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ROMEO AND JULIET

JANUARY-FEBRUARY 1955

VOLUME XIV NUMBER 3

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NOTES ON THE MUSIC OF ROMEO AND JULIET

Roman Vlad

20,000 LEAGUES UNDER THE SEA

Joseph S. Dubin

RE CINERAMA HOLIDAY MUSIC SCORE

Jack Shaindlin

THE SILVER CHALICE

Harold Brown

16 mm FILMS

Marie Hamilton

IN CURRENT RELEASE

FEDERATION OF MOTION PICTURE COUNCILS

FILM MUSIC NEWS

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NOTES ON THE MUSIC FOR ROMEO AND JULIET

Roman Vlad

Problems of setting: Similar to those of background, costume, etc.; that is, the problems of era and style. (The film is placed in the first half of the 15th century.)

Difficulty: It was not possible to be inspired directly by taking musical works of the time as models to the extent that contemporary painting inspired the visual aspects of the film, because music becomes older more quickly than the other arts. The music of the 1400s is much more archaic than the painting of the age. Music of that day would have been out of keeping stylistically with the rest of the picture.

Solution: Free composition inspired by the music in the scene (dances, and religious and secular vocal music), these in turn based on 15th century models. In the ball scene, for example, the galliards, pavaues and so on were modeled on similar pieces by Giovanni Battista Besardo and Guglielmo Dufay. Other in-the-scene pieces recreate the atmosphere and flavor of the Florentine Ars Nova and of the "Canti Carnascialeschi" of Tuscany. However, I repeat that these pieces are devised after the manner of their models. It is a matter of evoking the same expressive climate by other formal

means rather than of reproducing selected quotations in elaborated form. Thus the chants of the friars sound Gregorian, but they are not really so. (Castellani had recorded some real Gregorian chant, but then preferred to substitute for it the "Gregorian" invented by me.)

"Stylistic Planes": When the music refers to the situation its structure remains obviously within the limit of the classical system of tonal harmony, even though this is really much later than the musical language of the 1400s. Using the idiom of the Quattrocento would have given the public an effect of the medieval period rather than of the Renaissance. At those times when the music is invested with a purely expressive significance (lyrical or dramatic) the grammatical structure of the music is modified, to the point of even including 12-tone techniques. (See all of the sequence in the tomb where the themes disassociate themselves almost into isolated notes which float in the air, prolong themselves and pass into sounds and echoes as from voices. This is true also in the poison scene.) In the music that is part of the action, the color of the period is heightened by the use of ancient instruments: viola d'amore, clavicembalo, harpsichord, lute, etc., which appear in the scenes themselves.

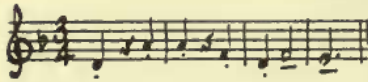
RESUME OF THE CUES

1. Titles. Sampling of the principal choral and instrumental motives.
2. Brawl of the servants. Dramatic recital. (Exploits the rhythmical contrast between the music and the action.)
- 3, 4. Music of the soldiers. Palace of the Prince.
5. Little song during the dressing of Juliet, in the style of an ancient English song.
6. Chattering of the women in Juliet's room, with development of the theme in Number 5.
7. The nurse's prattle. The piece augments the impression of her loquacity. (Bassoon and contrabass.)
8. Mother's entrance and announcement of the proposed marriage. (Still theme 5.)
- 9, 10, 11. Entrance to the ball and introduction to the dance.
12. Romeo's arrival at the ball.
13. Songs at the ball.
14. Instrumental intermezzo.
15. Spring: songs, and dance in the rhythm of the galliard with the poetic text of Matteo Maria Boiardo; a chorus of children's voices, which becomes then the theme of Juliet. (Example 1.)



Example 1. Juliet's Theme

- 16. Second intermezzo.
- 17. Dance with Romeo, which then becomes the theme of Romeo. (Example 2.)



Example 2. Romeo's Theme

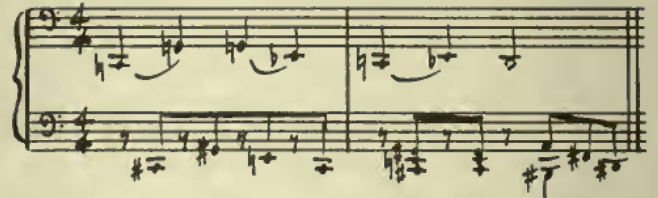
- 18. Juliet's prayer, recalling the themes of the ball.
- 19. Night music (Mercutio and friends). I composed the theme of this piece to the words of Lorenzo de Medici "How beautiful is youth", which was to have become Mercutio's Serenade (Number 20) but the actor sang it badly and so we rearranged it as an instrumental piece.
- 21. Music of the seamstresses. (Theme of the chattering of the women; theme of Juliet's room, with old instruments.)
- 22. Chorus of friars during the wedding. (Tractus.)
- 23. Psalm of the friars during the wedding, finishing with the words "Manum tuam".
- 24. Amen during the wedding.
- 25. Death of Tybalt (funeral march), with variations on the theme of Romeo.
- 25a. Lament of Juliet. Expressionist version of Juliet's theme. (Example 3.)



