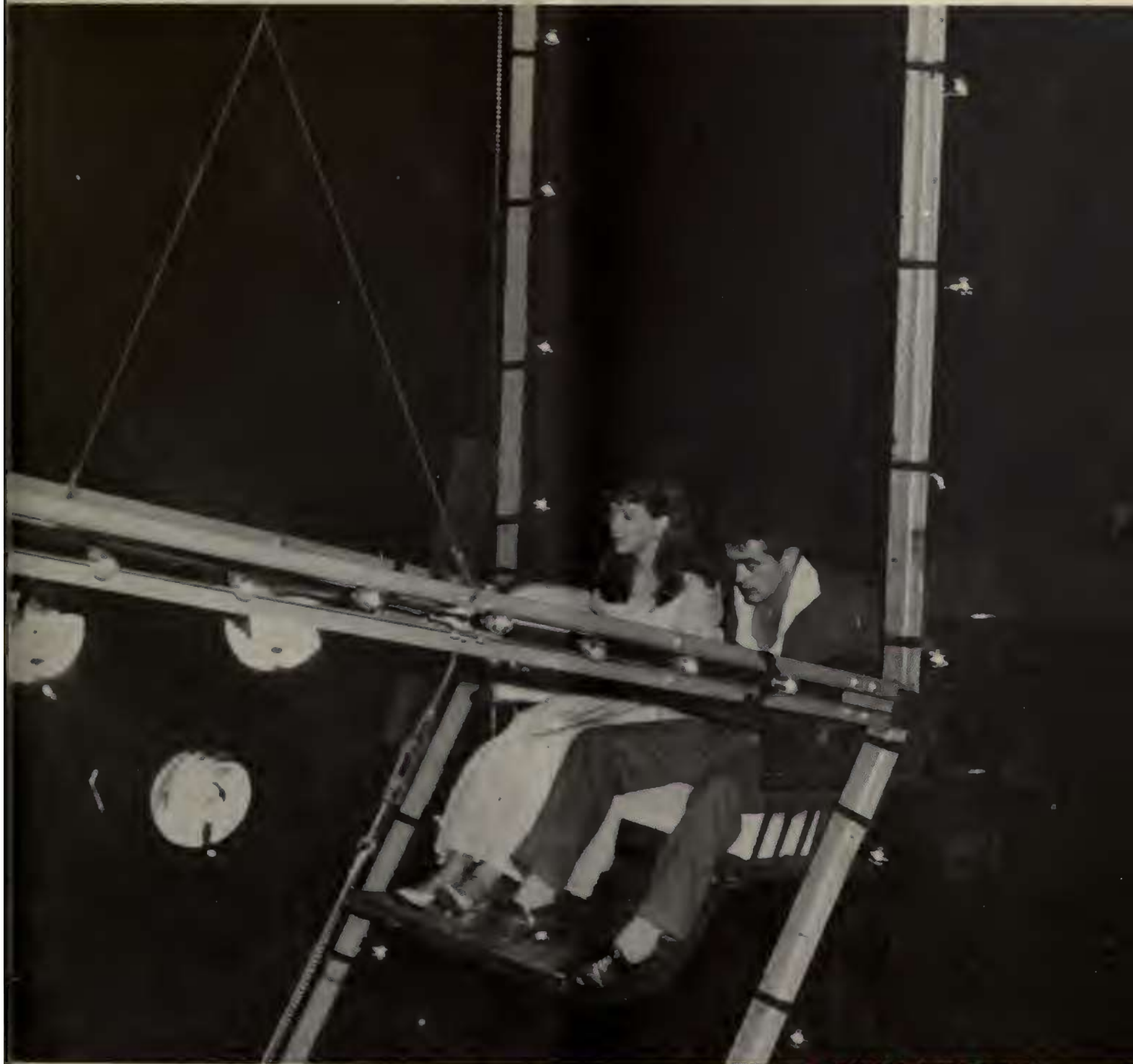




FILM MUSIC

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EAST OF EDEN

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VOLUME XIV NUMBER 5

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Cover: Julie Harris and James Dean in EAST OF EDEN

In addition to the available numbers of FILM MUSIC listed in the back of this issue there are copies of two special bulletins — THE RED PONY (Aaron Copland) by Lawrence Morton, and CYRANO DE BERGERAC (Dimitri Tiomkin) by Irwin Bazelon. Both bulletins are plentifully supplied with score quotations. Single copies of back issues and bulletins, 40 cents each.

