



FILM MUSIC

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A MAN CALLED PETER

MARCH-APRIL 1955

VOLUME XIV NUMBER 4

FILM MUSIC

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MARCH-APRIL 1955

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A MAN CALLED PETER (with score excerpts)

Harold Brown

INTERRUPTED MELODY

Albert J. Elias

THE LONG GRAY LINE

Douglas W. Gallez

THE STORY TELLERS OF THE CANTERBURY TALES (with score excerpts) Robert Linn

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Cornel Tanassy

Cover: Richard Todd as Peter Marshall in A MAN CALLED PETER.

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VLS. 1^o
 VLS. 2^o
 CELLI
 VLAS
 HARP.
 TRAPS. ⑨
 mp
 ⑦ ⑧

In this original form the motif is used throughout to impart dramatic sweep and unity, but it readily gives rise to a simple folk song of Scotch flavor, which becomes a leading theme. This melody itself suggests a contrasting second part.

Ex. 2

VLS.
 mp
 VLS. OB. E. W.
 ① ② ③
 (CELLI
 DBASS.)
 ④ ⑤ ⑥ ⑦
 BASSI

A. 736
 REEL 3 - PART 2

VIOLS. 1^o & FL. S.

HRN 1^o

VCLNS. 2^o - VIOLAS.

STRGS. SOLO 9 10

CLAR. 1^o

mf HORNS.

11 12 13

p HRNS.

The harmony, varying with each repetition of the theme, is sophisticated yet wholly appropriate to the folk music character.

The main motif is easily turned into the theme of Katharine, which is expanded to some length, but never comes to a full cadence, returning instead to the opening phrase, whence it is developed anew. This has the decided effect of keeping movement and continuity in a leisurely paced film.

EX 3. CON MOTO
FL. SOLO

mp

VIOLS. 2^o

p VIOLAS - CELLS

24 25 26 27

ADD. CLAR.

FLT.-OB. ADD. SOLO VLN.

mp
Poco RIT.

28 29 30 31

BASS.

Poco Mosso

VlNS. 1^o

HP. RUBATO

32 33 34 35

Poco T^{mo} HOLD BACK A BIT. etc.

HORNS

36 37 38

A-736
3-2

Taking his cue from one of the sermons, Mr. Newman uses this material freely throughout, not merely in connection with Katharine herself, but rather as expressive of her entire relationship with her husband Peter.

Another brief excerpt shows how the motif which gave rise to a folk tune and a romantic theme, just as readily evokes the majesty of the Capitol at Washington or the Lincoln Memorial.

MODERATO

(WITH MAJESTY)
ALL STRGS - ENG. HRN.

Horns (MARCATO)

CL. HRNS

TRBS. & BSSNS.

① ② ③ ④ ⑤ ⑥

Almost all of the leading material in the score is developed from these few fragments. Of equal importance, however, are those sections which provide a shadowy background to rather than a vivid projection of the continuity, and on which much of any film depends for establishment and maintenance of a mood. One is impressed by the fact that every measure of these passages is thoroughly composed, and satisfying as music. This despite the fact that passages of such nature are scarcely heard; the vaguest kind of orchestral background might well suffice to carry the mood. But Mr. Newman is not content to provide a mere background of sound. Every passage is developed motivically, and every note precisely calculated as to harmony, orchestration, and emotional effect. Thus, where Peter in the fog is calling to the mysterious voice he has heard, the suspense is carried by a shadowy tremolo, in which a clear musical pattern is developed, while above, the violins sustain a simple melodic line:

Ex 5

VIOLS. BVA.

VIOLS. BVA.

ppp p. p.

PIANO BVA. HP
VIOLAS FL LEGATO

pp
CELLI-VIBRA.

⑦ ⑧ ⑨

ADD ORGAN.

TRGL.

CYMB. pp

BVA.

PERC.
(CONT. SIMILE.)

Again, in Peter's soliloquy, one of the finest passages in the score, the alto flute, reiterating a simple melodic fragment reminiscent of a Gregorian Amen, alternates with the development of a short harmonic-rhythmic motif, starting in the low strings, and taken up later by the violins. The music, carefully spaced to interlock with the phrases of the monologue, is easily heard, and if one will avert enough of his attention from the film to follow it, he might find it rather the more interesting part of the sound track:

EX 6

ALTO FLT.
mp
A TEMPO

VLA.
p

CELLI
p

BASS.
(CUE.)

ALTO FLUTE

Musical score for Alto Flute and piano accompaniment, measures 22-25. The Alto Flute part is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The key signature has one sharp (F#). The piano part includes circled measure numbers 22, 23, 24, and 25.

ALTO FLUTE

ALTO FL. 3

ALTO FL. 3

Poco RIT.

STRGS. & TIMP. CUE

Musical score for Alto Flute and piano accompaniment, measures 26-29. The Alto Flute part is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The key signature has one sharp (F#). The piano part includes circled measure numbers 26, 27, 28, and 29. Performance markings include "Poco RIT." and "STRGS. & TIMP. CUE".

ALTO FLUTE

ALTO FL. 3

Poco ACCELL.

HOLD BAC.

etc.

Musical score for Alto Flute and piano accompaniment, measures 30-33. The Alto Flute part is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The key signature has one sharp (F#). The piano part includes circled measure numbers 30, 31, 32, and 33. Performance markings include "Poco ACCELL.", "HOLD BAC.", and "etc.".

A MAN CALLED PETER . . . 20th Century Fox. Richard Todd, Jean Peters. Director, Henry Koster. Music, Alfred Newman. Orchestrator, Edward Powell. De Luxe color, Cinemascope. Music copyright, 20th Century Fox.

INTERRUPTED MELODY

Albert J. Elias

If the magic of opera is as successfully caught in the other films which are currently focusing on this form of musical art as it is in *INTERRUPTED MELODY*, we will have much to be grateful for. The screen biography of the soprano Marjorie Lawrence tells the story of how she overcame an attack of polio to resume her career with a minimum of soap opera grandiloquence. Indeed, the film places its accent on music and on the eloquence of grand opera. "Singing is Marjorie's life," says Marjorie Lawrence's doctor-husband at one point in the movie, and the producers have seen to it that the film captures the character's enthusiasm for song and the glory of singing itself.

Accurate, warm, persuasive, flowing and altogether luminous is the singing of the ever magnificent Eileen Farrell, who provides the voice on the soundtrack for the character of Marjorie Lawrence. She makes it possible for *INTERRUPTED MELODY* to put across to the audience what the film's operatic supervisor and conductor, Walter Du Cloux, has declared was his hope—"some of the actual immense thrill of a live opera performance just as it might have been given in an opera house."

The dozen opera scenes, moreover, while they are just fragments of *CARMEN*, *MADAME BUTTERFLY*, *LA BOHEME* or *TRISTAN AND ISOLDE*, have been so staged that they whet the appetite for more. Many of the movies in the past which have turned their attention to opera have presented us with such slowly paced sequences from opera that even the Statue of Liberty has looked mobile. This film, happily, liberates operatic films from that curse, presenting us with scenes that have been chosen for their vitality and which are produced with the lavishness of the grand opera medium and yet also with a vividness that makes you pay attention. You feel the thrilling sensation of being at an actual performance.

