 and 20. A circled number '89' is written above measure 21. The letters 'V', 'C', and 'B' are written vertically on the left side of the page.

Handwritten musical score for measures 23-24. The notation includes notes, rests, and dynamic markings. A large handwritten number '81' is written across measures 23 and 24. A circled number '96' is written above measure 23. The letters 'I', 'II', 'IV', 'C', and 'B' are written vertically on the left side of the page. A large '+' sign is written above the staff.

Handwritten musical score for measures 25-29. The notation includes notes, rests, and dynamic markings. Measure numbers 25, 26, 27, 28, and 29 are visible. A circled number '96' is written above measure 25. A circled number '118' is written above measure 27. A circled number '119' is written above measure 28. The letters 'I', 'II', 'IV', 'C', and 'B' are written vertically on the left side of the page. A large '+' sign is written above the staff.





"suddenly" : 36  
37

R.VI-P.1

+

SLIM:  
:41  
:49

+

2.  
"WHERE'S YOUR  
CAR?"

73

"WHAT ARE  
YOU DOING  
TOWN?"

73

"WHAT  
TRAIN?"

(small woodwind)  
Hns.  
(trpt)  
I  
Vln. (w/)  
II (div)  
Vla.  
c. div.  
B.

pp mp  
senza vibr.  
senza vibr.  
Arco

9 10 11 12

61 73 73 73

29 30 31 32 33 34 35 36 37 38 39 40

force mistake  
1:09 1/3

85 - DON'T HAVE ANY FIVE  
8 "DECREASE ME"  
93

79 O'Clocks

Handwritten musical score for Violin I, Violin II, Viola, C. div., and B. The score is divided into two systems, each with a large section marker (4 and 3) and a tempo change.

**System 1 (Measures 13-14):**  
 - **Violin I (Vln I):** Starts with a **RIT** (Ritardando) marking. Measure 13 has a circled "85" and a wavy line. Measure 14 has a circled "85" and a wavy line. Dynamics include *ppp*, *mp*, and *pp*.  
 - **Violin II (Vln II):** Measure 13 has a circled "85" and a wavy line. Measure 14 has a circled "85" and a wavy line. Dynamics include *ppp*, *mp*, and *pp*.  
 - **Viola (Vla):** Measure 13 has a circled "85" and a wavy line. Measure 14 has a circled "85" and a wavy line. Dynamics include *ppp*, *mp*, and *pp*.  
 - **C. div. (Cello/Double Bass):** Measure 13 has a circled "85" and a wavy line. Measure 14 has a circled "85" and a wavy line. Dynamics include *ppp*, *mp*, and *pp*.  
 - **B. (Bass):** Measure 13 has a circled "85" and a wavy line. Measure 14 has a circled "85" and a wavy line. Dynamics include *ppp*, *mp*, and *pp*.

**System 2 (Measures 15-16):**  
 - **Violin I (Vln I):** Starts with a **SLOWER** marking. Measure 15 has a circled "100" and a wavy line. Measure 16 has a circled "100" and a wavy line. Dynamics include *mp*, *mf*, and *pp*.  
 - **Violin II (Vln II):** Measure 15 has a circled "100" and a wavy line. Measure 16 has a circled "100" and a wavy line. Dynamics include *mp*, *mf*, and *pp*.  
 - **Viola (Vla):** Measure 15 has a circled "100" and a wavy line. Measure 16 has a circled "100" and a wavy line. Dynamics include *mp*, *mf*, and *pp*.  
 - **C. div. (Cello/Double Bass):** Measure 15 has a circled "100" and a wavy line. Measure 16 has a circled "100" and a wavy line. Dynamics include *mp*, *mf*, and *pp*.  
 - **B. (Bass):** Measure 15 has a circled "100" and a wavy line. Measure 16 has a circled "100" and a wavy line. Dynamics include *mp*, *mf*, and *pp*.

Measure numbers 41, 42, 43, 44, 45, 46, 47, 48, 49, 50 are written below the staves.

# RALPH VAUGHAN WILLIAMS' SINFONIA ANTARTICA

*A Radio Program In Two Parts*  
Gerald Pratley

*(The following scripts are printed through the courtesy of Canadian Broadcasting Corporation. They are part of the CBC's regular weekly program, "Music from the Films.")*

## MUSIC FROM THE FILMS

Sunday, July 11th, 1954

5:30 - 6:00 pm.

CJBC - Dom. Network

(Part I)

## THEMES FROM "GWTW"

PLAY FOR 20 SECONDS AND FADE UNDER  
ANNCR:

This is Frank Herbert with "Music From the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley. (FADE THEME OUT) This week's broadcast is devoted to Ralph Vaughan Williams' music for "Scott of the Antarctic", ending with the first movement of his "Sinfonia Antartica," a concert arrangement of his entire film work.

The use of background music in films is often criticised as being unrealistic, and in many cases this is unhappily true. Yet, contradictory though it seems, some of the finest and most fitting scores have been written for documentary films, which, by their very nature, are concerned with the truthful depiction of reality.

One would assume that as the interpretation of reality is the function of the documentary, there would be no place for background music in this type of picture. But this has not proved to be the case. Where it is difficult for a film editor to convey to an audience the subjective emotions of people on the screen, particularly if they are not actors, and to show their emotional response to all manner of conditions, ranging from the geographical and physical to the mental and spiritual, the deep emotional and descriptive powers of inspired and finely-conceived music can create an understanding and sympathy between the audience and the screen, enabling it to become part of the story being revealed, and to be aware of, and in some cases even feel, the human and emotional qualities inherent in the drama of real life.

"Scott of the Antarctic" made in 1948, is a perfect example of a documentary in which music plays an indispensable part. No matter how gifted were the actors who re-enacted the last journey made by Captain Scott and his gallant companions, it was virtually impossible for them alone to make an audience feel the full emotional undercurrents of such an epic story of human endurance, triumph and disappointment.

The misfortunes which befell the explorers were not those which lend themselves to spectacular portrayal. The men were not given to outward displays of emotion; there were no hysterical outbursts of painful words and demonstrative actions. The journey proceeds over lonely, cold and barren territory, which does not change a great deal in appearance. Ice and snow constantly prevail. Miles are covered each day, but the audience already knowing what lies ahead cannot, like Scott and his party, believe in a successful outcome. The journey becomes more difficult because the men cannot endure the climactic conditions. When they reach the South Pole and Scott finds that Amundsen has preceded him, the audience must feel, with John Mills, the heartbreaking disappointment of Captain Scott. On the return journey, the weather is against the explorers, progress is slow, their suffering more acute, their food supplies running low.