ROBERT E. BLAKE, JR.

Recording Engineer



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New York 19, N. Y.

NOTES ON THE SCORE TO "EAST OF EDEN"

Leonard Rosenman



Elia Kazan and I, in our preliminary discussions concerning the score to EAST OF EDEN, tried to find a way to score the film so that the music is inextractable from the dramatic framework of the whole project. We agreed that, ideally, the composer should go along entirely with the film, write the necessary music *before* certain scenes were shot, and, in places where the music plays a great part in determining both the tension and rhythm of the scene, confer with the director as to the problems involved in shooting the scene to the music rather than vice versa. After talks involving the details and spirit of the story, we agreed to work in this somewhat unorthodox manner. Thus I found myself on the first day of shooting on location at Mendicino, California, already brewing musical ideas on the scenes to be shot.

In directing a scene, Kazan seemed to be thinking of every aspect of the project all the time. He would suddenly detach himself from the camera and the actors, walk over to me and whisper — for instance — "Remember, play the kid (James Dean) musically", or words to that effect. Since on location in both Mendicino and Salinas I had access to a piano, I played my daily sketches for Kazan and we discussed the material at hand as it applied to the scenes in question. Thus when the film was rough cut the music was rough cut, too, and when the picture was complete I had only to orchestrate the score, and we recorded it.

Since my concert works are of a highly complex dissonant nature, Kazan and I had something of a friendly disagreement at first. A bargain was made finally to

score the children simply, and the adults in a dissonant fashion. There were exceptions dictated by dramatic necessity, of course.

Contrary to most thoughts on film music, both Kazan and I agreed that film music *should* be intrusive; that is to say, music should enter the film medium as a positive part of the plot and not merely for sound effects, or to add redundantly to what the eye and ear perceive to be happening dramatically on the screen. The necessity for music in films is the dramatic necessity for the intrusion of an "unreal" or illusory element for the purpose of creating a new and imaginative reality. Music should illuminate the deepest well of inner life within the character and situation. Too, it should generate that dramatic excitement which the marriage of the arts (ideally the film medium is just that) should bring about, almost in an operatic sense — except that the 'arias' are spoken rather than sung.

With these precepts in mind, certain considerations had to be observed. For example, when scoring under dialogue I took into account that Julie Harris is a high soprano, James Dean a tenor, and Raymond Massey a bass-baritone. The design of the instrumentation and of the thematic material itself was influenced by consideration of these voice ranges and qualities. Often "holes" were left in the scoring for the voice to be utilized as a sort of speaking instrument. Sometimes, in places of high tension or concentrated dialogue, music was not used at all, and entered later for punctuation in quiet reactive moments.

Example I — Cal theme; a, b.

Ex. 1(a)
Andante

Ex. 1(b)
Andante

Theme (a) is not treated as applying to the person of Cal himself, but rather to those relationships which Cal has to people and objects throughout the picture. This strident theme and its counterpart, the lyrical and lonely theme (b) are stark and austere, and have the color of solo instruments. The constant and intense search of love and fulfillment is here depicted, and themes (a) and (b) are used as primary and subsidiary motives in relation to other themes in the picture. They are essentially countersubjects in their musical character, and their harmonic and/or linear implications are present in almost all of the score.

Example II — The Father theme.

Ex. 2 *Lento espressivo*

Again, this theme does not apply directly to the father, but in its tranquility and openness depicts the idealized relationship which Cal seeks with his father. It is used always in connection with the relationship of the two.

Example III — The love theme.

Ex. 3 *d. = 60*

D.C. al Fine

Since this simple folk-like melody represents the lyrical element in the person of Abra, Kazan and I thought it only proper that Abra herself should introduce it in the film. Thus, in the ice-house scene between Aron and Abra, she hums it to him. From then on it is used in the scoring. A typical example of the role of music in this film is the use of the love theme in those subtle indirect scenes in which Abra and Cal cannot bring themselves to reveal their love for each other. While they talk of the problems of growing up, the theme suggests the unspoken feelings of these two young people.

These elements, which are the most important thematic groups in the picture, are developed in a polyphonic style which progressively combines them all so that one theme takes on certain characteristics of another until the final scene where all are united in a ten minute work of symphonic proportions. This last cue, incidentally, may well be the longest single cue to be recorded in one piece in the history of sound pictures.