Marjorie Lawrence's most famous operatic moment is, of course, the time at the Metropolitan Opera when, as Bruennhilde in the final scene of Wagner's *GOETTERDAEMERUNG*, she mounts her white steed and gallops into Siegfried's funeral pyre. That brought her cheers at the time from the audience and critics for its novelty, for its execution. And now again it brings cheers for the way that moment has been captured on film.

The opera sequences have been generally selected to point up important phases of the soprano's career, both before that career was dramatically interrupted and after it was just as dramatically taken up again. First we have the Australian farm-girl singing "O Don Fatale," from *DON CARLOS* as she wins the local singing contest and, as a result, a trip to Paris. Soon we find her making her operatic debut in Monte Carlo, cooing her way through the coquettish Musetta's "Waltz Song", and then becoming a success first in Europe and next in the United States as she sweeps easily through the grand, full-bodied, rich music of Wagnerian opera or through the lyrical and throbbing music of Bizet's *CARMEN*, Verdi's *IL TROVATORE*, Saint-Saens' *SAMSON AND DELILAH*, and Puccini's *MADAME BUTTERFLY*.



Just when we are beginning to think how fortunate it is for *INTERRUPTED MELODY* that the soprano's career has covered so much territory, making it possible for the film to present now noble and dark-hued music and, in the next instance, snappy and light music—the heroine is seen by the Armed Forces in another vein. For the wounded soldiers in a Miami hospital and for servicemen in the Pacific and European battle areas, the paralyzed Marjorie Lawrence croons "Over the Rainbow," "Annie Laurie," "Anchors Aweigh," "Don't Sit Under the Apple Tree," "Waltzing Matilda" and the Marines' Hymn. It is testimony of the singer's expansive personality that she won the hearts of so many varied audiences, just as it is a tribute to Eileen Farrell's singing that she manages to put across the popular as well as the classical numbers with such clarity and conviction.

The music of *INTERRUPTED MELODY* is the real star of the film and the way it is presented most assuredly the feature attraction. Eleanor Parker, who plays the central figure while handsome and persuasive Glenn Ford plays her bright and devoted husband, has the good looks for the role of the Australian lass who is noted for the fact that her voice is matched by her beauty. If she tends to make the character unwontedly rigid and if she is awkward and stiff, on one hand, and a bit untamed, on the other, as she moves through the operatic sequences—that does not hold up the progression of the movie, does not take away from its great appeal as the story of a singer and as a glimpse into the magic realm of opera.

INTERRUPTED MELODY . . . Metro-Goldwyn-Mayer. Glenn Ford, Eleanor Parker. Director, Curtis Bernhardt. Operatic recordings supervised and conducted by Walter Du Cloux. Music supervision, Saul Chaplin. Operatic sequences staged by Vladimir Rosing. Dramatic music score adapted and conducted by Adolph Deutsch. Music adviser, Harold Gelman. Eastman Color, Cinemascope.

THE LONG GRAY LINE
Captain Douglas W. Gallez, U.S.A.



John Ford's tribute to West Point, *THE LONG GRAY LINE*, is a rather sentimental account of one man's devotion to duty and of his abiding friendship for the many cadets whom he instructed. Sergeant Marty Maher's fifty years of service at the United States Military Academy have been retold in Edward Hope's highly episodic screenplay which strings together many cliches and yet manages to warm the heart and to strengthen one's admiration for those who sacrifice so much for service to their country. We might have expected that the Academy background of this story would provide composer George Duning with a rare musical opportunity. The fact is, however, that the music for *THE LONG GRAY LINE* is, by and large, a blend of Irish folk music and some of West Point's traditional songs, with a dash or two of other familiar tunes, including the Notre Dame victory song, and George M. Cohan's "Over There."

The music reflects the piecemeal structure of the screenplay. The score is most successful when it provides unity for related scenes, such as the home life of the Mahers, but the musical requirements of other scenes constantly interrupt the continuity of the score. The following pieces exemplify the disparate elements of music used in the film: "Garry Owen," "Army Blue," "Good Night, Ladies," "You're in the Army Now," "Benny Havens, Oh!," and "America."

On the other hand, there were several musical highlights. The off-key rendition of Notre Dame's victory song by the makeshift band from St. Michael's Parochial

School hit the right mood for that great Army football disaster in which the celebrated Knute Rockne figured so prominently. The scene in the hospital between Tyrone Power and Maureen O'Hara was all the more affecting because of the background of fife and drum music (the field music, or "Hell Cats" of the Military Academy Band) that accompanied the dialogue. And the band's rousing strains of "Over There" contributed mightily to the send-off of newly commissioned second lieutenants to the fields of France. Again, after the war's end, the pealing of the chapel chimes provided a strong contrast for Marty's arrival with the tragic news of Sundstrom's death. And last, there are few of us who could fail to be moved by the colorful files of cadets on parade, first using the squads-right, squads-left, old style drill antedating World War II, and later following the parade movements currently in use. Certainly the music of the United States Military Academy Band helped to make the pulses quicken in these scenes. But one might have wished, after having heard so much Irish music throughout the film — even "Benny Havens, Oh!" is set to the tune of "The Wearing of the Green" — that Marty's final review had been accompanied by the "Official West Point March" of former bandmaster Lieutenant Philip Egner. Then the film would have honored not only Sergeant Maher, but even more "The Long Gray Line," with which Marty is inseparably linked.

THE LONG GRAY LINE . . . Columbia Pictures. Tyrone Power, Maureen O'Hara. Director, John Ford. Musical adaptation, George Duning. Music supervised and conducted by Morris Stoloff. Technicolor: Cinema-Scope.

THE STORY TELLERS OF THE CANTERBURY TALES

Robert Linn

THE STORY TELLERS OF THE CANTERBURY TALES is a 16mm, educational film in color, based on excerpts from the "General Prologue" and the "Canon's Yeoman's Prologue" of *The Canterbury Tales* by Geoffrey Chaucer. The time and place of Chaucer's masterpiece is fourteenth century England, at the Tabard Inn, where Chaucer describes each of his fellow pilgrims who are going to visit the shrine of St. Thomas a Becket at Canterbury.

Maynard Smith, who conceived the idea for the film, stressed authenticity throughout — from the use of accurately detailed plaster-of-Paris, polychrome figurines for the characters, to the narration spoken entirely in Middle English, as well as many shots of the priceless, original Ellesmere manuscript (of the Huntington Library collection). It was therefore essential that the musical score provide, as closely as possible, an approximate picture of fourteenth century music. However, authenticity ceased with the suggestion of fourteenth century notation.

My objective, then, was to write an original score with particular attention not only to the melodic and harmonic style of the period, but to the instrumentation and techniques of composition, as well.

In addition to three voices (soprano, alto and baritone) the instruments used were soprano and tenor recorder, harp, trombone, bells, drum, tambourine, viola and cello (the latter two instruments representing members of the viol family).