These almost "matter-of-course" hardships are sensitively portrayed by the skill and sincerity of the actors and the imaginative use of film technique: but the final emotional quality necessary to involve the audience in this progression of events is provided by the inspired music of Vaughan Williams, which conveys the accumulating misfortune, the mounting difficulties of the journey and the everlasting mood of tragedy with a noble and moving sense of participation; a graphic tone painting of human aspiration, set against Nature in her coldest and fiercest realm.

The score begins with the Prologue . . . a musical picture of the Antarctic, with mile upon mile of ice and snow, towering mountains of white, wind-swept glaciers, wide expanses of ice-flows, and a sighing wind that catches the snow and carries it along in eerie swirling drifts. The composer uses a soprano voice, that of Margaret Ritchie, to emphasize melancholy and loneliness . . .

### Record

SCOTT OF THE ANTARCTIC

Part 1

HMV C 3834

4.05

### Announcer

OVER MUSIC

#### 1.10. PONY MARCH

The ponies and the dog teams struggle across the icy wastes. . . .

#### 1.45. PENGUINS

A moment of humour is provided by the amusing antics of the penguins. . . .

#### 2.30. CLIMBING THE GLACIER

One of the most difficult aspects of the journey, the

climbing of a glacier, is now described in a most graphic way by the composer. . . .

#### RECORD FINISHES FLIP

After finding that Amundsen has reached the Pole ahead of him, Scott and his companions start their return journey. The music now accompanies the last part of the drama with an underlining expression of disappointment and a foreboding sense of tragedy. The final blizzard and the death of Captain Scott have unforgettable qualities of vividness and power. . . .

#### SCOTT OF THE ANTARCTIC

Part 2 HMV 2 3834 4.15.

CUT IN THE FOLLOWING SCENE OF SCOTT'S  
LAST LETTER BETWEEN THE BLIZZARD AND  
FINAL SCENE.

BEGINS OVER MUSIC AT 2.00

"SCOTT OF THE ANTARCTIC"

Side 3 1.00.

CUE IN AT LINE: *WIND*. "For my own sake . . ."

ENDS: ". . . for God's sake, look after our people."

CUT

#### MUSIC FINISHES

Those excerpts from Ralph Vaughan Williams' score for "Scott of the Antarctic" come from the soundtrack of the film, and are played by the Philharmonic Orchestra conducted by the late Ernest Irving, himself a composer and for many years director of music at Ealing studios, where "Scott of the Antarctic" was made. It was Ernest Irving who was instrumental in having Vaughan Williams write the score, the composer having previously written the music for Ealing's "The Loves of Joanna Godden." When the score was completed Irving was as proud of it as if he himself had written it. In this recording, Ernest Irving recalls how the music began. . . .

#### Record

##### ERNEST IRVING

Side 2 33 1/3 Start outside 1.15.

CUE IN AT: "Immediately it was decided to make 'Scott' I suggested to Sir Michael Balcon and Charles Friend, the director, that Vaughan Williams was the one man in the world to compose the score if he were willing to do it. I sent him the script and we had a round table conference at Ealing with Sir Michael in the chair, to which the composer described his musical scheme in detail. Everybody approved with enthusiasm, though at the moment nothing existed of the picture except a few

location shots of the South Pole. I was afraid that Dr. Vaughan Williams might work slowly in this medium so about a fortnight after this conference I told the editor that we ought to get him started and asked him to send Vaughan Williams some rough timings of the scenes, however widely inaccurate. The next morning I had a telephone call from Vaughan Williams. He said "Thank you for the timings, but they have come too late. I sent you yesterday, by registered post, the pianoforte sketches and the full score of the entire work." And sure enough he had, about fifty minutes of music score for covering all the dramatic scenes."

CUT

That was Ernest Irving, describing the beginnings of Ralph Vaughan Williams' score for "Scott of the Antarctic." Mr. Irving, who was director of music for Ealing Studios for fifteen years, died last year. In a tribute to him, published in the journal, "Music and Letters," Vaughan Williams writes: "To my great sorrow, I only got to know Ernest Irving late in life: and both of us being very busy, our meetings were not frequent. But I got to know enough of him to discover his remarkable and original mind . . . I had already written some film music" (for '49th Parallel') "which he criticized adversely in an article; not indeed for its artistic quality but for its special mission as film music. In spite of this, Irving asked me to write some music for Ealing Studios and when, under his guidance, I made a success of this, he literally went down on his knees and apologized for his former strictures.

I wish I could have made notes of his delightful and informing conversation; but luckily I have kept most of his letters, from which I should like to quote. First, a letter in verse on the subject of using Margaret Ritchie's singing voice in the score for "Scott of the Antarctic" at the same time as dialogue, spoken by Diana Churchill as Kathleen Scott, was going on in the picture. Here is some of it:

I very much regret to state  
your scheme for treating number 8  
has pulled us up with quite a jerk  
because we fear it will not work.

Miss Margaret Ritchie's off-stage tune,  
besides annoying Miss Lejeune,  
would cover, blur, confuse and fog  
our most expensive dialogue.

Failure they meet, and ruin black,  
who mix two voices on one track,  
Choose then a horn or cello, which  
have different timbres, weight and pitch.

You would not wish, with sirens' tones,  
to deafen fans of Odeons,  
who, listening to Miss Ritchie's A,  
would miss what Kathleen had to say.

The frequencies her voice employs  
should be kept free from other noise;  
your tune should be of different hue  
and run below or soar the blue.

Forgive me, Maestro, if I seem  
to hold the voice in small esteem;  
its use, like oboes, trumpet, flute,  
is when the characters are mute."

Vaughan Williams concludes his tribute to Ernest Irving with "one more quotation by him . . . I had done myself the honour to dedicate my *Sinfonia Antartica* to Irving, and I sent him the original full score, saying that I hoped it would not prove a white elephant. Here is his reply:

"Of course I shall be delighted to have the score. The objection to the original white elephant was, I believe, not its colour but its appetite."

Vaughan Williams composed his score for "Scott of the Antarctic" in 1948. As a concert work, under the title "*Sinfonia Antartica*," it was first performed in Manchester by the Halle Orchestra under Sir John Barbirolli on January 14th, 1953. A recording of it, by HMV and Decca, was completed early this year and copies are now arriving from England.