Here are some examples of the contrapuntal uses of these themes.

Example IV

(W.WS: STAS)
VLS: + PICO.
con 804
(FL.) (PICO)
VLS. ON-Y

STAS.
(HAR. OUBA)
(OB.) esp.
11 12

9 10 BSSNS

5 6 7 8
VLS.
VLS.
VLS. (FLAUTATO)
+ [FL. + PICO.]

(E.HN)
CLRS: (HNS. CUED)

(all con sord)
(CELSTA)
804
(CELS.) HARP HARMONICS

13 14 15 16
(S.N.)
A.S.
(+ TRB. esp.) (SORD.)

5

Example V

cal theme
developed, inverted

(Fl.)

5 6 7 8

FL: HARP: CELS.

VLS.

TRPP.

molto espress.

Example VI

FL: HARP: CELS.

(CLAR: SOLO)

13 14 15 16

HARP: SOLO

STAB: C65NS.

picc.

cal theme

CLAR?

B5. C6.

Handwritten musical score for Example IX, Bar Scene, Cal and Abra. The score consists of four staves. The top staff contains complex rhythmic patterns with triplets and sixteenth notes, marked with 'p.' and 'f.'. The second staff has a circled measure number '16' and a circled measure number '17'. The third staff contains a melodic line with notes and rests. The bottom staff provides a bass line with chords and notes. The score is heavily annotated with performance directions and dynamic markings.

Example IX- Bar Scene, Cal and Abra.

Lento Sostenuto

Handwritten musical score for 'Lento Sostenuto'. The tempo is marked as quarter note = 60. The score is in 4/4 time and consists of six systems of staves. The first system includes parts for Clarinet (CLR.), English Horn (E.HN.), Bassoon (BSSN.), and Violins (VLNS.). The second system includes parts for Violins (VLNS.) and Trombones (VLAS:TRB.). The third system includes parts for Oboe (OB.), Violins (VLNS.), and Trombones (VLAS:TRB.). The fourth system includes parts for Oboe (OB.), Violins (VLNS.), and Trombones (VLAS:TRB.). The fifth system includes parts for Oboe (OB.), Violins (VLNS.), and Trombones (VLAS:TRB.). The sixth system includes parts for Oboe (OB.), Violins (VLNS.), and Trombones (VLAS:TRB.). The score includes vocal lines with lyrics 'Love them' and 'Father'. Measure numbers 1 through 6 are circled. The score is heavily annotated with performance directions and dynamic markings.

From this point on, it can be seen that all the motives of the picture begin to entwine with one another almost as though meeting by destiny. Harmonically the score has become more complex so that by the time the last cue is reached, even tonal centers are abandoned to a more dissonant chromatic style of harmonization.

In the love scene at Abra's window at night, where Cal asks her to help him with his father's birthday party, all the themes are used in a chromatic polyphonic setting. Example X: (a) Love theme; (b) Cal's theme (canon with augmentation); (c) all themes together.

a

Handwritten musical score for section 'a'. It features three staves. The top staff is for woodwinds (vws.) with notes and rests. The middle staff is for clarinet (cl.) with notes and rests, including circled measure numbers 7, 8, 9, and 10. The bottom staff is for strings (strcs. pd.) with notes and rests. Dynamics include *p* and *pp*. There are also markings for *acc. bow* and *tr.*

b

Handwritten musical score for section 'b'. It features five staves. The top two staves are for flute (fl. mf) and clarinet (cl. mp). The third staff is for English horn (E.H.) and oboe (ob.). The fourth staff is for woodwinds (vws.) with notes and rests, including circled measure numbers 33, 34, 35, and 36. The bottom staff is for strings (strcs. pd.). Dynamics include *mp* and *pp*. There are also markings for *acc. bow* and *tr.*

c

Handwritten musical score for section 'c'. It features four staves. The top staff is for woodwinds (vws.) with notes and rests, including circled measure numbers 47, 48, 49, and 50. The second staff is for woodwinds (vws.) with notes and rests. The third staff is for woodwinds (vws.) with notes and rests. The bottom staff is for strings (strcs. pd.). Dynamics include *p* and *pp*. There are also markings for *tr.* and *TRP. OUT*.