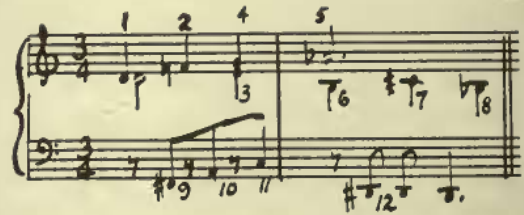
Example 3. Juliet's Lament. (Expressionist variant of Juliet's Theme.)

- 26. Romeo after the killing of Tybalt. (like Number 25.)

- 27. Joyful song of the friars (Ave Maris Stella). "Expressive counterpoint" between the cheerfulness of the song and the dramatic situation.
- 28. Romeo's farewell to his parents. (Theme of Romeo in two keys, Example 4a; 12-tone version, Example 4b.)



Example 4A. Romeo's Farewell. (Polytonal variant of Romeo's Theme.)



Example 4B. Romeo's Farewell. (12-tone variant.)

- 29. Night of love. Dark screen during 30 seconds of music; development of the two principal themes.
- 30. Dawn. Resolution of the preceding number.
- 31. The mother and Paris discuss his marriage to Juliet. (Theme of Juliet's room, Juliet's theme, Romeo's theme.)
- 32. Despair of Juliet. (Juliet's theme; 12-tone system.)
- 33. Juliet goes to Friar Laurence. Music reminiscent of the wedding.
- 33a. Chorus of friars in the distance (Dies Irae).
- 34. Friar Laurence writes letter to Rome. (Old instruments).
- 35. Friar John goes to Mantua on a little donkey. (Donkey theme.)
- 36, 37. The plague-ridden house. (Donkey theme in minor and changed rhythms.)

38. Poison scene. (12-tone variant on Juliet's theme. Example 5.)

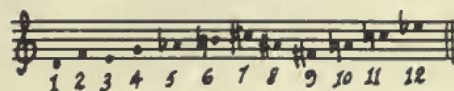


Example 5. 12-tone variant of Juliet's Theme in the poison scene.

- 39. Introduction to Romeo's ride. (Romeo's theme.)
- 40. Juliet's funeral. (Miserere.)
- 41. Juliet's funeral. (Requiem.)
- 42. Romeo's ride. (Theme, dance of Romeo.)
- 43. Arrival of Romeo in Verona.

44-47. Music in the Cathedral and in the tomb. (12-tone, fragmented. Example 2.)

- 48. Reawakening of Juliet.
- 49. Death of Juliet. (Superimposition of the various themes of the ball.)
- 50. Final chorus: "Jacent in pulvere miseri". (The same music as the Main Title.)



The 12-tone parts of all the music are based on the series:
Example 6.

This series is similar in its structure to the one on which I based my score for the film LA BEAUTE DU DIABLE by Rene Clair, which Hans Keller analyzed in "The Music Review", (London) May 1951.



ROMEO AND JULIET . . . J. Arthur Rank; United Artists. Director, Renato Castellani. Music, Roman Vlad. Music conducted by Lambert Williamson. Technicolor.

20,000 LEAGUES UNDER THE SEA

Joseph S. Dubin



When Paul Smith began preparation for composing the score of 20,000 LEAGUES UNDER THE SEA, he found himself facing a number of knotty problems, of which the greatest was this: how much music to use? Unquestionably, many sequences of this picture could stand up without music, and Richard Fleischer, the director, favored this procedure in many spots, notably the fight with the giant squid. Against this, however, Paul had to consider the Disney tradition of making the fullest use of music to point up both action and dramatic implication of a picture, as had been done in the "Nature" series, with such films as THE LIVING

DESERT and THE VANISHING PRAIRIE. Finally, Paul composed over sixty-seven minutes of orchestral music, resulting in an impressive score.

The character of Captain Nemo (James Mason), who is portrayed as ruthless toward his enemies, but with an over-all humanitarian desire for peace on earth, was depicted by the theme which opens the Main Title (1-A-1). Starting at bar 1 in the brass, it continues at bar 5 with all the strings, while harp, celesta, and bass marimba, on a separate track, assist the woodwind to produce a "watery" effect.

CUE: 3-B

Measures 20, 21, 22, 23

Again this theme appears when Captain Nemo is guiding the submarine through the labyrinth of underwater grottoes (13-A). The low woodwind and strings add a feeling of powerful motion.

CUE: 13-A
ARRIVAL AT VULCANIA

STOP WATCH & PICT.

HORNS (+tpt cues)

BASSES + CONTRABASSES

etc. continue SIMILE

Measures 10, 11

Once more the theme is paraphrased as Captain Nemo crawls back to his cabin to die. (13-C) Here the composer recorded the string melody line on a separate high level track, to heighten the feeling of tragic tension.