When a film score is arranged as a concert work it is frequently not the same score as written for and heard in the film. When this is so, the concert work can claim little credit as film music; we wondered if this might be the case with the "*Sinfonia Antartica*" and so we wrote to the composer, asking him if he had made changes in the score for concert performance. He replied: "My '*Sinfonia Antartica*' is built on my 'Scott' music. But of course, many of the themes have been developed symphonically in a way which was not desirable in film

music. I do not think there is any new thematic material, though some of the music in the course of development becomes new. Many of the themes which were originally separate are now combined in one movement, for example, the *Intermezzo*, in which I have used the two themes connected with the two women in the piece; and also the music connected with the death of Oates."

Yours sincerely,

RALPH VAUGHAN WILLIAMS

The '*Sinfonia*' is made up of five movements: the first will be heard now, the remaining four next week. The first is called *Prelude*, and, as described by Scott Goddard, begins with the deliberate pace of men setting out on some great visionary enterprise. It is to be a long journey, for this melody, built in large curves, is appropriate to the commencement of a vast undertaking. This theme appears throughout the work, either as a whole or in part. Soon there can be heard what the composer calls 'antarctic shimmerings' (created by zyllophone, pianoforte and harp all very soft and feathery). The first sound of the wordless chorus of women's voices and a wordless soprano solo join in as part of the instrumental texture.

The *Prelude* to "*Sinfonia Antartica*," by Ralph Vaughan Williams.

*Record*

SINFONIA ANTARTICA

Side 1 Band 1 HMV ALP 1102

10.05.

That was the *Prelude*, the first movement, to "*Sinfonia Antartica*," a concert arrangement by Ralph Vaughan Williams of his score for the film, "Scott of the Antarctic." It was played by the Halle Orchestra conducted by Sir John Barbirolli, with a section of the Halle Choir and with Margaret Ritchie, soprano.

THEMES FROM "GWTW"

PLAY TO TIME: FADE UNDER ANNCR:

This has been "Music from the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley and announced by Frank Herbert: next week, the remaining four movements from the "*Sinfonia Antartica*."

This is the Dominion Network of the Canadian Broadcasting Corporation.



## MUSIC FROM THE FILMS

Sunday, July 18th, 1954

5:30 - 6:00 pm.

CJBC - Dom. Network

(Part II)

### THEMES FROM "GWTW"

PLAY FOR 20 SECONDS AND FADE UNDER

#### Announcer

This is Frank Herbert with "Music from the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley. (Fade theme out.)

Last week we spoke at length about Ralph Vaughan Williams' score for the documentary film, "Scott of the Antarctic" and played excerpts from the soundtrack; also the first movement from the composer's "Sinfonia Antartica," a concert arrangement of the "Scott" music, consisting entirely of material drawn from the film score. This week we hear the remaining four movements from the "Sinfonia Antartica," beginning with the second, the Scherzo. This contains music used during the early stages of Captain Scott's journey to the Pole: there is the ponderous theme accompanying shots of whales, the sounds of the jingling harness of ponies, and the humorous underscoring of quaint antics by penguins. The remaining music suggests steady progress, but ends with warnings of difficulties lying ahead. . . .

#### Record

*SINFONIA ANTARTICA* HMV ALP 1102  
Side 1 Band 2 2nd Movement: Scherzo 5.25

The third movement of Vaughan Williams' "Sinfonia Antartica" is called "Landscape," and begins with music that originally accompanied shots of Ross Island in the film, "Scott of the Antarctic." This is the "illusory region of atmospheric and visionary impressions: slowly the landscape reveals itself through the mist and huge outlines appear." Then begins the music used in the film to illustrate the hardship experienced by Scott and his companions when climbing the glacier blocking their way to the pole. "Landscape."

#### *SINFONIA ANARTICA*

Side 2 Band 1 3rd Movement: Landscape  
4th Movement: Intermezzo 14.30

(OVER MUSIC AT APPROX. 8.50)

#### Announcer

The fourth movement contains the themes for the two women who appear in the early scenes of "Scott of the Antarctic", while preparations are being made for the journey. The first is for Kathleen Scott and the second for Oriana Wilson. Near the end of this movement, which Vaughan Williams calls the Intermezzo, a sound of deep bells ushers in music beginning with slow, quiet string chords, which in the film was connected with the death of Oates.

BAND 1 CONTINUES AND FINISHES

The fifth and last movement of the "Sinfonia Antartica," the Epilogue, refers back to the menacing music from the Prelude. It contains the chief march theme which accompanied the return journey of the explorers after they had reached the Pole, where they found that Amundsen had beaten them. The courage of the explorers is reflected in this noble and inspired music: but soon an ever-deepening mood of tragedy is struck as the weather worsens and the explorers weaken. Scott and his companions perish in a howling blizzard: the end music is heard, then all is quiet as the wordless voices set up their mournful chant of ice-cold desolation and the lonely Antarctic recedes in the distance.

#### *SINFONIA ANTARTICA*

Side 2 Band 2 5th Movement: the Epilogue 8.10

"Sinfonia Antartica" . . . a concert arrangement by Ralph Vaughan Williams of his score for the Ealing Studios' documentary film, "Scott of the Antarctic," played by the Halle Orchestra, conducted by Sir John Barbirolli, with Margaret Ritchie, solo soprano, and a section of the Halle choir.

Ernest Irving, the late director of music for Ealing Studios, who had commissioned and conducted the film score, wrote the following about the "Sinfonia Antartica" after its first performance in January, 1953 . . .

I think some of the modernists forget that the human soul is involved in musical inspiration, though of course the human brain is useful in fashioning the concept. There is no doubt at all that all the main themes were composed for the special purpose (of the film) and inspired by the history of the expedition on which the film was strictly based. They spring from the deep wells of the composer's mind, from which he draws his ideas, so that desolation is the same thing spiritually if expressed by the South Pole, the battlefield or the Elysian Fields. The relations between the musical forms are therefore very deep down, and may not produce any similarity in musical notes, but only a similar trend in musical thought."

### THEMES FROM "GWTW"

PLAY FOR 20 SECONDS AND FADE UNDER

#### Announcer

This has been "Music from the Films," a CBC program for all who are interested in film scores and their composers, prepared by Gerald Pratley and announced by Frank Herbert.