The final cue returns to a more tonal, classic setting, reflecting the resolution of the struggle, in Cal's repentance and reconciliation. The basis for the piece is the father theme, first stated by the lower strings of the orchestra, almost like the beginning of a chaconne.

Example XI

GRAVE

① ② ③ ④ ⑤

CÉLLI *pp sempre*

BASSES *pp sempre*

Detailed description: This musical score block covers measures 1 through 5. It is marked 'GRAVE' at the top. The first two staves are empty, with circled measure numbers 1, 2, 3, 4, and 5 placed below them. The third staff is for the Cello (CÉLLI) and the fourth for the Basses (BASSES). Both parts are marked 'pp sempre' (pianissimo, always). The Cello part features a melodic line with a long slur across measures 1-5. The Basses part features a rhythmic accompaniment with chords and moving lines, also slurred across the measures.

⑥ ⑦ ⑧ ⑨ ⑩

VLA. *pp sempre*

CÉLLI (Div.)

Detailed description: This musical score block covers measures 6 through 10. The first staff is for the Viola (VLA.) and the second for the Cello (CÉLLI) in a divided role (Div.). Both parts are marked 'pp sempre'. The Viola part has a melodic line with a slur across measures 6-10. The Cello part has a rhythmic accompaniment with chords and moving lines, also slurred across the measures. The measure numbers 6, 7, 8, 9, and 10 are circled and placed above the staves.

In development, the father theme and the love theme are combined polyphonically.

Example XII

Musical score for Example XII, measures 34-38. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in a minor key and features a complex polyphonic texture. The first staff (Violin I) contains measures 34-38, with circled measure numbers. The second staff (Violin II) contains measures 34-38. The third staff (Viola) contains measures 34-38, with circled measure numbers. The fourth staff (Cello/Double Bass) contains measures 34-38. The score includes dynamic markings such as *p*, *pp*, and *ppp*, and articulation markings such as *acc.* and *stacc.*. The music is characterized by overlapping melodic lines and a rich harmonic palette.

Musical score for Example XII, measures 39-44. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in a minor key and features a complex polyphonic texture. The first staff (Violin I) contains measures 39-44, with circled measure numbers. The second staff (Violin II) contains measures 39-44. The third staff (Viola) contains measures 39-44, with circled measure numbers. The fourth staff (Cello/Double Bass) contains measures 39-44. The score includes dynamic markings such as *pp* and *ppp*, and articulation markings such as *acc.* and *stacc.*. The music is characterized by overlapping melodic lines and a rich harmonic palette.

At the conclusion of this final scene the love theme is stated in full, in the same setting as was heard in the titles, bringing the film to a close.

It was my intention to unify the score into a large cohesive structure paralleling that of the film. To both Kazan and myself the functional quality of the score is proof of the efficacy of this unusual way in which the composer worked with the director.

EAST OF EDEN . . . Warner Brothers. Julie Harris, James Dean. Director, Elia Kazan. Music, Leonard Rosenman. Music copyright, Witmark Music Co. CinemaScope, Warnercolor.

THE MAN FROM LARAMIE

George Duning

THE MAN FROM LARAMIE was photographed near Taos, New Mexico, and contains some of the most beautiful scenic shots of the West that I have ever seen. The picture, produced by William Goetz and directed by Anthony Mann, is an excellent dramatic western, the type most film composers look forward to scoring. The plot of "Laramie", based on a Saturday Evening Post story, concerns the quest of an army officer, Will Lockhart, for the man responsible for the death of his brother in an Indian massacre.

Thematic material for THE MAN FROM LARAMIE comprised the following:

1. The song called "The Man From Laramie", by Ned Washington and Lester Lee, was written months before the picture was shot, with picture title exploitation as the primary objective. This song had an unusually long chorus (64 bars). I was able to use only one 16-bar phrase in the main and end titles, sung by a chorus of baritones and basses. Because of the vocal nature of the song, it did not adapt itself to instrumental under-scoring. As a consequence I could use it but two or three times in the background scoring. I would like to point out to embryo composers that in planning a so-called theme song which is to be played orchestally rather than sung in a background score, it is always well to keep the melody simple, avoiding too many repeated notes and intricate rhythms. Consideration should be given as to whether this theme will be played in strings, woodwinds and other colors.