CUE: 13-C

Measures 16, 17, 18

CUE 13-C

19 20 21

WOODWIND

To depict the arrogant, foolhardy and avaricious Ned Land, Paul made use of the sea chantey, "Whale of a Tale", which Ned sings, early in the picture. For instance in cue 9-C, bars 1 to 5 present a minor paraphrase of this theme, as Ned wanders into the New Guinea jungle. Starting at bar 7, Paul used what he calls a "Hollywood-South Seas type" melody, to lull the audience into a false feeling of security and repose. Note the woodwind bird-calls.

CLR. Solo

mf

STOP WATCH & PICTURE

CUE: 9-C

ASBURE AT NEW GUINEA

mp STR.

OBOE

1 2

FLS

mf

3 4 5 6

ms

HORN

W.W.

FL.

CL.

7 8 9

vlas

HP 3

HP CONTINUOUS SIMILE

BASS PIZZ.

calli

FL.

Later in 10-C, the cannibal chase motif (bars 13 and 15) alternate with fragments of the "Whale of a Tale" theme, as the natives chase him back to the submarine. Here Paul emphasizes the essentially comic nature of the scene, dramatic though it appears.

The scene of Ned Land and the pet seal, with Ned very inebriated, calls forth the theme in augmented fourths (12-D).

CUE: 12-D

STOP WATCH & PICT.

(SEAL TURNS OVER)

FLS
CLS
BSSN Solo
vibra
ms
mp
FASTER
BSSN Solo

N.B. One of the bass clarinets in the Disney orchestra is a specially built model, with a range down to A, $\frac{1}{2}$ tone lower than the bassoon.

In 11-A the chromatic descending flutes and horns depict the submarine's descent into the depths.

FLS
HNS
PIANO
GONG
STR. W.W.
TRBS-MAR.
STOP WATCH & PICTURE
SUBS SINKING #1
CUE: 11-A

Worthy of special notice is the "underwater effect," which is used many times throughout the score. This effect was produced by various combinations of low strings and woodwind, piano, harp, gong and an "orchestral bass" marimba, which reaches the lowest "F" on the piano. In 4-B the Captain Nemo theme is intoned by horns.

CLAR.
B. CLAR.
HORNS
VIOLAS
GONG BASS MARIMBA
PIANO
BASS
STOP WATCH & PICTURE
CUE: 4-B
FATHOMS

CUE
11-D

VLS = W.W. Col 8^o 4 16

Musical score for measures 13-14. The score is written for three staves: Treble, Bass, and Cymbal. Measure 13 starts with a treble clef, a 12/8 time signature, and a key signature of one flat. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment. The cymbal staff has a 'Loco' marking. Measure 14 continues the melodic and rhythmic patterns, with a 'trpts' marking in the treble staff. The piece concludes with a double bar line and the number 9 in the right margin.

CUE
11-D
CONT.

Col 8^o 4 16

Musical score for measures 28-29. The score is written for three staves: Treble, Bass, and Horns. Measure 28 starts with a treble clef, a 3/4 time signature, and a key signature of one flat. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment. The horn staff contains a melodic line with slurs and accents. Measure 29 continues the melodic and rhythmic patterns, with a 'marc.' marking in the bass staff. The piece concludes with a double bar line and the number 29 in the right margin.

Loco

Musical score for measures 30-31. The score is written for three staves: Treble, Bass, and Horns. Measure 30 starts with a treble clef, a 3/4 time signature, and a key signature of one flat. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment. The horn staff contains a melodic line with slurs and accents. Measure 31 continues the melodic and rhythmic patterns, with a 'Loco' marking in the treble staff. The piece concludes with a double bar line and the number 31 in the right margin.

The attack on Captain Nemo's base is built over a military drum rhythm (13-B) played by the whole orchestra.

CUE: 13-B
NEMO WOUNDED
— PART 1 —

BEAT LOOP
STOP WATCH & PICTURE

1
2

tpts (+trps)
trps
trbs
ff
HORNS mf
W.W.
STR. + Tyme. + SN. DR. (same rhythm)
PIANO

Detailed description: This musical score is for a cue titled 'CUE: 13-B' with the subtitle 'NEMO WOUNDED - PART 1'. It is marked 'BEAT LOOP STOP WATCH & PICTURE'. The score is in 4/4 time and consists of two systems. The first system contains staves for Trumpets (+ Trombones), Trombones, Horns, Woodwinds, and Strings + Tympani + Snare Drum. The second system contains staves for Trumpets, Trombones, and Strings. The music features a prominent military drum rhythm in the strings, with woodwinds and brass playing melodic lines. Dynamics include *ff* and *mf*. Rehearsal marks 1 and 2 are present.

3
4
5

trbs mf
ff

Detailed description: This is a continuation of the musical score from the previous block. It contains three systems of music. The first system has a treble clef staff. The second system has staves for Trombones and Woodwinds. The third system has a bass clef staff. The music continues with the same military drum rhythm and melodic lines. Dynamics include *mf* and *ff*. Rehearsal marks 3, 4, and 5 are present.

A combination of the Nemo theme and the underwater effect brings the picture to its close (14-D).