This is the Dominion Network of the Canadian Broadcasting Corporation.

SCOTT OF THE ANTARCTIC . . . J. Arthur Rank. John Mills, Derek Bond. Director, Charles Frend. Music, Ralph Vaughan Williams. Technicolor. Records: SCOTT OF THE ANTARCTIC . . . HMV ALP 1102; London LL 977. Sinfonia Antartica: Oxford University Press has a full miniature score for sale at \$4.85. The large conductor's score and orchestral and chorus parts are available from them on a rental basis.

(Gerald Pratley has been film commentator for the Canadian Broadcasting Corporation since 1946.)

## A STAR IS BORN

*Albert J. Elias*



For this remake of a successful movie of some years ago, the producers have added several tunes to give the now trenchant, now jubilant drama more meaning. Luckily those songs are by expert show-tunesmith Harold Arlen and lyricist Ira Gershwin. In the course of the two and a half hour film there are at least five production numbers, four of which introduce brand new Arlen and Gershwin creations and another which is a sequence that features snatches from a series of well-loved all-time hits. "The Man That Got Away", "You Gotta Have Me Go With You", "Someone At Last" and "New World" written expressly for this film, fit the story like a glove; and the number which nostalgically brings in "Swanee", "I'll Get By", "You Took Advantage of Me" and "Melancholy Baby" serves to show off the varied talents of the story's star and heroine.

Most fortunately, moreover, the young lady who plays the part of Vicki Lester, the star who rises higher and higher while the man she loves falls lower and lower, is Judy Garland. Now here is a real singing actresses. Her gifts are many and powerful. She is equipped to act out the scenes in the film which call for Vicki Lester to be the gay, rambunctious hooper, as well as the scenes which call for her to be the valiant, sympathetic wife to a drunkard husband. Whether it is the dramatic story of back-stage life or the story of a dramatic home life that she is involved in, there is strength, honesty and complete conviction in her work.

The full potency of Miss Garland's work can be caught, naturally, especially when she sings. And this film, which is as ambitious in length and in the manner in which it develops a simple story of troublesome human relations as it is in the Technicolor it calls upon and the

wide screen it calls for, is generous with Miss Garland.

We hear her in blues, ballads, novelty numbers. She can be warm and soothing, lusty and passionate, cute and girlish, grief-stricken and noble. At one moment, then, we have Judy Garland, in the after-hours atmosphere of a nightclub, singing "The Man That Got Away" with gusto and pungency. At the next moment we find her, nestled in her husband's arms, reassuringly crooning "New World" to him. Soon she is taking fire again and giving "Swanee" a vigorous rendition. Then, in her supreme capacity as cut-up, she is cavorting through "Someone At Last" — briskly whirling about the livingroom, dancing on the couch, chairs and coffee table, while a full chorus from off screen backs her up vocally.

There are few people, I think, who can fail to be affected by Miss Garland's brand of singing. For this reviewer there is a vibrancy in her singing that makes each song ring out; a forcefulness to both the lilting and tender measures that makes them properly gay (I want to dance) or moving — a glow to everything Judy Garland sings. Surely this film, which occasionally strikes your reviewer as having less to it than meets the eye, is blessed by her luminescence.

A STAR IS BORN . . . Warner Brothers. Judy Garland, James Mason. Director, George Cukor. New songs, Harold Arlen, Ira Gershwin. Song "Born In A Trunk", Leonard Gershe. Musical Direction, Ray Heindorf. Orchestrations, Skip Martin. Vocal Arrangements, Jack Cathcart. Technicolor. Record: Columbia BL1201, LP Microgrove. A Star Is Born; selections from the sound track.

(Albert J. Elias is a free-lance writer, music critic, and executive member of the New York Music Critics' Circle.)

## HANSEL AND GRETEL

*Quaintance Eaton*

Michael Meyerberg's HANSEL AND GRETEL deserves a bow of respect from the critic's corner because of two things: the sheer weight of time (fifteen years) and devotion and ingenuity spent on it, and the attempted fidelity to the original musical score. It is a pity that the total result of all this affection and energy couldn't have provided a fantasy more appealing to adults.

Oh, the kids love it, all right. I'm told the afternoon sessions in New York were buzzing bedlam, and the evening I attended there were still enough junior customers to liven up the dead spots. One miss, about eight, sat next to me, and her mother had the dickens of a time to get her out halfway through the show. So let's call H and G a success in the market it most appeals to anyway.

I think that what makes it a rather soggy holiday cake for grownups is basic. Let's face it: HANSEL AND GRETEL as an opera possesses charming music, both from voices and orchestra. Its story isn't much, already threadbare even for some juveniles, who only wake up when the Witch broomsticks in sight. But when the music is reduced to an orchestra accompaniment only occasionally studded with a raisin or two of singing (only the most famous vocal bits have been retained but somehow they are underdone, to labor a metaphor), the mixture is too doughy. Then the puppets, who replace human actors but all too strongly resemble them for palatable fantasy, move jerkily in their electronic animation, and never do anything particularly graceful, antic or comical.

Let me tell you how this cake was baked, for it was a feat of some awesomeness. Franz Allers, the experienced and enthusiastic musical director, spent several months in recording the sound track. It was a multiple affair, in forty or fifty dubbings, one over another.

They began with the orchestra alone (incidentally, the score was cut only about sixteen minutes). Then they dubbed in the singing voices, including Hansel's. (Both the parts of the children were sung and spoken by one actress, Constance Brigham, who, unfortunately, affected a high and piercing speaking voice for Gretel, and didn't sing particularly well.) Next, Gretel sang alone, dubbing over her own voice as Hansel for any duet passages. Then the acting voices were recorded. Then Hansel speaking. Then Gretel speaking. See how complicated it gets?

There was a special dubbing for the Apollo Boys' Choir, which sang exquisitely as the angels and the gingerbread children. The Witch's laughs took a special session, too, with the comedienne, Anna Russell, cackling away. By the way, her lyrics and dialogue, a little too sophisticated in Padraic Colum's new English version, could seldom be understood by this grown-up, but I'm sure the children didn't care whether they got every word

or not. And it didn't bother them that she inserted a "Ho-yo-to-ho" from Brünnhilde's War Cry in the middle of her broomstick ride.