Al Newman, Victor Young and Dimitri Tiomkin, all of whom have been successful with the theme song

technique, are not only song writers but also film music composers who are familiar with the problems involved in underscoring dialogue and dramatic action. Very often it happens that a score will comprise mostly short cues running from ten or fifteen seconds to perhaps a minute in length. Thus it can readily be seen that it is well nigh impossible for the composer to squeeze in more than one or two 8-bar statements of a song theme which may actually be 32 or more bars in length. As a matter of fact, many of my own dramatic scores, and those of numerous of my colleagues, have been built on themes of only two or three bars in length. It is my opinion that not more than one out of any ten or twelve pictures can be properly scored with a "pop-song" technique. Most underscoring is created to highlight action and breathe with the dialogue. If the theatre audience is always conscious of a tune being played, then the score must detract from the visual and audio action. Of course there are exceptions where a 32-bar tune can be played over and over and be a great help to the picture, but this rarely occurs.

2. For the character of Will, the Man from Laramie, I used a lonely sounding theme, first heard as shown in Example 1 (Bar 1 through Bar 8). In this cue Will is visiting the scene of the Indian massacre, where his brother was killed. Will's theme is heard as a distant muted trumpet solo with an accompaniment of muted violas and celli. At Bar 9, Example 1, an Indian motif is referred to in a reminiscent manner followed by a repetition of Will's theme stated by the oboe d'amore.

Example 1 - Copyright 1955, Columbia Pict. Music Corp.

The musical score for Example 1 is written in 3/4 time. It consists of two staves: a vocal line on top and an instrumental line on the bottom. The vocal line begins with a treble clef and a key signature of one flat. The instrumental line begins with a bass clef and a key signature of one flat. The score is divided into four measures, numbered 1, 2, 3, and 4. Measure 1 is marked 'OPEN-DISTANT' and 'ME'. Measure 2 is marked 'SORD S785'. Measure 3 is marked 'ME ULA+PELLI SORD'. Measure 4 is marked 'PP'. The instrumental line features a melody of quarter notes and half notes, with a final measure containing a fermata.

Handwritten musical score for measures 5-8. The score is written on four staves. The top two staves are empty. The third staff contains a melodic line with notes and rests, marked with circled numbers 5, 6, 7, and 8. The bottom staff contains a bass line with chords and notes, marked with *mp* and *pp*. A *RITARD* marking is present in the top right of the system.

Handwritten musical score for measures 9-12. The score is written on four staves. The top staff is labeled *Tom-Tom* and contains rhythmic notation. The second staff contains a melodic line. The third and fourth staves contain a bass line. The system includes markings for *Poco Rit.*, *VLNS.*, *OB.*, and *pp*. Circled numbers 9, 10, 11, and 12 are present.

Handwritten musical score for measures 13-16. The score is written on four staves. The top staff contains a melodic line with notes and rests, marked with circled numbers 13, 14, 15, and 16. The bottom staff contains a bass line with chords and notes, marked with *mp*. The system is marked with a *4* in the top left corner.

3. Much of the story is concerned with several rides up a steep trail to a mountain top where the contraband rifles are hidden. For this I used a two-part climbing structure in trumpets and woods over a basso-ostinato. (Example 2)

Example 2 - Copyright 1955, Columbia Pict. Music Corp.

Handwritten musical score for measures 15-18. The score is written on four staves. The top staff contains a melodic line with the annotation "w.w." above it. The second and third staves are mostly empty, with measure numbers 15, 16, 17, and 18 circled below them. The bottom staff contains a basso-ostinato line with various annotations including "f", "fmp", "T.M.P.", "S.C.S.", and "ra.". The music is in a key with one sharp (F#) and a 2/4 time signature.

Handwritten musical score for measures 19-22. The score is written on four staves. The top staff contains a melodic line with measure numbers 19, 20, 21, and 22 circled below it. The second and third staves are mostly empty. The bottom staff contains a basso-ostinato line with various annotations including "f", "fmp", and "T.M.P.". A large triangle is drawn over the bottom staff between measures 19 and 20. The music is in a key with one sharp (F#) and a 2/4 time signature.

Handwritten musical score for measures 23-24. The score is written on four staves. The top staff is empty. The second and third staves contain a melodic line with measure numbers 23 and 24 circled below them. The bottom staff contains a basso-ostinato line with various annotations including "f", "fmp", and "T.M.P.". The music is in a key with one sharp (F#) and a 2/4 time signature.