The music is unified through the use of a tone-row which acts as a fundamental element of the entire score. Heard in its simplest form as a liturgical chant, (Ex. 1) the melody is successively transformed into various moods by metric, rhythmic and modal changes. For example, the main title music is a monophonic dance in 6/8 meter using the mixolydian mode and resembling the English Estampie. (Ex. 2)

Later, the melody is used in a fast 2/4 version composed in the lydian mode. (Ex. 3)

Ex. 4 shows the theme written as a canon.

Certainly the use of a tone-row has its origin in the medieval practice of employing a pre-existent melody (plainsong) as the basis for a polyphonic composition.

A special feature characteristic of the fourteenth century, and found in Ex. 1, is the isorhythmic structure of the melody. This means the use of a repeated scheme of time-values, called *talea*, which in Ex. 1 comprises seven quarter-notes and one half-note repeated six times. The tone-row is repeated twice but is not in the same proportion to the rhythmic pattern, which results in the repetition of the melody in a different rhythm.

A distinguishing feature of English music during this period was the use of parallel thirds, usually referred to by the fourteenth century term *gymel*, and parallel sixth chords (first inversion triads), commonly called *fauxbourdon*, which is reputed to be of English origin. This is England's most important musical contribution at a time when French and Italian music were far more developed melodically and rhythmically.

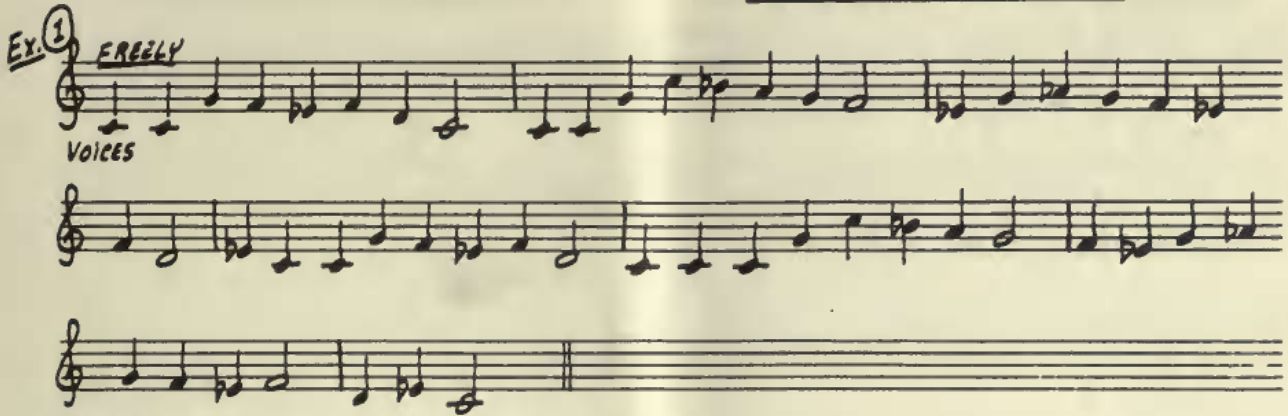
Exs. 5 and 6 show further transformation of the theme and contain passages of *gymel* and *fauxbourdon*.

The isorhythmic principle is again used in the end title music, written in motet form, where the tone-row, in a new scheme of time-values, is reiterated several times in the lower part, above which the upper parts are freely composed. (Ex. 7)

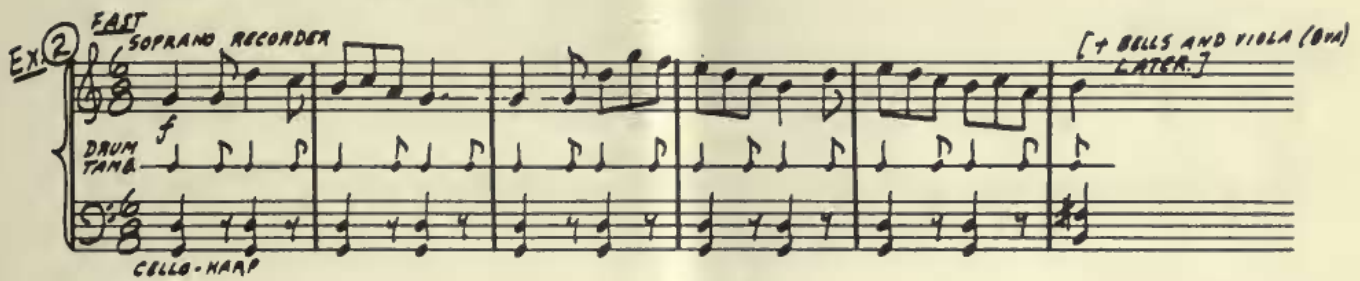
THE STORY TELLERS OF THE CANTERBURY TALES . . . Producer, William Mehring; Director and Art Director, William Miller; Script, Maynard Smith; Cameraman, Richard Shore; Editors, Erwin Watermeyer and Richard Shore; Sound Recording, Kenneth Miura; Musical Score, Robert Linn; Technical Adviser, Dr. Florence R. Scott; Narrator, Dr. William D. Templeman. Produced in the Department of Cinema, University of Southern California.