Finally, they overlaid the birds' twittering and other sound effects. A profound bow is due to Fred Plaut, the Columbia recording genius. The whole thing had to be put on a magnetic sound truck so that the synchronization would be perfect, and sent to Hollywood to be transferred to stereophonic sound.

At last, the picture began to be made. It was fitted to the sound track, rather than the other way around. Which may account for some of the dull stretches in the picture, I am reluctant to say, being all in favor of the idea.

Meyerberg's little dolls, called Kinemins, constitute a new process which, involving electronics and trick photography, I don't pretend to understand. They seem to be made of putty, because their facial expressions can change. Their large and shiny eyes can move, too. But their bodily movements are uncomfortable to watch. And they possess neither the lightness and the bewitching unexpectedness of cartoons nor the range of human expression. The two animals added for variety were rather cute — a white goose and a brown teddy bear. Their antics are almost charming, while the dance of the benches, which reveals faces on their under sides when they stand up, is wholly so.

The Witch — ah, there is the star character in any HANSEL AND GRETEL. Even calling her Rosina Rubylips, a revolting vulgarization, couldn't spoil her fascination for the younguns. I found her slightly repelling, however, with a red pony-tail hair-do, a trollop's make-up — even her traditional warts looked like exaggerated beauty spots — and music-hall manners. Still, she had the fanciest, most believable and elaborate cooky-and-gingerbread house I ever saw. I wanted to nibble, along with the kids.

For the record, Colum's screen play was based on the original play by Adelheid Wette; John Paul was the director; the scenes (part fantastic, part realistic in a way that didn't quite jell) were by Evalds Dajevskik, and the whole was photographed in Technicolor. In addition to Miss Russell, Miss Brigham and the Apollo Boys, the singers include Mildred Dunnock as the miserable Mother; Frank Rogier as the sanguine father; Delbert Anderson as the night-shirted Sandman, and Helen Boatright as the Dew Fairy.

HANSEL AND GRETEL . . . Michael Meyerberg; RKO. Anna Russell, Mildred Dunnock. Director, John Paul. Orchestra directed by Franz Allers. Technicolor.

(Quaintance Eaton is a critic, author and editor.)

## DEEP IN MY HEART

Alfred E. Simon



In the production of the screen biography of any show composer, the general idea would seem to be — and usually has been — to feature an array of his most celebrated and enduring melodies, together with a sprinkling of lesser-known songs that should have made the grade, but never quite did. Consequently, it's disconcerting to find that MGM, in its tribute to Sigmund Romberg, should have devoted so much footage (nearly 50%) to his early pot-boilers — the "razz-ma-tazz" production numbers of which he was scarcely proud but forced to write to earn a living (as the story takes great pains to point out). Titles like "Leg of Mutton", "Fat Fatima" and "I Love To Go Swimmin' With Wimmin" should give an indication of their quality. Ostensibly, the reasons for including any of his early output at all were (1) to demonstrate the conflict between the pressure from his producers and his desire to write songs in the romantic vein which later brought him fame, and (2) to provide material with limited vocal demands for actor Jose Ferrer (who portrays Romberg), and dancers Gene Kelly and his brother Fred, Ann Miller and Tamara Toumanova. Undoubtedly these numbers are at least as well produced and performed here as they were in the original productions a generation ago. But it does seem a pity that, in order to make a biographical point, so many of the romantic songs had to be sacrificed. Those of the latter that have been retained are attractively performed in the conventional MGM manner. Jane Powell and Vic Damone sing "Will You Remember" from "Maytime" quite prettily; Cyd Charisse's vocal performance of "One Alone" from "The Desert Song" is not ideal, but her dancing of it with James Mitchell is one of the film's high spots. Another effective number is "Lover Come Back To Me" from "New Moon", set forth by Tony Martin and Joan Weldon. Strangely, the only time we hear the song which gave the picture its title is under the credits at the beginning!

Easily the greatest distinction of DEEP IN MY HEART is provided by a newcomer to Hollywood — Miss Helen Traubel. In her screen debut she radiates a delightful warmth and spontaneity both in her singing and acting that's all too rare in films of this type. She is

seen as the proprietress of a Viennese cafe on New York's Second Avenue where Romberg was employed as a pianist in the early 'teens, and we first hear her in the nostalgic "You Will Remember Vienna" with just the wistfulness it should have. Not long afterwards there's a change of pace and the great lady joins Jose Ferrer in the "Leg of Mutton" number not only in song, but a hoofing specialty as well. The fun she had in this number is quite evident and a joy to watch in itself. Later on Miss Traubel returns to a quieter mood and gives us "Auf Wiedersehen", again just as it should be sung — tenderly and devoid of the over-dramatic quality we so often hear. The idea of a virile baritone selection like "Stout-hearted Men" being assigned to Helen Traubel may strike one at first as preposterous. However, here it is sung not in the conventional rousing manner, but with a slow steady rhythm as a fervent song of encouragement to a discouraged Romberg, and it proves to be most effective. In fact when this reviewer saw the film at the Radio City Music Hall the audience burst into spontaneous and loud applause at the end of the sequence. The musical background of the picture is always tastefully handled under the direction of Adolph Deutsch.

To sum up, let's say that DEEP IN MY HEART will hardly be remembered as one of MGM's better musical biographies, but rather as the film in which Helen Traubel made an impressive Hollywood debut.

DEEP IN MY HEART . . . Metro-Goldwyn-Mayer. Jose Ferrer, Helen Traubel. Director, Stanley Donen. Music supervised and conducted by Adolph Deutsch. Orchestrations, Hugo Friedhofer and Alexander Courage. Choral Arrangements, Robert Tucker. Technicolor.

Records: MGM Sound-Track Series: E3153 (12"-33-1/3 rpm); X276 (3-45 rpm Extended Play records); MGM 276 (4-78 rpm records). DEEP IN MY HEART; selections. MGM Studio Orchestra and Chorus conducted by Adolph Deutsch.

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

## CARMEN JONES

*Nathan Kroll*

"When I was a small boy 'opera' was a bad word in our home. Opera was a way people lost money, especially Grandpa. Grandpa was a clever man. He was a publisher, an inventor, a builder of theatres and a theatrical producer. Whenever he was engaged in any of these pursuits our family was rich. As soon as he would get enough money together he would put it all into opera and the family would become poor again. I began to be curious about this word 'opera' and with a child's singleness of purpose, I persisted in asking until one afternoon I was taken to a matinee at the Manhattan Opera House. Well — my mother hadn't told me the worst. Not only were they singing all the lines but everything was in a language I couldn't understand. 'What are they singing?' I whispered to mother. 'Italian.' I looked around at the audience. 'Do all these people know Italian?' 'Only a few', she answered. 'Then why do they sing it in Italian, mother?' 'They always do and stop asking questions.'"