4. For the strong character of Vic, the ranch Foreman, a short fragmentary theme is heard, usually in horns and low woods, (Example 3). In this cue, Vic is riding up the trail, and the obvious thing was to play his theme over a trail motif. The repeated C sharps, in the tympani, helped sustain the nervous tension generated in this scene.

Example 3 - Copyright 1955, Columbia Pict. Music Corp.

Handwritten musical score for Example 3, featuring a 2/2 time signature. The score is divided into four measures, each marked with a circled number (1, 2, 3, 4). The top staff is for Horns and Trombones (HNS. + TBN.), marked *mf* and *FIRMLY*. The middle staff is for Tympani (TYM.), marked *mf* and *FIRMLY*. The bottom staff is for Strings (STR.), marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "Vic" with an arrow points to the HNS. + TBN. staff in measure 3. Other markings include "CYMB. SIZZLE" in measure 1, "Temp." in measure 4, and "HNS. + TBN. (4) MARATO" and "SEMPRE MF" in measure 4.

Handwritten musical score for Example 3, showing measures 5 through 8. The score is divided into four measures, each marked with a circled number (5, 6, 7, 8). The top staff is for Horns and Trombones (HNS. + TBN.), marked *mf* and *FIRMLY*. The middle staff is for Tympani (TYM.), marked *mf* and *FIRMLY*. The bottom staff is for Strings (STR.), marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "Vic" with an arrow points to the HNS. + TBN. staff in measure 3. Other markings include "CYMB. SIZZLE" in measure 1, "Temp." in measure 4, and "HNS. + TBN. (4) MARATO" and "SEMPRE MF" in measure 4.

5. Another important piece of material was in the Barb Ranch theme, which I also used for Old Man Waggoman (Donald Crisp). (Example 4) Generally for this character this theme is heard on the alto or bass flute. (Example 5)

Example 4 - Copyright 1955, Columbia Pict. Music Corp.

STES. 900

FIRMLY

mp

CL. OB.

3 HRS.

mp

mf

mf

mf

mp

mf

mf

mf

DIM. POCO A POCO FOR SOUND OF

mp

mf

mf

mf

Example 5 - Copyright 1955, Columbia Pict. Music Corp.

QUIETLY

mp

mp

mp

mp

B. FL.

mp

SOUND OF

ULAS.



For a long scene at an Indian wedding, I scored with an Indian drum and an old "D" flute, which was just enough out of tune to give an authentic sound. Two other scenes played in front of the old Indian mission were scored with an off-stage organ, the music styled after an old Gregorian chant and played on a harmonium.

All in all I found that scoring **THE MAN FROM LARAMIE** a most interesting assignment.

THE MAN FROM LARAMIE . . . Columbia. James Stewart, Arthur Kennedy. Director, Anthony Mann. Music, George Duning. Orchestrations, Arthur Morton. Song "Man from Laramie", Lester Lee, Ned Washington. CinemaScope, Technicolor.



(Dimitri Tiomkin and Jester Hairston)

LAND OF THE PHAROAHS

Frank Lewin

The latest in the long list of scores Dimitri Tiomkin has written for motion pictures is the music for Warner Brothers' LAND OF THE PHAROAHS. The film, in Cinema-Scope with stereophonic sound, was shot in Egypt; it describes the building of one of the gigantic pyramids which house the mummy and treasures of an Egyptian ruler. Mr. Tiomkin has provided this subject with an appropriately massive score. During an interview in New York he supplied some details on its composition. The score employed an orchestra of 90 men and a chorus of 80. The chorus is used both symphonically, and realistically as an expression of the Egyptian people's feelings during the long years of labor on the pyramid. Mr. Tiomkin asked Jester Hairston, a choir master in Los Angeles, to assemble a chorus for this recording, in preference to employing an established choral group that might have sounded too polished.

The music is not based directly on Egyptian sources. Mr. Tiomkin explained that Egyptian music available for study did not reach far enough into the past to recreate faithfully the period of the pyramids. "It is theatrical music," was Mr. Tiomkin's description of the score, and that is in keeping with nature of the film which details the historical facts through the medium of a fairly conventional melodrama.