THE STORY TELLERS OF THE CANTERBURY TALES
MUSIC BY ROBERT LINN

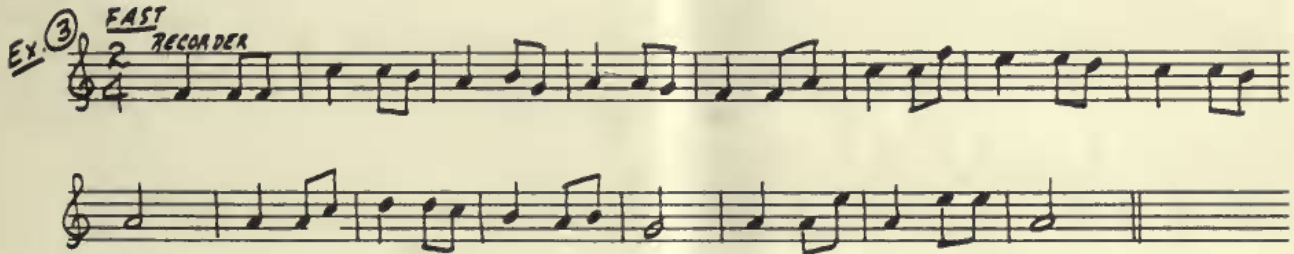
Ex. ① FREELY
VOICES



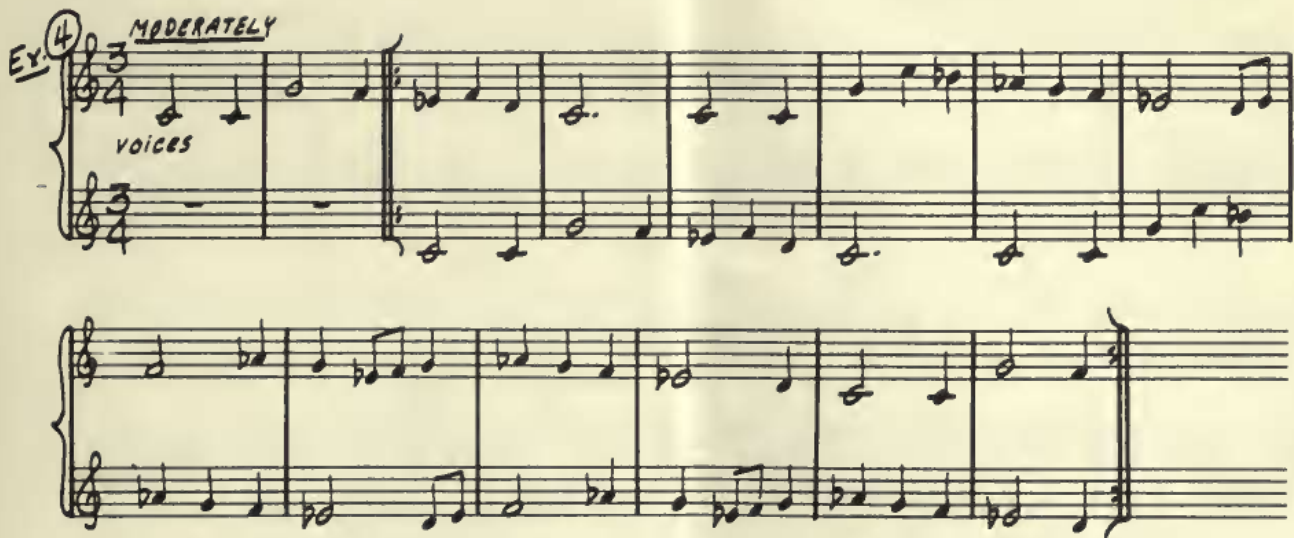
Ex. ② FAST
SOPRANO RECORDER
DRUM TANA
CELLO-HARP
[+ BELLS AND VIOLA (OVA) LATER.]



Ex. ③ FAST
RECORDER



Ex. ④ MODERATELY
VOICES



THE STORY TELLERS OF THE CANTERBURY TALES

MUSIC BY ROBERT LINN

Ex. 5 MODERATELY
RECORDER

HARP VIOLA P
TAMB.

Ex. 6 SLOWLY
VIOLA

CELLO

RECORDER

HARP

THE STORY TELLERS OF THE CANTERBURY TALES

MUSIC BY ROBERT LINN

EX. ① SLOWLY

VIRLA-HARP
TROMBONE

SOR VOICE - BELLS
RECORDER

F ALTO-HARP-VIOLA

BARITONE
CELLO-TROMBONE

ff

HIGH TIDE IN NEWFOUNDLAND

Gerald Pratley

A tribute to the hard-working people of Newfoundland, and their efforts to modernize and extend their industries, this twenty-minute National Film Board of Canada documentary shows what is being done by the Government and the people to revitalize the Newfoundland fishing industry by more scientific methods and improved marketing.

Directed by Grant McLean and photographed in Eastman Colour, the lovely seascapes and scenes of fishermen at work are accompanied by a delightful score by Eldon Rathburn. It is a moving work, simple and poetic, and imbued with the dark-colored tones which seem to be so much a part of the character of those steady people who live by the sea. For the basis of his score, Eldon Rathburn has turned to the folk-music of the island, and the result bears a similarity to his previous and equally sympathetic score for *THE WIND-SWEPT ISLES*.

The composer wrote fifteen minutes of music, scored for an orchestra of 8 violins, 2 violas, 2 celli, 1 bass, flute, clarinet, horn, 2 trumpets, 3 trombones, percussion. The following are four quotations from the score, with comments by the composer:

1. "This folk-tune is called *Green Shores of Fogo* and I used it for the title music because of its beautiful sweeping line and rolling rhythm, which seems to suggest the sea. It was found in a collection of Newfoundland folk songs in the National Museum at Ottawa."

2. "I wrote the following music for scenes showing fishermen leaving at dawn for the fishing grounds in their six-power coaker (a small motor-boat)."

2A. "A rhythmic variation of No. 2 was played when the fishermen were shown "jigging" or throwing their lines over the boat."

3. "This fragment was used for another early morning shot when the fishermen leave home for a trip which ends with a violent storm."

Eldon Rathburn has been with the National Film Board since 1947 and has scored more than fifty documentaries. He is a composer, pianist and organist, and received his musical education with Dr. Healey Willan at the Royal Conservatory of Music, Toronto. An extremely versatile musician, he is equally at home at the organ, writing in a jazz idiom, or composing for film and concert hall. He has an abundant gift for melody, a quiet sense of humour and a fluid technique with an unflagging rhythmic vitality. His light-hearted and modern jazz score for *ROMANCE OF TRANSPORTATION* has been widely praised, and he has written in a similar vein for Wolf Koenig's *THE STRUCTURE OF UNIONS*, another animated film. His other recent scores include *BUSH DOCTOR* and *THE CHAR-WOMAN*.

NO. I
(Green shores of Fogo)

HIGH TIDE IN NEWFOUNDLAND

Strings w.w. (slow)

Horn-celli

Trombones

Bass

Percussion

Handwritten musical score for the first system, featuring a treble and bass clef staff with notes and rests.

NO 2 (THE SIX POWER COAKER)

slow

Muted Violins

Muted Horn

Handwritten musical score for the second system, including tempo and performance markings.

Handwritten musical score for the third system, showing complex rhythmic patterns and dynamics.

Handwritten musical score for the fourth system, concluding with a double bar line.

NO 2A (VARIATION OF NO 2)

Bright

W.W. STOS

8

Trp 2c

Vg Clarinet

(Trp bass Tymb.)

Handwritten musical score for the fifth system, featuring various instrument parts and dynamics.

Freely

12/8 Flute (p)

glock s. pp

cello harmonic

pp

va.

cello

16 mm FILMS

Marie Hamilton

The American Film Assembly and Golden Reel Film Festival, sponsored by the Film Council of America, was held in New York during the week of April 4, and proved to be a memorable and rewarding experience for the attending crowds of laymen and professionals. "The Role of 16 mm Film in American Society" was the theme of the event, and filled a well-planned program with the many aspects of 16mm production and use. A symposium on technical production elements with producers as panel members, an open meeting of the Independent Filmmakers Association where discussion of the creative film was headed by Norman McLaren, a Film Users Workshop, the Film Society Caucus, were among the many occasions that afforded a considerable interchange of constructive thinking. Plenty of good talk took place, too, during intermissions and in informal after-screening gatherings. Bosley Crowther, motion picture critic of the New York Times, James Card, curator of films of George Eastman House, and Paul Rotha, Head, Documentary-TV, British Broadcasting Commission, were speakers at the General Sessions and the Golden Reel Award Banquet.