The preceding is taken from Oscar Hammerstein 2nd's introduction to his text for the stage version of "Carmen Jones". It is highly possible that this early experience planted a seed in the mind of young Hammerstein II that grew and bore fruit. Years later he thought of doing something about opera in English, an opera that would be at home in America. The result was "Carmen Jones".

Along with your reporter, Mr. Hammerstein believes Bizet's "Carmen" to be a perfect marriage of story and music. Consequently, when he wrote "Carmen Jones" in 1943, he adhered closely to the original. The melodies with a few exceptions were sung in their accustomed order. The small deviations that were made were necessitated by the transference of Carmen to a modern American background. In the elimination of the recitative passages, the liberties taken were not as might be supposed. Bizet and his librettists originally wrote "Carmen" with scenes of spoken dialogue between the arias. "Carmen" was not converted to a "grand opera" until after Bizet's death. The music set to the dialogue is not his music, but was written by one Ernest Guiraud.

Now, to the screen version of "Carmen Jones". Otto Preminger has transferred this all Negro production to the wide screen with taste and imagination, directing with a good blending of comedy and tragedy. Harry Kleiner's screen play follows the Hammerstein stage libretto quite faithfully. Naturally some changes were inevitable, but none of the basic elements has been removed. Carmen is a pleasure-bent southern girl who works in a Dixie parachute factory, where Joe (Don Joses) is a member of the army contingent on guard duty. She lures him away from his sweetheart, Cindy Lou (Micaela), and he deserts with Carmen after a fight with his sergeant. Eventually, Carmen tires of Joe and takes up with Husky Miller (Escamillo), the fighter, and Joe kills her when she refuses to return to him.

In Dorothy Dandridge, Preminger has a perfect Carmen. Her characterization is elemental in its sexiness; she is the utterly selfish creature who is bad as a wilful child can be bad. She gives the part an extraordinary energy. Harry Belafonte as Joe is certainly a match for Dandridge

in his believable and stunning performance as the decent young fellow who fights the infatuation that is to ruin him. Of the supporting players, Joe Adams gives a good account of himself as Husky Miller. Olga James does nicely as Cindy Lou, and Pearl Bailey — with just one song to sing — turns in a fine job as Carmen's friend. She is particularly funny in the handling of her lines in the nightclub scene. Roy Glenn and Nick Stewart are engaging as Rum and Dink, manager and manager's manager for Husky Miller.

To fill the demands of the score, off-screen singers of operatic competence were used to double for Miss Dandridge and the Messrs. Belafonte and Adams. Marilyn Horne sang Carmen, Le Vern Hutcherson, Joe, and Marvin Hayes, Husky Miller. With due respect to the talent of these three singers, I feel that with a little more perseverance greater voices could have been found among our Negro singers to match the outstanding performances of Dandridge and Belafonte. Le Vern Hutcherson, for example, has long been wavering between baritone and tenor. Consequently his singing in this film is often on the breathy side and certainly not as full-throated as it could be. The dubbing job, however, is excellent.

Although Herschel Burke Gilbert is a young composer and conductor of wide experience and recognized ability (his score for *THE THIEF* was nominated for an Academy Award), the overall musical direction here leaves something to be desired. There are three or four entrances for chorus and orchestra where a firm downbeat seems to be missing. I need hardly point to the fact that conducting a straight film score is quite different from conducting an opera. A film score, where the music is timed with exactness on the cue sheet, requires the conductor to catch and respond to the dramatic peaks as they appear before him on the screen during the recording session (an ability or lack of it that causes either glee or consternation in the accounting department.) In the conducting of this score, I am sure that the reverse situation prevailed. Here the conductor probably had opportunity to complete as many takes as was desired until the final take was chosen. Then, it would be up to the actors to conform to the pre-recorded sound track. Therefore the fact that this music track is mainly of one color is to be regretted.

But unquestionably, *CARMEN JONES* is an exciting and brilliant film. Unlike Grandpa Hammerstein, Oscar II and Otto Preminger need not turn to being publishers, inventors or builders of theatres. They should do quite well with this "opera".

*CARMEN JONES* . . . 20th Century Fox. Dorothy Dandridge, Harry Belafonte. Producer-Director, Otto Preminger. Music, Georges Bizet. Musical Direction, Herschel Burke Gilbert; Associate, Ted Dale. Music Editors, Leon Birnbaum, George Brand. Music Recording, Vinton Vernon, Murray Spivak. Technicolor; Cinema-Scope.

Record: RCA-Victor. *CARMEN JONES*; LM-1881, ERC-1881 (45 rpm).

(Nathan Kroll is a composer and conductor.)

## CUE-SHEET FOR "THE GENERAL"

Arthur L. Assum

The cue-sheet below, of recorded music to be used with Keaton's *THE GENERAL*, was originally prepared for showings of the Roosevelt University Film Society in November 1953. Many film societies have discovered that silent films "get across" best to the audience when accompanied by a carefully planned musical score — a fact long recognized by the early exhibitors of motion pictures.

Having found the so-called "original" piano scores less than satisfactory, (they seemed to be a factor in causing the audience to see the films as quaint and ridiculous) I attempted to use music that would support the film to its best advantage. Experience with over 100 scorings has convinced me that music by serious composers, whether it be "light" or "heavy", usually succeeds quite well in helping the silent film reach the contemporary viewer and in preventing the unfortunate spectacle of the "hiss-the-villain-and-applaud-the-hero" reaction.

Now for a few necessary mechanical facts about this cue-sheet. I used two 33-1/3 rpm turntables with independent volume controls for each. The output from these turntables were fed into the microphone in-put on the amplifier of the projector used to show the film. Volume level was varied to help fit the music to a particular film sequence and to make smooth transitions between musical cues. The film was shown at silent speed, that is, 16 frames per second. All music was cued to either specific TITLES on the film or to specific ACTIONS in the film story. These two types of cues are indicated by T and A in the cue sheet. Titles in quotation marks indicate dialog and those without are descriptive titles. Most musical cues start with the beginning of a band on the recording. However, I found that this did not give the most appropriate results in some cases, and have made use of a "music locator" which came with a volume entitled "Ten Operatic Masterpieces", published in 1952 by Broadcast Music Inc., G. Ricordi and Co., and Charles Scribner's Sons, New York. This is a simple gadget, made of cardboard with a hole near one end that fits over the turntable spindle and is calibrated along both edges in groove widths. Cue No. 3 below, for example, starts at 56-1/2 on the music locator. I am sure that a note to the publisher of the volume listed above will bring information as to how to obtain one of these very handy devices. This cue sheet has been used by persons other than myself, and the musical cues have entered with satisfying accuracy.