VLNS-VLAS-CELLI

STOP WATCH & PICTURE

CUE: 14-D
CONCLUSION AND
PARTITLE (REVISED)

HNS-CLS

mp

1 2 3 4

HO-B MAR

CUE: 14-D.1
SUPERIMPOSED

CELLI

C WSA

The image shows a page of a musical score with four systems of staves. The top staff is for Violins, Violas, and Cellos (VLNS-VLAS-CELLI) in 4/4 time, marked 'mp'. Below it is a 'STOP WATCH & PICTURE' section with four measures numbered 1 to 4. The second system is for Horns and Clarinets (HNS-CLS) in 4/4 time, marked 'mf', with a cue box labeled 'CUE: 14-D' and the text 'CONCLUSION AND PARTITLE (REVISED)'. The third system is for Horns and Trumpets (HO-B MAR) in 4/4 time, marked 'sf', with a cue box labeled 'CUE: 14-D.1' and the text 'SUPERIMPOSED'. The bottom staff is for Cellos (CELLI) in 4/4 time. The score is divided into four measures corresponding to the stop watch numbers.

20,000 LEAGUES UNDER THE SEA . . . Walt Disney; Buena Vista. Kirk Douglas, James Mason. Director, Richard Fleischer. Music, Paul Smith. Orchestrations, Joseph S. Dubin. Song, "Whale of a Tale", Al Hoffman, Norman Gimbel. Music copyright, Wonderland Music Co., Inc. Record: Decca;



RE CINERAMA HOLIDAY MUSIC SCORE

Jack Shaindlin

When Louis de Rochemont asked me to handle the music for his production of CINERAMA HOLIDAY, I knew that this assignment would turn out to be the most enjoyable one in my fifteen years of scoring music for the films. This wasn't just "another job", but an opportunity to explore the possibilities of the finest recording system yet devised. One seldom gets a chance to work with a seven-speaker high-fidelity sound miracle with a range of 15,000 cycles, twice that of the ordinary sound system, and complete control of sound direction.

It was my good fortune to secure the services of Morton Gould to compose the music. Having worked on movie scores with many composers, I was amazed at Gould's technique and facility. Two or three drafts of a single sequence were written in a matter of hours with a minimum of effort and temperament. I was also very fortunate in getting Van Cleave on a loan-out from Paramount Pictures. This brilliant orchestrator was responsible for composing some of the music used in the "Jet Planes" sequence.

CINERAMA HOLIDAY is the story of two couples — their travels and their thrills — as seen through the eyes of the latest cinematic miracle, the Cinerama camera. The Swiss couple visit the United States and discover a new world. At New Orleans, the cradle of jazz, they hear "Down by the Riverside" sung by the congregation of a Baptist church, watch and listen in amazement as the Tuxedo Marching Band plays "When the Saints Come Marching In", and enjoy the improvisations of "Papa" Celestin's Original Tuxedo Dixieland Jazz Band playing "Tiger Rag".

The San Francisco waterfront cafe, the Tin Angel, contributes a duet singing a sea chanty dating from the Gold Rush days — and in another section of the town a group of Chinese musicians play the old love song, "The Luminous Pearl and Magnolia".

Their visit to New Hampshire produces the splendid Dartmouth College Glee Club singing "Men of Dartmouth" and the most glorious autumnal scenes ever filmed are projected to the accompaniment of "Come to the Fair" sung by the University of New Hampshire Glee Club.

The Jet Plane Finale culminates in a stirring rendition of "Hail to Our Land" sung by the U. S. Naval Academy Choir. This song was written by me in collaboration with James Peterson, a well known New York choral director.

Meanwhile, the other couple, Americans from Kansas City, embark upon a journey taking them to Paris and Switzerland. The Boy's Choir of the Notre Dame Cathedral in Paris is heard in a Couperin Mass. The famous military band, Garde Republicaine, plays the stirring "Sambre et Meuse" and Jean Phillippe Rameau's 18th century opera-ballet "Les Indes Galantes" is performed at the plush Opera House.

Their adventures in Switzerland end in a visit to Le Ferme in Davos where they join a group of skiers at a cheese fondue party. Here, a couple of yodelers render an old Swiss song, "Hup-sa-sa" with the entire group joining in the chorus.

All the above mentioned musical sequences were filmed with synchronous sound at the place of action. All other sequences were underscored with background music. They included: Plane Ride over the Alps, Swiss Scenic, Simple Skiing, The Ski Waltz, Southland, Vista Dome, Arizona, Paris Valse, The Louvre, Paris Promenade, Joan of Arc, Children's Thursday and Jet Plane Finale. Most of the background music is gay and rhythmic, depicting a holiday not only on the screen but on the sound track as well.

The music from CINERAMA HOLIDAY will soon be released on three major record labels: Columbia's "Papa" Celestin memorial album, RCA Victor's CINERAMA HOLIDAY themes as recorded by Morton Gould's orchestra, and the original sound track album conducted by me for Mercury Records. It is quite unusual for a non-musical film to be recorded by three major disc companies, and I'm very proud of this.

Reproduced below are some of the themes.