The Golden Reel competitive screenings ran continuously through the first days of the proceedings, with showings of the awards winners at the close. 412 films were divided into 25 categories, ranging in subject from citizenship and government through medical sciences and industrial processes to avant garde films. As usual in general collections of films, those that dealt with music, musical subjects or had notable background scores, were

in the minority. The category "Literary, Musical and Theatrical Arts" presented BEETHOVEN AND HIS MUSIC, COMPENIUS ORGAN, FRANKIE AND JOHNNY and GRAND CANYON among its offerings. National music was featured in several films — ARTS OF JAPAN (United World Films), DAINIC NATYA (Univ. of Southern California) KUMAK (Film Images) and SWISS PEASANT ARTIST HAUSWIRTH (Brandon). The delightful original score of THE STORY TELLERS OF THE CANTERBURY TALES (Univ. of Southern California), discussed elsewhere in this issue by its composer, Robert Linn, was the outstanding musical contribution in this category.

Beethoven and His Music (Coronet Films, Coronet Bldg., Chicago 1, Ill. Color, b and w, 12 min. Educational collaborator, Rose Marie Grentzer.) Directed to students on high school and college levels, the film shows the relationship between the master's music and the revolutionary times in which he wrote, as well as his part in the Romantic Movement. A pleasing use of old prints, early editions, autograph manuscripts, and a well-staged contemporary interior relieve a somewhat academic approach. The music includes excerpts from the Violin Sonata #2, the Archduke Trio, the Eroica, the Egmont Overture and the Moonlight Sonata — all excellent performances.

Compenius Organ at Frederiksborg Palace, Denmark (Brandon Films, Inc., 200 West 57th St., New York. b and w, 13 min.) An examination of the famous 17th

(Continued on page 24)

FILM MUSIC ON RECORD

Alen Morrison

The following is a list of the recordings of motion picture music available commercially as of April 1, 1955. This revises and makes additions to a previous list, which appeared in the September-October, 1953 issue of *FILM MUSIC*. It also incorporates entry by film title rather than by composer, as it was felt this would facilitate reference. As before, only recordings of the microgroove era are included, and only music that is truly *film music*, i.e., written expressly for the film, is considered.*

The recordings listed are the ones believed to be the most representative of the films concerned. By no means are all recordings of each work included, though in many instances the one given is the only recording available. In other words, no attempt has been made to include every recording of film music, but only every film which is represented on disc. After the film title is given the name of the composition as it appears, in most cases, on the record itself; then follows the composer of the selection in parentheses, the performer(s) (orchestra, conductor, vocalist or zither player) on the record, and the record label. To conserve space the record labels have been abbreviated as follows:

ang	Angel	epi	Epic
ars	Am. Rec'g Soc.	lib	Liberty
cam	Camden	lon	London
cap	Capitol	maj	Majar
cla	Classic Editions	mer	Mercury
col	Columbia	mgm	M-G-M
cor	Coral	pol	Polymusic
dec	Decca	rai	Rainbow
ent	Entré	van	Vanguard
		vic	RCA Victor

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

The Adventures of Hajji Baba: Hajji Baba (Dimitri Tiomkin) Tiomkin—cor

Alexander Nevsky: cantata (Serge Prokofiev) Rossi, Vienna St. Opera Orch.—van

All About Eve: All About Eve (Alfred Newman) Newman—mer

All I Desire: All I Desire (David Lieber) David Rose—mgm; Al Goodman—vic

The Bad and the Beautiful: Love is for the Very Young (David Raskin) Percy Faith—col

*Further information on the composers' work, dates of the films, etc., may be found in "Film Composers in America" by Clifford McCarty, which and who were of great assistance to me in compiling the information contained here.

Eight O'Clock Walk: All My Life (George Melachrino) Melachrino Strings—vic

Everything I Have is Yours: Serenade for a New Baby (Johnny Green) Green, MGM Orch.—mgm

The Fall of Berlin: suite (Dimitri Shostakovich) Moscow Radio Orch.—cla

The Barefoot Contessa: Song of the Barefoot Contessa (Nascimbene) Hugo Winterhalter—vic

Battle for Stalingrad: Suite (Aram Khachaturian) Moscow Radio Orch.—cla

Belle le Grand: Spring Madness (Leo Shuken) Victor Young—dec

The Best Years of Our Lives: theme (Hugo Friedhofer) Victor Young—dec

Blithe Spirit: Waltz Theme from Blithe Spirit (Richard Addinsell) Harlan Ramsey—cam

Blood and Sand: suite (Vincente Gomez) Gomez Quintet—dec; theme (VG) Victor Young—dec

Blowing Wild: The Ballad of Black Gold (Dimitri Tiomkin) Frankie Laine—col

The Bridges at Toko-Ri: theme (Lyn Murray) Leroy Holmes—mgm

A Bullet is Waiting: Jamie (Dimitri Tiomkin) Tiomkin—cor

The Bullfighter and the Lady: How Strange (Victor Young) Mitch Miller—col

Captain from Castile: Conquest (Alfred Newman) Lionel Newman—lib
suite (Alfred Newman) Alfred Newman, 20th Century-Fox Sym. Orch.—mer

Cinerama Holiday: suite (Morton Gould) Gould—vic; Jack Shaindlin, Cin. Sym. Orch.—mer

Crisis: Revolution March, Village Square (Miklos Rozsa) Vincente Gomez—mgm

The Czar Wants to Sleep: see Lt. Kije

David and Bathsheba: theme (Alfred Newman) Al Goodman—vic

Delicious: Second Rhapsody (George Gershwin) Morton Gould—col

Désirée: The Song from Désirée (Alfred Newman) Frank Cordell—vic; Paul Weston—col