To digress a moment, Mr. Tiomkin has some interesting things to say about music and the position of the composer in film-making. Music is of value to the final product only in so far as it helps to emphasize and heighten the impact of the scenes. Its merit is not necessarily judged by its quality as pure music, but has to implement all the elements of the sound track without getting in their way. In his own words, Mr. Tiomkin takes into consideration what sound effects, if any, are to be carried with a certain scene. The music is written and orchestrated accordingly. Dialogue, of course, is considered carefully — in LAND OF THE PHAROAHS there are many instances where the music leads up to and introduces speeches with almost operatic emphasis. Teamwork with the picture and sound editors helps to accomplish an integrated sound track in which none of the elements fight or overshadow one another. In many cases music might be eliminated when it is found that effects alone convey the feel of the scene to greater advantage, and vice versa.

To the question: "Who decides where music is to be and where not?" Mr. Tiomkin pointed out that the score is most of the time the result of a close personal collaboration with the producer or director, often antedating the actual shooting of the film. In his next score, for example, THE GIANT based on Edna Ferber's novel, Mr. Tiomkin is working with the producer, George Stevens, in Texas. "The stature of the composer is higher than it has ever been," Mr. Tiomkin remarked. "More and more his importance is being recognized and often the composer (or let us say a composer of Mr. Tiomkin's experience and reputation) suggests picture changes and cuts in the final stage of the production. It is being recognized that a composer who is dealing with form in his work all the time can contribute to achieve this in a motion picture."

To return to the picture at hand, the music under the titles introduces a five-note theme which is carried throughout the score in various treatments. After a short narrative opening the picture explodes into a brilliant spectacle: Pharaoh's return from a war in a triumphal procession of soldiers, musicians, slaves and spoils. Here

the music has it all: trumpets, drums, harps on scene, augmented by the large orchestra that is not suggested by the picture, a stereophonic holiday. Short sections of explanatory narration superimposed from time to time on this scene of jubilation point up a problem which is not exactly peculiar to stereophonic sound, but is magnified when dealing with such a large mass of sound: How do you take it down in volume once it has been established? The momentary drop of the tremendous battery of instruments and sound effects, sudden or gradual, to allow the narration to be heard breaks whatever impact the sound has created. Besides, narration is generally an afterthought anyway, added at a time when the music has been recorded and the scenes are frozen; otherwise it should conceivably be possible either to plan the sound so that it reaches a naturally lower level in instrumentation and momentary decrease of excitement, or place the narration over long shots or scenes in which the lowered sound might have pictorial motivation.

The amount of music in this film is generous — it runs under many scenes where it does not seem to have much to say; in some cases it appears to have no relation to the scene at all, as for instance during the sequence where Pharaoh inspects the various plans for his tomb submitted by the Egyptian architects. In its long stretches of background to dialogue and interiors where its spectacular quality cannot assert itself, the score brings to mind a similar treatment in Mr. Tiomkin's DUEL IN THE SUN, and contrasts sharply with the conciseness with which music was handled in HIGH NOON, for instance.

An impressive use of the chorus is made to portray the spirit of willingness with which the Egyptians answer the call to work on the building of the pyramid. The people march to work shouting in song their devotion to this project; in the quarries where great blocks of stone are chipped out of the rock the music blends with the sound effects of the chisels. The surging music carries forward these montage-like sequences. The sound effects in the quarries, on the other hand, seem curiously tame to suggest the noise made by such a gigantic horde of people. To dramatise the change of spirit that has taken place in the people after years and years of this toil, when willingness and joy have given way to resentment and despair under the overseers' lash, big drums take the place of the chanting. The change is effective and the slowing down of the human machinery is echoed in the music. In this sequence, again, the apparatus of sound employed to achieve the emotional effect has to drop abruptly to make way for explanatory narration. The sound of the drum which has just boomed out of the screen is suddenly brought down so low that it is almost non-existent, yet the picture has not changed: the big stick descends on the drum head as before.

The overall impression of the music matches well the theatricality of the plot and acting and it thus successful in carrying out the spirit of the film. It reaches a high degree of descriptiveness in the final collapse of the pyramid's interior: stones crash and crunch into place, sand runs out of pipes, and mingled with the sound effects coming at this point from speakers mounted in the side walls of the auditorium, is the music. It is an impressive climax to the film and the score that accompanies it.