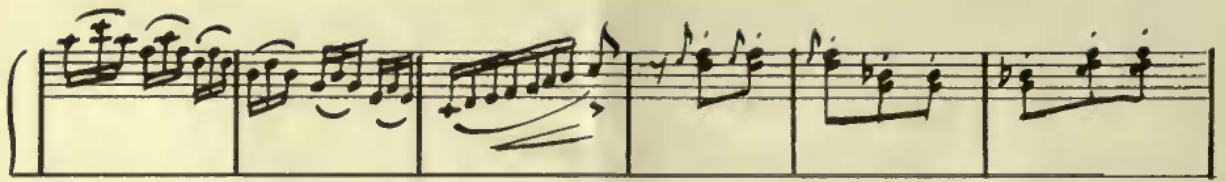
CINERAMA HOLIDAY . . . Louis de Rochemont; Stanley Warner Corp. Directors, Robert Bendick, Philippe de Lacy. Music, Morton Gould, Van Cleave. Musical Director, Jack Shaindlin. Music copyright, Stanley Warner Corp. Publisher, Chappell & Co.

Slowly
S. gua ---

Rit.

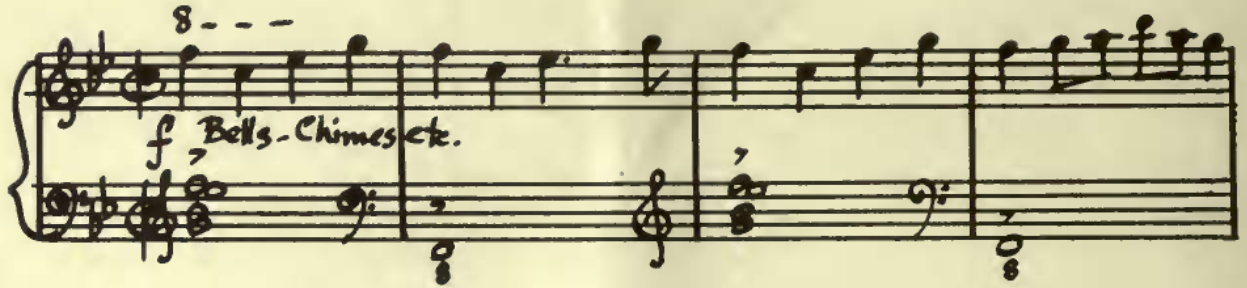
(Xlyph, bells)

Vns.



"Main Theme"

click TRACK #17



From Louis de Rochemont's "Cinerama Holiday"

HAIL TO OUR LAND

Chorus *Broadly*
F Gmi7 C7 F Gmi F Gmi G7

Hail to our land, the land of Lib-er-

e F Gmi7 C7 F

ty, Hail to our land where

\flat F Gmi G9 C C7 F Gmi7 F

man is al-ways free, Our hearts in rap-ture
we know e-qual-i-

THE SILVER CHALICE

Harold Brown

Warner Brothers' companion piece to *THE ROBE* presented Franz Waxman with a vehicle not quite as gratifying to execute as its predecessor, which allowed the music to breathe more easily and did not hem it in relentlessly between action and dialogue. But to a veteran like Mr. Waxman, who was probably not even aware of this fact (and indeed may disagree with me as to its verity), it was all in a day's work as he produced a score exhibiting his customary skill and finish.

Unlike Alfred Newman's score for *THE ROBE*, this makes no effort to derive its idiom from Asiatic sources; Mr. Waxman's music is in the nature of a modern commentary upon an ancient subject. This is perfectly legitimate, for I do not believe that historical authenticity is a purpose of background music, except where it becomes an actual part of the subject matter — and then it is no longer background music. At the same time, the value of Mr. Newman's (and other composers') approach cannot be denied, for it has produced some very interesting and satisfying results that I have commented upon.

Mr. Waxman's idiom covers wide horizons, ranging all the way from the smooth triads of the Dresden Amen to parallel fifths and sevenths, and to the raucous dissonances of the scenes of turmoil. There are hints of variations and passacaglia, passages of pure fugue, and frequent use of the devices of inversion, imitation, and double counterpoint, which, while unhappily lost in the secondary role assigned to film music, point to the composer's solid mastery of his craft. The passages I liked

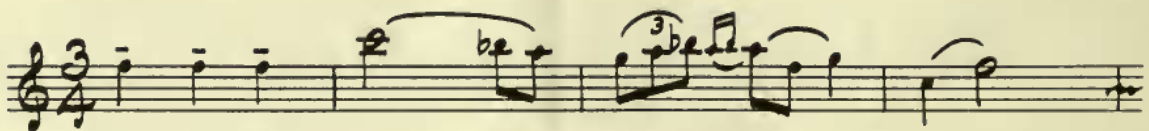
best were evidently minor ones, for they were not included in the excerpts sent by the studio: the desert scene during the journey to Jerusalem, a scene between Helena and the magician, where the music quickly produces a hushed atmosphere after a previously noisy sequence, and a brief but beautiful bit of melodic writing as Basil, the sculptor, wrestles with himself in an attempt to conceive the head of Jesus.