Destination Moon: suite (Leith Stevens) Stevens—col

Dial 'M' for Murder: theme (Dimitri Tiomkin) Tiomkin—cor

The Dream of Olwen: Theme and Incidental Music (Charles Williams) Williams—col

Duel in the Sun: Duel in the Sun (Dimitri Tiomkin) Tiomkin—cor; Al Goodman—vic

The Egyptian: suite (Alfred Newman, Bernard Herrmann) Newman—dec

- Ballet Mécanique: Ballet Mécanique (Georges Antheil) Brant, N. Y. Percussion Group—col
- The Bandit: The Bandit (Denascimento) Percy Faith—col
- The Bandwagon: Girl Hunt Ballet (Schwartz) Adolph Deutsch, MGM Studio Orch.—mgm
- The Fighter: suite (Vicente Gomez) Gomez Quintet—dec
- Flame and the Flesh: Flame and the Flesh (Nicholas Brodsky) George Stoll—mgm
- Flesh and Fantasy: Scherzo (Alexandre Tansman) Werner Janssen—cam
- Forever Female: Change of Heart (Victor Young) Young—dec
- For Whom the Bell Tolls: suite (Victor Young) Young—dec; themes (VY) Paul Weston—col
- The Fourposter: If You're in Love (Dimitri Tiomkin) Al Goodman—vic
- From Here to Eternity: Re-Enlistment Blues (Robert Wells) Buddy Morrow—vic
From Here to Eternity (Robert Wells, Geo. Duning) Stanley Black—lon
- Genevieve: Waltz (Larry Adler) Adler—ang
- Geraldine: Geraldine (Victor Young) Young—dec
- Gigi: Gigi (Rachel Thoreau) Paul Weston—col
- The Glenn Miller Story: Love Theme (Henry Mancini) Victor Young—dec; Ralph Marterie—mer
- Gog: Nightfall (Harry Sukman) Victor Young—dec
- Golden Earrings: Suite, theme (Victor Young) Young—dec
- The Golden Mountains: Waltz (Dmitri Shostakovich) Efreim Kurtz, Columbia Sym. Orch.—col
- Gone With the Wind: suite (Max Steiner) Steiner—vic
Tara's Theme (Max Steiner) Al Goodman—vic; Victor Young—dec
- Grandma Moses: Grandma Moses Suite (Hugh Martin) Daniel Saidenberg—col
- The Greatest Show on Earth: The Greatest Show on Earth, Be a Jumping Jack (Victor Young) Irvin Talbot, Paramount Band—vic
- Green Fire: Green Fire (Miklos Rozsa) Joe Leahy—maj
- Grounds for Marriage: Toy Concertino (David Raksin) Johnny Green, MGM Studio Orch.—mgm
- Hamlet: suite (William Walton) Muir Mathieson, Philharmonic Orch.—vic
- Hangover Square: Piano Concerto (Bernard Herrmann) Werner Janssen—cam
- The Happy Time: theme (Dimitri Tiomkin) Al Goodman—vic
- The High and the Mighty: theme (Dimitri Tiomkin) cor; Victor Young—dec
- High Noon: High Noon (Dimitri Tiomkin) Al Goodman—vic
- How Green Was My Valley: How Green Was My Valley (Alfred Newman) Alfred Newman—mer
- The Hurricane: Moon of Manakoora (Alfred Newman) André Kostelanetz—col
- I Confess: I Confess (Dimitri Tiomkin) Tiomkin—cor
- Idol of Paris: suite (Mischa Spoliansky) Sidney Torch, Queen's Hall Light Orch.—ent
- Indiscretion of an American Wife: Indiscretion, Autumn in Rome (AC) Paul Weston—col
suite (Alessandro Cicognini) Franco Ferrara, Rome Sym. Orch.—col
- The Informer: The Informer suite (Max Steiner) Steiner—cap
- Invitation: Invitation (Bronislau Kaper) Johnny Green—mgm; Victor Young—dec
- Island in the Sky: Island in The Sky (Emil Newman) Newman—dec
suite (Hugo Friedhofer) Emil Newman—dec
- Ivanhoe: suite (Miklos Rozsa) Rozsa, MGM Studio Orch.—mgm; themes (MR) Al Goodman—vic
- The Joe Louis Story: suite, theme (George Bassman) Bassman—mgm
- Journey to South America: Gaviota (Melle Weersma) Percy Faith—col
- Jubilee Trail: Jubilee Trail (Victor Young) Young—dec
- Knock on Wood: End of Spring (Sylvia Fine) Victor Young—dec
- Lady in the Dark: Glamour Waltz (Robert Emmett Dolan) Victor Young—dec
- A Lady Surrenders: Cornish Rhapsody (Hubert Bath) Mantovani—lon; Harlan Ramsey—cam
- Land of the Pharaohs: Land of the Pharaohs (Dimitri Tiomkin) Tiomkin—cor
- Laura: Laura (David Raksin) Werner Janssen—cam; Hollywood Theme Orch.—rai
- A Letter to Three Wives: A Letter to Three Wives (Alfred Newman) Newman—mer
- Lt. Kije: Lt. Kije Suite (Serge Prokofiev) Serge Koussevitzky, Boston Sym. Orch.—vic
- Lili: ballet music (Bronislau Kaper) Hans Sommer, MGM Studio Orch.—mgm
Hi-Lili, Hi-Lo (Bronislau Kaper) Victor Young—dec
- Limelight: Incidental Music, Terry's Theme (Charles Chaplin) Frank Chacksfield—lon
- The Little Fugitive: Joey's Theme (Eddy Manson) Manson—col
Story of the Little Fugitive (Eddy Manson) Manson, Norman Leyden—col
- The Living Desert: suite (Paul Smith) Thomas Peluso—vic
- Lost Horizon: Lost Horizon (Dimitri Tiomkin) Tiomkin—cor
- The Lost Moment: The Lost Moment (Daniele Amfi-theatrof) Victor Young—dec
- The Lost Weekend: Lost Weekend (Miklos Rozsa) Al Goodman—vic