*Film credits:* Written and directed by Buster Keaton and Clyde Bruckman. Adapted by Al Bossberg and Charles Smith. Photographed by Dev Jennings and Bert Haines. Technical Director, Fred Gabourie, Lighting effects, Denver Harmon. Stars, Buster Keaton, Marion Mack.

### Cast:

Annabelle Lee .....	Marion Mack
Captain Anderson .....	Glen Cavender
General Thatcher .....	Jim Farley
A Southern General .....	Frederick Vroom
Her Father .....	Charles Smith
Her Brother .....	Frank Barnes
Three Union Generals .....	Joe Keaton, Mike Donlin, Tom Nawn
Johnnie Gray .....	Buster Keaton

### Recordings used:

Auric—Les Matelots	} (Columbia ML-2112)
Satie—Parade	
Berlioz—Le Corsaire Overture	(Columbia RL-3071)
Copland—Music from "The Red Pony"	} (Decca 9616)
Thomson—Acadian Songs and Dances	
Gottschalk, arr. by Kay—Cakewalk	(Columbia ML-4616)
Gould—Spirituals for Orchestra	(Mercury 50016)
	(Columbia ML-4030)
Kachaturian—Gayne Ballet Suites Nos. 1 and 2	
Thomson—Louisiana Story Suite	(Columbia ML-2087)

Cue-sheet of recorded music to be used with *THE GENERAL* (1927).

## CUE-SHEET FOR "THE GENERAL"

<i>Cue Number</i>	<i>Title or Action</i>	<i>Cue</i>	<i>Music</i>
1	T	Joseph M. Schenck presents — Buster Keaton in "The General".	Cakewalk, beginning
2	T	There were two loves in his life	Gayne Ballet Suite, No. 1 beginning, band 2
3	T	"Don't enlist him. He is more valuable to the South as an engineer"	Les Matelots, at 56½
4	T	"Did Johnnie enlist?"	Acadian Songs and Dances, beginning
5	T	"Why not stop and fight them?"	Cakewalk, beginning, band 3
6	T	General Parker's victorious Northern Army advancing.	Spirituals for Orchestra, beginning, band 3
7	T	"At nine o'clock tomorrow morning our supply trains will meet and . . ."	Louisiana Story Suite, beginning, band 3
8	A	Buster gets hands out of bear trap	Cakewalk, beginning, band 2
9	T	"We must pick up more firewood"	Corsaire Overture, at 58
10	A	The "General" stops for water	Gayne Ballet Suite, No. 2, beginning, band 1
11	A	Buster uncouples the "General"	Parade, beginning
12	A	Officer comes out onto porch of division headquarters	Music from "The Red Pony", beginning, band 3
13	A	Nose of train just starting on bridge	Cakewalk, beginning
14	T	Heroes of the day	Music from "The Red Pony", beginning, band 3
15	T	"Enlist the lieutenant"	Cakewalk, at 90

(Arthur L. Assum is Assistant Professor of Education,  
University of Rochester, New York.)

## FILM MUSIC NEWS

Adolph Deutsch, president of the Screen Composers' Association, spent seven weeks in Europe, visting London, Zurich and Paris in connection with the representation of American composer organizations . . . Leonard Bernstein's program will include themes from his ON THE WATERFRONT score, in his appearance as guest conductor with the Los Angeles Philharmonic . . . The Christopher Awards for outstanding achievement in radio, TV, motion pictures and song-writing during the past six months were announced by Father James Keller, director of the Christophers. Winners of the film awards were producer Arthur Freed, director Vincente Minnelli and writer Alan Jay Lerner for BRIGADON (MGM); producer Aaron Rosenberg, director Anthony Mann and writers Valentine Davies and Oscar Brodney for THE GLENN MILLER STORY" (Universal). Irving Berlin was awarded the bronze medallion for his song "Count Your Blessings" from Paramount's WHITE CHRISTMAS. . . The Film Society Caucus, set up at the American Film Assembly in 1954, under the sponsorship of the Film Council of America, is "exploring the possibility of establishing a national federation to coordinate and aid the work of individual societies", and ascertaining the interest in developing a national program. The results of this study will be acted upon at the second American Film Assembly, to be held in New York in April 1955. Art Assum of the University of Rochester is chairman of the Organizing Committee. . . Gordon Hendricks is presenting a weekly program on film music, "The Sound Track", on Sunday evenings at 9 o'clock over Station WEVD in New York . . . Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, has announced the appointment of two committees for the coming year. The 27th Awards Planning Committee has Johnny Green as chairman and Hal Mohr heads the Forum and Screening Committee . . . The National Biennial Convention of the

Music Teachers National Association will be held in St. Louis, Miss., February 13-16, 1955. Convention headquarters will be the Hotel Jefferson . . . Cecil Bentz' "String Quartet No. 1" was played by the Kohon String Quartet at the opening concert of the National Association of American Composers and Conductors 22nd Season, in New York . . . The American Library Association states that the public libraries in this country which reported on their motion picture activities, circulated 54,689 films during one month alone last year . . . The Cinema 16 Film Center has been established at the New School for Social Research in New York, under the direction of Amos Vogel, executive secretary of Cinema 16, and Arthur Knight, film lecturer and film critic of "The Saturday Review". Two series of programs are being offered: "The Film and Reality", made up of memorable films of the past, and "New Frontiers for Film", which presents experimental and documentary films. Authorities in the field will be speakers at many of the sessions. Mr. Knight is conducting the programs . . . At the recent meeting of the Composers' Guild of America the following officers were elected: Leith Stevens, president; Gene von Hallberg, Walter Schumann and Ben Ludlow, vice-presidents; Mack David, secretary-treasurer; and Winston Sharples, assistant secretary-treasurer. An executive board was elected simultaneously in Hollywood and New York. West Coast members are Jeff Alexander, Alexander Courage, Hugo Friedhofer, Herschel B. Gilbert, Lyn Murray, David Raksin, Walter Scharf, Marlin Skiles and Leith Stevens, screen; Basil Adlam, Richard Aurandt, Carmen Dragon and Rex Koury, radio; Frank de Vol, Wilbur Hatch, Irving Miller, Walter Schumann and Nathan G. Scott, TV, and Mack David and Sylvia Fine, songwriters. Eastern members are Rudolf Schramm and Winston Sharples, screen; Ben Ludlow and Gene von Hallberg, radio; Milton Kraus, Ralph Norman and David Terry, TV, and Arthur Schwartz, songwriter.