Less pleasing to me is Mr. Waxman's predilection for underscoring noise with noise. This is a matter of taste, but it seems to me that where stark reality, both in sight and sound, is the object, music adds little and can detract much. There is little point in theorizing about this — one is invited to compare the fight scenes of this film, underscored by clashing brasses, with that of *THE ROBE*, where the thud of feet and the clash of steel are the only sounds — to decide himself which is the more effective. To producers, however, this is a purely academic question. Of the millions of movie-goers, I have yet to meet one who has complained of lessened pleasure owing to the underscoring of a battle or storm scene.

The themes of three principal characters are given below.

THE SILVER CHALICE . . . Warner Brothers. Virginia Mayo, Paul Newman. Music composed and conducted by Franz Waxman. Orchestrations, Leonid Raab. Music copyright, Warner Brothers.

HELENA



LUKE

LENTO

Musical score for Luke, consisting of three staves. The first staff is in treble clef with a 4/4 time signature, followed by a 3/4 time signature, and then a 4/4 time signature. The second staff is in treble clef with a 3/4 time signature, followed by a 4/4 time signature, and then a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature, followed by a 4/4 time signature, and then a 2/4 time signature. The tempo marking 'Lento' is placed above the first staff.

HELENA

3 Vln. Solo

6 Vlns
Div. Trem

Musical score for Helena, consisting of two staves. The first staff is in treble clef with a 4/4 time signature, followed by a 4/4 time signature, and then a 3/4 time signature. The second staff is in bass clef with a 4/4 time signature, followed by a 4/4 time signature, and then a 3/4 time signature. The tempo marking 'Lento' is placed above the first staff. The marking '3 Vln. Solo' is placed above the first staff, and '6 Vlns Div. Trem' is placed above the second staff.

BASIL

CLRS.

Musical score for Basil, consisting of a single staff in treble clef with a 3/4 time signature. The tempo marking 'Lento' is placed above the first staff. The marking 'CLRS.' is placed above the first staff, and 'mp' is placed below the first staff.

16 mm FILMS

A Musician in the Family (National Film Board of Canada; 630 Fifth Avenue, New York City. 16mm, 35mm; b and w. 17 min.) A ten-year-old's desire to play the trombone and his hard-working father's fear that the boy will become a musician instead of a farmer, come to light through flashback during performances at Saskatchewan's 43rd annual music festival. This is a nicely made picture of the respect of these plain, attractive people for good music; of the teacher's place in encouraging this taste, as well as stressing that cultivation of a child's talent, even though small, can be a source of pleasure to himself and those around him. Although the Canadian prairies and farm life are a strong factor here, the basic problem is applicable almost anywhere. Robert Fleming has written a bright score whose main theme — the small musician's test-piece at the festival — is one you'll hum for several days.

Totems (National Film Board of Canada; 630 Fifth Avenue, New York City. 16mm; col. 11 min.) A short study of the totem poles in British Columbia describes their significance in Indian tribal life and legend. Visually they are impressive, standing with their weird carvings of men and animals in little groups on the riverbank of a deserted village, or rising tall and solitary in a field of wild flowers. Traditional Indian chanting, with an occasional mixed chorus and the vigorous beating of tom-toms, makes up a fitting score.

Georges Braque (Film Images; 1860 Broadway, New York City. 16mm, b and w. 17 min.) After opening with a summary of the painter's style development, the film visits Braque in his studio. Something of his work patterns is shown, with an emphasis on his regard for the poetry in everyday objects and in nature. The score is adapted from the Well-tempered Clavier, in keeping with the film's contemplative, leisurely survey of a thoughtful artist.

Images from Debussy (Film Images; 1860 Broadway, New York City. 16mm, b and w. 14 min.) Jacques Fevrier plays three works of Claude Debussy: "Arabesque en Mi", "Reflets Dans l'Eau" and "Arabesque en Sol". The poetic visualizations — water, clouds, landscape reflected in a shimmering pool, are all thoroughly in

mood with the music. The film was directed by Jean Mitry.

It Takes Everybody to Build This Land (Encyclopedia Britannica Films; 202 East 44th St., New York City. 16mm, b and w. 21 min.) Our interdependence for daily necessities is emphasized in this little history of American agriculture and industry. Oscar Brand sings the folk-song commentary, accompanied by his guitar. The following songs were adapted for this purpose. *The Farmer Is the Man*: from a 19th century grange song. *Come All You Young Fellers*: "On the Ohio", early 19th century favorite among wagon trains going west. *Swing That Axe*: sung as "Roll on Red" by railroad tie tampers and shanty boys. *And While I Go Out and Hoe*: from "Shoot the Buffalo", a square dance song. *A Man Needs a Roof*: The chorus words "It's time for the shucking of the corn", are traditional harvest material, sung in America since the 18th century. *The Summer's Gone*: a British importation, "Ivy Sing Ovy". *The Blacksmith Is the Man, The Cobbler Is the Man*, etc. all derived from *The Farmer Is the Man*. *Fill the Hold with Scaly Gold*: from the Yankee clipper chanty "Blow Ye Winds of the Morning". *Timber, Timber*: old logging-camp work song. *Working on the Tractor, Working on the Clothing*: from a factory work song "Weave Room Blues". *It Takes Everybody to Build this Land*: one of the cooperation songs from World War II, using folksong rhythms. The film was produced by Ritter, Young, Lerner Associates.