- Louisiana Story: Acadian Songs and Dances (Virgil Thomson) Scherman, Lit. Orch. Soc.—dec
suite (Virgil Thomson) Eugene Ormandy, Philadelphia Orch.—col
- Love Letters: Love Letters (Victor Young) Young—dec; Paul Weston—col
- The Loves of Joanna Godden: suite (Ralph Vaughan Williams) Irving, Philharmonia Orch.—ent.
- Love Story: see A Lady Surrenders
- Lydia: Lydia (Miklos Rozsa) Harlan Ramsey—cam; Ray Bloch—cor
- The Magic Garden: Pennywhistle Blues (Willard Cele) Cele—lon
- Magnificent Obsession: suite (Frank Skinner) J. Gershenson—dec; theme (FS) V. Young—dec
- The Man Between: Theme from The Man Between (John Addison) Cyril Stapleton—lon
- Miss Sadie Thompson: The 23rd Psalm (George Dunning) Morris Stoloff, Col. Stud. Orch.—mer
- Mr. Robinson Crusoe: Moon of Manakoora (Alfred Newman) André Kostelanetz—col
- Modern Times: Smile (Charles Chaplin) Frank Chacksfield—lon; Victor Young—dec
- The Moon is Blue: The Moon is Blue (Herschel Burke Gilbert) Henri René—vic
- The Moonlighter: The Moonlighter Song (Heinz Roemheld) Victor Young—dec
- My Foolish Heart: My Foolish Heart (Victor Young) Young—dec
- New Wine: New Wine (Renzo Rossellini) Rossellini, Santa Cecilia Orch.—mer
- Nicholas Nickleby: suite (Lord Berners) Ernest Irving, Philharmonia Orch.—ent
- Now Voyager: It Can't Be Wrong (Max Steiner) Hollywood Theme Orch.—rai
suite (Max Steiner) Steiner—cap
- Oliver Twist: suite (Arnold Bax) Muir Mathieson, Philharmonia Orch.—col
- One Woman's Story: themes (Richard Addinsell) Muir Mathieson, Philharmonia Orch.—ent
- On the Waterfront: On the Waterfront (Leonard Bernstein) Norman Lockyer—mer
- Our Town: suite (Aaron Copland) Thomas Scherman, Little Orchestra Society—dec
- Our Very Own: Our Very Own (Victor Young) Young—dec
- Passion: Passion Tango (Louis Forbes) Victor Young—dec
- The Passionate Friends: see One Woman's Story
- Perilous Journey: Bon Soir (Victor Young) Young—dec
- Phantom of the Opera: Lullaby of the Bells (Edward Ward) Mantovani—lon
- Pinky: Pinky (Alfred Newman) Newman—mer
- A Place in the Sun: A Place in the Sun (Franz Waxman) Victor Young—dec; Al Goodman—vic
- The Plow That Broke the Plains: suite (Virgil Thomson) Scherman, Lit. Orch. Soc.—dec
- Plymouth Adventure: suite (Miklos Rozsa) Rozsa, MGM Studio Orch.—mgm
- The President's Lady: The President's Lady (Alfred Newman) Jackie Gleason—cap
- Private Hell 36: suite (Leith Stevens) Stevens—cor
- The Private Lives of Elizabeth and Essex: theme (Erich Wolfgang Korngold) Victor Young—dec
- The Quiet Man: suite (Victor Young) Young—dec
- Quo Vadis: Lygia (Miklos Rozsa) Paul Weston—col; Themes from QV (MR) Al Goodman—vic
suite (Miklos Rozsa) Rozsa, MGM Studio Orch.—mgm
- The Razor's Edge: The Razor's Edge (Alfred Newman) Newman—mer
- Rear Window: Lisa (Franz Waxman) Leroy Holmes—mgm; Victor Young—dec
- The Red House: suite (Miklos Rozsa) Rozsa—cap
- The Red Pony: Children's Suite (Aaron Copland) Thomas Scherman, Lit. Orch. Soc.—dec
- The Red Shoes: Ballet Music (Brian Easdale) Muir Mathieson, Philharmonia Orch.—col
- Return to Paradise: suite (Dimitri Tiomkin) Tiomkin—cor, dec; theme (DT) David Rose—mgm
- The River (American): suite (Virgil Thomson) Walter Hendl, Am. Rec. Soc. Orch.—ars
- The River (Indian): suite (K. N. Dandayuhapani) Dandayuhapani Ensemble—pol
- The Robe: Love Theme, suite, Village of Cana (Alfred Newman) Newman, Hol'd Sym. Orch.—dec
- Romeo and Juliet: suite (Roman Vlad) Lambert Williams—epi
- A Royal Scandal: Overture (Alfred Newman) Newman—mer
- Ruby Gentry: Ruby (Heinz Roemheld) Richard Hayman—mer
- Sabrina: Sabrina (Wilson Stone) Mitch Miller—col
- Salome: Dance of the Seven Veils (Daniele Amfitheatrof) Morris Stoloff, C. S. O.—dec
suite (George Dunning) Morris Stoloff, Columbia Studio Orch.—dec
- Samson and Delilah: suite (Victor Young) Young—dec
- Scott of the Antarctic: Sinfonia Antartica (Ralph Vaughan Williams) Boulton, London P.O.—lon
- The Searching Wind: The Searching Wind (Victor Young) Young—dec
- Shane: Call of the Faraway Hills (Victor Young) Young—dec; Al Goodman—vic
Eyes of Blue (Victor Young) Richard Hayman—mer
- Since You Went Away: suite (Max Steiner) Steiner—cap; themes (MS) Paul Weston—col
- The Snows of Kilimanjaro: Love is Cynthia (Alfred Newman) Benny Carter—vic
themes (Bernard Herrmann) Al Goodman—vic

- So Big: Selena's Waltz (Max Steiner) Victor Young—dec
- Something Money Can't Buy: Such is My Love for You (Nino Rota) Richard Hayman—mer
- Something to Live For: Alone at Last (Victor Young) Young—dec
- The Song of Bernadette: suite (Alfred Newman) Newman—dec
theme (Alfred Newman) Newman—mer; Paul Weston—col
- Song of the Land: Theme, Flight of the Albatross (Duprée) Tzipine, Paris Sym. Orch.—mgm
- Spellbound: suite (Miklos Rozsa) Rozsa—rem; Erich Kloss, Frankenland State Orch.—cap
themes (Miklos Rozsa) Al Goodman—vic; Victor Young—dec; Ray Bloch—cor; Charles Williams, Queen's Hall Light Orch.—ent
- Stairway to Heaven: Prelude (Allan Gray) Charles Williams, Queen's Hall Light Orch.—ent
- The Star: Moonlight Serenade (Victor Young) Young—dec
- Strange Lady in Town: Strange Lady in Town (Dimitri Tiomkin) Tiomkin—cor
- A Streetcar Named Desire: suite (Alex North) Ray Heindorf—cap; themes (AN) Paul Weston—col
- Street of Shadows: Limping Man Theme (Eric Spear) Henri Rene—vic
- Street Scene: Street Scene/Sentimental Rhapsody (Alfred Newman) Newman—mer
- Suicide Squadron: Warsaw Concerto (Richard Addinsell) Stokowski—vic; Mantovani—lon
- Take the High Ground: Julie (Dimitri Tiomkin) Sidney Torch—cor; Les Baxter—cap
Take the High Ground (Dimitri Tiomkin) Johnny Green—mgm
- That Dangerous Age: Song of Capri (Mischa Spoliansky) Sidney Torch, Queen's H. L. Orch.—ent
- The Third Man: The Third Man Theme, Cafe Mozart Waltz (Anton Karas) Karas—lon
- This Man is Mine: theme (Allan Gray) Charles Williams, Queen's Hall Light Orch.—ent
- Three Coins in the Fountain: Three Coins in the Fountain (Jule Styne) Frank Sinatra—cap
- Thunderbirds: Wintertime of Love (Victor Young) Young—dec
- Touchez Pas au Grisbi: The Touch, Le Grisbie Blues (Wiener) Jean Wetzel—col
- Unchained: Unchained Melody (Alex North) Les Baxter—cap
- Under Paris Skies: Under Paris Skies (Dréjac-Giraud) Mitch Miller—col
- Under Water: Cerezo Rosa (Roy Webb) Victor Young—dec
- The Uninvited: Stella by Starlight (Victor Young) Young—dec; Ray Bloch—cor
- Valentino: The Gigolo, Valentino Tango (Heinz Roemheld) Victor Young—dec
- The Vanishing Prairie: suite (Paul Smith) Smith—col
- Vera Cruz: Vera Cruz (Hugo Friedhofer) Richard Hayman—mer
- Vicki: Vicki (Leigh Harline) Ray Bloch—cor
- Victory at Sea: suite (Richard Rodgers) Robert Russell Bennett, NBC Sym. Orch.—vic
- Violated: Violetta (Tony Mottola) Mottola—mgm
- Violettes Impériales: Elaine (Francis Lopez) Hugo Winterhalter—vic
- Wanted for Murder: A Voice in the Night (Mischa Spoliansky) Williams, Queen's H. L. Orch.—ent
- While I Live: see The Dream of Olwen
- The Wild One: Hot Blood/The Wild One suite (Leith Stevens) Shorty Rogers—vic
Jazz Themes from The Wild One (Leith Stevens) Stevens' All Stars—dec
- Wuthering Heights: Cathy (Alfred Newman) Newman—mer; Victor Young—dec
- Young Man With a Horn: Melancholy Rhapsody (Ray Heindorf) Harry James—col

REPORT ON MUSIC IN TELEVISION

Cornel Tanassy

Before we discuss the merits or short-comings of the music we hear enhancing our TV dramas let us categorize it in some semblance of order.