## NEWS FROM CANADA

*Gerald Pratley*

Alan Rawsthorne (whose scores include BURMA VICTORY, THE CAPTIVE HEART, THE IVORY HUNTER, SARABANDE for DEAD LOVERS and THE CRUEL SEA) was in Toronto during June and July teaching composition at the summer school of the Royal Conservatory of Music. His lectures included one on scoring for films. He told a story about a New York music publisher who, when THE CRUEL SEA opened, sent him an urgent wire asking if he could find a theme in his score suitable for arranging into a 'hit song'. Needless to say, Mr. Rawsthorne was astonished at the suggestion, but politely replied that there was no theme in THE CRUEL

SEA suitable for a popular song. (If certain composers and producers in Hollywood were to follow this example we should not be plagued now with the raft of mediocre theme songs from films which do so much harm to the cause of film music.)

Asked if he found it difficult to change quickly from concert music to film music, he replied: "No, although of course the problems involved in writing for films are rather different. In film composition the pattern of the musical structure is more or less pre-ordained. You can't, for instance, delay the entrance of the hero for a couple of minutes because you don't want to bring your trom-

bones just yet. Concert music takes its shape from the development of the material. But I find that the limitations imposed on one when writing film music can be stimulating and even good for one's technique. This happened to me with my first film score. I was in the middle of composing my Piano Concerto and I was a little worried about interrupting work on it, as I had only got as far as the slow movement, but it turned out for the best. When I'd finished the film I came back to the concerto and tore up the slow movement and wrote what I think is a much better one."

Before leaving London Mr. Rawsthorne completed his score for the new Robert Donat picture *LEASE ON LIFE*, produced by Ealing Studios. On his return he expects to compose a ballet on a Japanese subject ("a Madame Butterfly sort of thing") for Frederick Ashton and the Sadler's Wells Company.

At the National Film Board, Norman McLaren has almost completed the short called *BLINKITY BLANK*, a highly attractive film of bright and humorous shapes and figures appearing against a black background, which he engraved on black emulsion-coated film and colored by hand. The music is by Murice Blackburn, who wrote only rhythm and dynamics for four wind instruments and a cello. He gave the musicians a score which contained a simple staff with notes marked in three positions: high, middle and low. This left the musicians free to improvise the melody and the harmony on a vaguely indicated rhythm. The edited result is an interesting combination of musical lines and tone colors, created by the five instruments playing independently. *BLINKITY BLANK* was shown by Norman McLaren at the Sao Paulo Film Festival, but being far from satisfied, he has been making changes to bring it up to his high standard of achievement. He has also partly finished a short film about arithmetic, designed to make the subject attractive to young children. The technique is that of photographed cut-outs. Sound and music have not yet been added.

On a recent program in the CBS series, *Music from the Films*, the New Zealand composer Douglas Lilburn described and played extracts from his score for the documentary film *JOURNEY FOR THREE*, produced in 1948 by the New Zealand National Film Unit. Mr. Lilburn's broadcast was recorded for the CBS by the National Broadcasting Service of the Dominion of New Zealand.

*JOURNEY FOR THREE* recorded the impressions of three Government-sponsored immigrants from the United Kingdom as they took up a new life in New Zealand. Of the film, the composer had this to say: "Director Michael Forlong (he's now making films in Norway) was very considerate in the matter of music for the film. I was invited to be in on some early discussions and we were able to work out some of the sequences in detail . . . For various reasons the orchestra had to be quite small, about 24 players, consisting of 5 woodwinds, 2 horns, 2 trumpets and strings."

Douglas Lilburn then described the film and played the following extracts from his score (recorded on New Zealand Tanza CL2-3 by the National Symphony Orchestra: Title Music, Skiing on Mount Cook, Hospital Sequence, Race Meeting, Visit to the Farm, Mackenzie County and Climbing the Glacier. The composer ended his broadcast with these views on writing film scores in New Zealand. "I can hardly start giving my opinions about writing film scores, because this was the first film of any length I've written music for. When I wrote my first score for a documentary in 1947 virtually no film music had been written in New Zealand. What experience I've gained so far I've had to earn the time-honored way.

What I would like and what some other composers here would like also, is more opportunity to learn this rather specialized job. Unfortunately, since *JOURNEY FOR THREE* was made, a change in Government policy reduced the National Film Unit (formed in 1939) to a strictly self-supporting enterprise. I say reduced because I believe an enterprise of this kind develops best under a wise patronage.

*JOURNEY FOR THREE*, for instance, had to be guaranteed financially, but it has returned a handsome dividend. But since it was made five years ago, there has been no further attempt to make a feature film. Since 1949 only two scores have been commissioned for short documentaries. There has been little or no scope for experimental work, and what young artistic venture can grow without that?

Director and composer strike another difficulty. The Musicians' Union insists on high rates of payment by the hour. If good players were always available this would not matter, but many of them in New Zealand are tied up with the National Orchestra. Less competent players cannot be used if they must be paid twice as much as the job is worth, because they need twice as long to rehearse. In view of this, directors find it simpler to dip into a pile of phonograph records, but I don't think this can ever give to a film the artistic unity that specially composed music may give.

This state of affairs is a great pity, for our film makers are doing excellent work in documentaries. I believe New Zealand composers would make real contributions in this field if they could have opportunity to acquire the special techniques the work requires. For us as composers it's a very pleasant and valuable type of work. I'm sure that composing for visual images of things immediate to our ways of life helps us to develop a contemporary and characteristic style."

Douglas Lilburn was born in New Zealand in 1915, and spent his early life on a hill-country sheep station. He studied at the Royal College of Music in London under Vaughan Williams, and is now attached to the music department of Victoria College in Wellington. He has composed some thirty works, including two symphonies.