Marie Hamilton

B-flat Clarinet (McMurry-Gold Productions; 139 S. Beverly Drive, Beverly Hills, Cal. 16mm, b and w, col. 10 min.) This film is the first of a proposed series on the orchestral instruments. Its purpose is to teach the importance of care and proper assembly of the B-flat clarinet, as well as the importance of care for any instrument. The film is well designed, artistically produced, and is one of the first music films that can be classed as a specific teaching film. It should be of considerable interest and help to the beginning instrumentalist, the teacher in training and other teaching groups.

James F. Nickerson

IN CURRENT RELEASES

In response to many requests, **FILM MUSIC** will devote a section in each issue to the music credits in current pictures. The completeness of this information will depend on its availability.

AIDA . . . S. Hurok; I.F.E. Releasing Corp. Director, Clemente Fracassi. Musical supervision, Renzo Rossellini.

ATHENA . . . MGM. Director, Richard Thorpe. Music supervised and conducted by George Stoll, Songs, Hugh Martin, Ralph Blane. Orchestrations, Robert van Eps. Vocal supervision, Jeff Alexander.

BAREFOOT CONTESSA, THE . . . Figaro; United Artists. Director, Joseph L. Mankiewicz. Music Mario Nascimbene.

BAD DAY AT BLACK ROCK . . . MGM. Director, John Sturges. Music, Andre Previn.

BATTLE CRY . . . Warner Brothers. Director, Raoul Walsh. Music, Max Steiner. Orchestrations, Murray Cutter.

BRIDGES AT TOKO-RI, THE . . . Paramount. Director, Mark Robson. Music, Lyn Murray.

CARMEN JONES . . . 20th Century Fox. Director, Otto Preminger. Music, Georges Bizet. Musical direction, Herschel Burke Gilbert; associate, Ted Dale. Music editors, Leon Birnbaum, George Brand. Records: Decca, RCA Victor; albums, sound track recording.

*CINERAMA HOLIDAY.

COUNTRY GIRL, THE . . . Paramount. Director, George Seaton. Music, Victor Young. 4 songs, Harold Arlen, Ira Gershwin.

CREST OF THE WAVE . . . MGM. Directors, John and Ray Boulting. Music, Miklos Rozsa.

DEEP IN MY HEART . . . MGM. Director, Stanley Donen. Music, Sigmund Romberg. Orchestrators, Hugo Friedhofer, Alexander Courage. Choral arranger, Robert Tucker. Music supervised and conducted by Adolph Deutsch. Record: MGM; Sound track album.

DESIREE . . . 20th Century Fox. Director, Henry Koster. Music, Alex North. "Desiree Waltz", Alfred Newman. Orchestrator, Edward B. Powell. Music conducted by Lionel Newman. Record: Coral; Song from Desiree.

GREEN FIRE . . . MGM. Director, Andrew Marton. Music, Miklos Rozsa. Title song, Miklos Rozsa, Jack Brooks.

LAST TIME I SAW PARIS, THE . . . MGM. Director, Richard Brooks. Music, Conrad Salinger. Title song, Jerome Kern, Oscar Hammerstein II. Music supervisor, Saul Chaplin.

ON THE WATERFRONT . . . Columbia. Director, Elia Kazan. Music, Leonard Bernstein.

RACERS, THE . . . 20th Century Fox. Director, Henry Hathaway. Music, Alex North. Arranger, Edward B. Powell. Conductor, Lionel Newman.

*ROMEO AND JULIET.

SABRINA . . . Paramount. Director, Billy Wilder. Songs adapted, additional music, Frederick Hollander. Title song, Wilson Stone.

SEVEN BRIDES FOR SEVEN BROTHERS . . . MGM. Director, Stanley Donen. Music, Gene de Paul; lyrics, Johnny Mercer. Musical direction, Adolph Deutsch. Musical supervision, Saul Chaplin. Dances and musical numbers staged by Michael Kidd.

SIGN OF THE PAGAN . . . Universal. Director, Douglas Sirk. Music, Frank Skinner, Hans J. Salter. Music supervision, Joseph Gershenson.

*SILVER CHALICE, THE.

SO THIS IS PARIS . . . Universal. Director, Richard Quine. Music supervision, Joseph Gershenson. 8 songs, Pony Sherrell, Phil Moody. Record: Decca; album.

STAR IS BORN, A . . . Warner Brothers. Director, George Cukor. New songs, Harold Arlen, Ira Gershwin. Song "Born in a Trunk", Leonard Gershe. Orchestrator, Skip Martin. Vocal arrangements, Jack Cathcart. Musical direction, Ray Heindorf. Record: Columbia; selections from the sound track.