A. LIVE TV

- (1) Original scores composed for a specific story.
- (2) A combination of live and recorded music. (The main title, big climaxes, and closing curtains are done with the use of records. The underscoring is handled by a lonesome solo clarinet, or one violin on an echo chamber, or perhaps a piano improvising, as required by the dramatic action.)
- (3) A solo instrument (as described in 2) improvising throughout and no recordings.
- (4) Recordings only.

B. FILMED TV

- (1) Original scores composed in the U. S. for a specific story or series of stories.
- (2) Original scores composed in Europe for a specific story or series.
- (3) Music technically transferred ("dubbed") from a previously produced film to a new one.
- (4) Music in the public domain dubbed from old sound tracks and/or phonograph records.

The reader might gather at first glance that the reason for such a great variety of methods of music usage is an honest artistic desire to find the best way. Absolutely not. It is just a matter of money. Lack of it, that is. Composers, orchestrators and live musicians cost much more than dubbing from old tracks or using phonograph recordings. When John Keats said,

"Music's golden tongue
Flattered to tears this aged man and poor."

he obviously hadn't heard some of the music shovelled at us on television. But we mustn't give the impression that all the music we hear supporting dramatic action is bland, uninspired, trite, characterless, and generally feeble. Of course, there have been many capable jobs.

Our survey revealed during one week of monitoring that there were 137 dramatic and/or comedy stories on the four major networks during the evening hours (6 P.M. to midnight). CBS let us see 34. NBC presented 36. Dumont telecast 23 and ABC topped all by putting on no less than 44 shows. We have seen about 80% of this list but unfortunately cannot give proper credit to the composer in each case as this information is not easily come by. Generally, credit for music composition is given on shows using live music. Most filmed stories give some sort of half-hearted credit to "music supervisor". (Who, he? And just what did he do? This, we

can't answer.) Let us make clear that many filmed shows do give credit, clearly and proudly. When no mention is made of music, although credits are listed for costumes, make-up, hairdressing, assistants, also assistants to assistants, we can safely assume some sound service "fixed them up" with dubbed music.

Among the active composers in the East we can mention Ralph Wilkinson, ("Appointment With Adventure", CBS Sun. 10:00 E.T. and "Justice", NBC Thurs. 8:30) Since Tony Mottola and guitar are gone from "Danger" (CBS Tues. 10:00) Dave Broekman has done some pleasantly surprising backgrounds with only the help that three side-men can give. Bernie Green writes for "Mr. Peepers"(NBC Sun. 7:30) and he used to do occasional scores for U. S. Steel (ABC Tues. 9:30) until his additional chores for the Sid Caesar Show proved too arduous. The job of providing the scores for this show and the alternate sponsor's "Elgin TV Hour" rests with Abe Osser and Ralph Wilkinson. Vladimir Selinsky scores some of the shows presented by "Pond's Theatre" (ABC Thurs. 9:30). Mostly, however, this program uses records for its backgrounds and bridges. As in the case of "Pond's Theatre", "Studio One" (CBS Mon. 10:00) uses recordings and live music by some solo instrument or small group. Alfredo Antonini is the musical director.

From the West Coast Rudy Schrager's music for "Lux Theatre" (NBC Theatre" (NBC Thurs. 10:00 E.T.) is fine. He gets a good satisfying orchestral sound. We like the scores we heard for "Life With Father" (CBS Tues. 8:00 E.T.) by Dave Raksin. The scores for "Medic" by Victor Young, "Bob Cummings Show" by Gene Legrande and "Sherlock Holmes" by Paul Durand are capable jobs. (We hope to have more information regarding composer activities in television in subsequent issues. FILM MUSIC intends to follow the growth of such activity by regularly devoting space to the discussion or review of music in this field.)

We must keep in mind that this wonderful electronic miracle has grown at a tremendous rate. And we can say fairly that the desire for best results in scripts, sets and performances has kept pace. Unfortunately, the same concern has not extended to music. Much more could be achieved by the imaginative use of original music, and the cost need not be prohibitive. Let us revalue realistically the artistic contributions of the many arts necessary for a complete production and recognize the importance of music. We don't believe the average television production will ever be able to spend as much money and care on music as the average movie can and does, but there will be improvement. There must be.

We are the music-makers,
We are the dreamers of dreams.

Arthur O'Shaughnessy

(Continued from page 18)

century instrument reveals its extraordinary preservation. The highly elaborate case, on which even the stop-knobs are carved, houses a small forest of wooden pipes, capable of producing an astonishing variety of intriguing sound. Organist Finn Videro plays a set of variations by Buxtehude. Gobelins tapestries illustrate phases of living in the period of the organ's installation. The film won a certificate of merit in the Golden Reel awards.

Frankie and Johnny (Let's Have Music Series. Dynamic Films, Inc., 112 West 89th St., New York. b and w, 4 min.) Oscar Brand sings to his own guitar accompaniment, as the story of the unfortunate lovers is acted out in silhouette and pantomime. The lively rendition catches the song's quality admirably.

Grand Canyon (Capital Film Service, 224 Abbott Road, East Lansing, Mich. Color, 26 min.) Activities at the National Music Camp, Interlochen, Michigan, centering on a performance of Ferde Grofe's symphonic suite "Grand Canyon", by orchestral players in their early teens. The subject, potentially one of great interest, is handicapped by its awkward treatment and poor color, particularly in scenic shots that accompany the music.

"Cultural Value Shorts and Features" included DAVID, the award winner in the category, THE MEDIUM, (reviewed in its 35mm form in FILM MUSIC, September 1951) and THE EMPEROR'S NIGHTINGALE (FILM MUSIC, May 1951). Each of these has made a good transition from 35 to 16mm versions, a step that will be welcomed by audiences to whom they have been unobtainable heretofore.

David (British Information Services, 30 Rockefeller Plaza, New York. b and w, 38 min.) A study of the Welsh character and people as seen through the life of a miner in the coal fields of South Wales, where the film was shot. Semi-documentary in treatment, the picture has a strongly attractive simplicity and dignity, with a pervading regional feeling that is emphasized by Grace Williams' score.

The Medium (Athena Films, 165 West 46th St., New York. b and w, 81 min.) The film version of Gian-Carlo Menotti's opera, written and directed by the composer himself, has won international recognition. In 16mm, the dark musical drama of the self-victimized, preying clairvoyant retains its original effectiveness with striking fidelity.

The Emperor's Nightingale (Rembrandt Films, 35 West 53rd St., New York. Color, 68 min.) The Hans Christian Andersen tale is given a "vivid, unique visual presentation" that is closely interwoven with Vaclav Trojan's imaginatively fitted score. The charming nightingale's song is a solo played by violinist Ivan Kavacink.

Comment on musical entries in the 1955 Golden Reel Film Festival will be continued in the next issue of FILM MUSIC.

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