SUDDENLY . . . Robert Bassler; United Artists. Director, Lewis Allen. Music, David Raksin.

THERE'S NO BUSINESS LIKE SHOW BUSINESS . . . 20th Century Fox. Director, Walter Lang. Songs, Irving Berlin. Vocal arrangements, Ken Darby, Hal Schaefer. Orchestration, Bernard Mayers, Edward B. Powell, Herbert Spencer, Earle Hagen. Musical direction, Alfred Newman, Lionel Newman. Record: Decca; sound track album.

THREE RING CIRCUS . . . Paramount. Director, Joseph Pevney. Music, Walter Scharf. Songs, John Rox; Jay Livingston, Ray Evans. Record: MGM; The Nocturnes, "Hey, PUNCHINELLO".

*20,000 LEAGUES UNDER THE SEA.

UNCHAINED . . . Warner Brothers. Director, Hall Bartlett. Music, Alex North. Title song, Alex North, Hy Zaret.

VERA CRUZ . . . Hecht-Lancaster; United Artists. Director, Robert Aldrich. Music, Hugo Friedhofer. Title song, Hugo Friedhofer, Sammy Cahn. Orchestrator,

conductor, Raul Lavista. Records: MGM, Victor; song, "Vera Cruz".

YOUNG AT HEART . . . Warner Brothers. Director, Gordon Douglas. Songs, Floyd Huddleston, Al Rinker; Ray Heindorf, Charles Henderson, Don Pippin; Paul Francis Webster, Sammy Fain.

*See notes on score in this issue.

FEDERATION OF MOTION PICTURE COUNCILS

The Federation of Motion Picture Councils will be a year old in March. It was formed last spring at a Community Relations Conference of the Motion Picture Association, after considerable expression of the need to organize and make more effective the interests of motion picture councils and clubs throughout the country. Through the "mutual interchange of ideas and experiences" during the past year, the Federation has been stimulating the activities of its local member groups, generally devoted to the encouragement of the industry's better films. Projects of the individual councils of course depend on community needs and situations. Youth programs, film appreciation and study, exhibitor-

community relationships, are all subjects which engage the attention of the clubs. Mrs. Max M. Williams, president of the Federation, is a musician, and has used the music in films as program material for the past ten years. Her article on the subject in the October issue of *FILM MUSIC* has been of help to many program planners. The Federation issues a monthly Bulletin from September through June, containing pertinent film news, council communications, and general information on motion pictures in both 16mm and 35mm. Members meet at an annual conference. It will be held this year on April 14 and 15 at the Hotel Statler in Detroit.

FILM MUSIC NEWS

The Canadian League of Composers held its first film night of the 1954-1955 season recently, and screened *A THOUSAND MILLION YEARS* (Louis Applebaum), *BLINKETY BLANK* (Maurice Blackburn), *A MUSICIAN IN THE FAMILY* (Robert Fleming), *MONASTERY* and *HIGH TIDE IN NEWFOUNDLAND* (Eldon Rathburn). The speaker was Desmond Dew, formerly with the J. Arthur Rank Organization and now production manager for the N.F.B., who talked about sound recording. He illustrated his comments with scenes from *HENRY V*, on which he worked . . . Ingolf Dahl's "The Tower of Saint Barbara", written last year for the Louisville Orchestra, was performed in the WNYC American Music Festival, at a concert featuring the works of three composers who had received 1954 grants from the National Institute of Arts and Letters . . . Roger Manvell and John Huntley are compiling a book "The Technique of Film Music" for the British Film Institute. Producer Mel Epstein will contribute a section . . . The Robert J. Flaherty award for "outstanding creative achievement in the production of documentary films" was presented at the annual ceremony in January. The winning film was 3, 2, 1, *ZERO*, made for NBC Television by Henry Salomon, producer of *VICTORY AT SEA*. Robert Russell Bennett and Morris Mamorsky wrote the score. Honorable Mention was

given to *THE GRIEVANCE*, a film in the "Labor in Canada" series, with a score by Robert Fleming. Roger Tilton's *JAZZ DANCE* won a special award for its notable integration of music and visuals. Arthur Knight was chairman of the awards committee. The awards have been made for the past six years, sponsored by the College of the City of New York's Institute of Film Techniques, and Cinema 16 . . . The Film Council of America has set up a full and varied program for the second American Film Assembly, to be held at the Waldorf-Astoria in New York, April 4-8. All aspects of the 16mm field will receive attention in a succession of screenings, discussions and technical sessions. A Film Users' Workshop, a Local Film Council Meeting, a federating convention called by the Film Society Caucus, and the Golden Reel Film Festival are included in the schedule. Further information on this promising program may be had from the Film Council of America, 600 Davis Street, Evanston, Illinois.

In our last issue, through some mishap, the word "editor" was substituted for "maker" in the third paragraph of Gerald Pratley's script on "Sinfonia Antartica". Even worse was the transposing of the letters "s" and "k" in David Raksin's name, three times in the magazine's first two pages. Our sincere apologies to both contributors.