LAND OF THE PHAROAHS . . . Warner Brothers. Jack Hawkins, Joan Collins. Producer and director, Howard Hawks. Music, Dimitri Tiomkin. WarnerColor.

MUSIC AT THE CANNES INTERNATIONAL FILM FESTIVAL

Robin Jon Joachim

A few weeks ago in Cannes the eighth celebration of the International Film Festival brought the latest collection of the world's most provocative productions to the critical eyes of 2,700 men and women connected in some way with the industry, and 517 journalists from almost every nation that exists. Certainly, this 17 day marathon of movies from both sides of the iron and bamboo curtains contained music in a rich variety of styles, periods and origins.

Two prominent composers were present: Francis Poulenc and Georges Auric. Mr. Poulenc was asked by one of the three daily "required reading" information bulletins for his impression of the various musical scores in the entries. The French composer congratulated the West Germans on the "judicial and perfect choice of the fragments of Wagner's music for the film LUDWIG II". But regarding the Soviet film version of Prokofiev's ROMEO AND JULIET the noted musician stated: "I regret that the length of the film obliged the director (Heifetz) to go over and over certain parts of the original ballet score. These over-numerous chorusing or reprises aren't always in keeping with the original ballet and often spoil the effects of this admirable music."

Both Poulenc and Georges Auric belonged to the famed "Six" of the 20s with Milhaud, Honegger and others. This school had important influences over American movie music, e.g. Virgil Thomson, Aaron Copland, and indirectly Leonard Rosenman, who wrote the score for EAST OF EDEN, prized at Cannes for the best dramatic film.

Georges Auric was at Cannes to present the film which he had scored, DU RIFIFI CHEZ LES HOMMES. This was an official French entry but was directed by the American, Jules Dassin, known for his NAKED CITY. Strangely, the most noted feature of Auric's score was the lack of it for a 35 minute break. During this time there is a robbery performed, in silence except for varied sound effects.

Mr. Auric has been writing many scores for English films, but when asked which of the movies he's written for he prefers he replied: "Cocteau's BLOOD OF A POET, one of the first films I ever wrote music for way back in 1932 is one of my favorites. It was very jazz inspired, and I think the surrealist film is very representative of a certain period in cinematographic history. I'm told that LE SANG DU POETE has had quite a strong influence over the avant-garde abroad."

There were two revelations of scores which excited interest. One was for the prize winning (Golden Palm for the best short length) BLINKITY-BLANK, directed, or shall we say animated by Norman McLaren. This was done without the use of a camera, by engraving on black emulsion-coated film with a pen-knife, sewing needle and razor blade, and colored by hand with transparent cellulose dyes and a sable-hair brush. The other was for one of the three official Japanese feature length entries, CHIKAMATSU MONOGATARI or the CRUCIFIED LOVERS, a period piece placed in 17th century Japan.

The Canadian National Film Board produced the 8 minute short, and Maurice Blackburn wrote the music. The group of instruments used for BLINKITY-BLANK consisted of a flute, an oboe, a clarinet, a bassoon and a cello. The music was written without key signature on a three line stave (instead of the usual five lines); the spaces between the three lines were not used, therefore there were only three possible note positions to indicate pitch. If a note appeared on the top line, it indicated that the instrument played in its high register; a note on the middle line — in its middle register, and a note on the bottom line — in its low register. The limits of the three registers were set before-hand for each instrument. Inside that register, the musician was completely free to choose whatever note he wished. The notes, however, indicated the precise time value and rhythmic pattern, time signatures and bars being used in the usual manner. It was therefore possible to conduct the orchestra and give some coherence to the group of instruments. Signs for the control of dynamics and for instrumental color were used in the conventional manner.

The best results of this "semi-free improvisation" were achieved by taking the orchestra practically by surprise and recording without rehearsals, thus insuring as complete a divergence of inspiration in each musician as possible, a complete freshness of improvisation, and a complete disregard for all consciously agreed key signatures. To create additional percussive effects, synthetic sounds were scratched directly on film afterwards by Norman McLaren and his assistant Evelyn Lambart. BLINKITY-BLANK made a sensation at the Festival, which it deserved without any doubt.

The case of the Japanese feature CHIKAMATSU MONOGATARI was entirely different. Unfortunately it received no prize. But had there been an award given to the film with the best musical score, the Oriental entry would certainly have received the Palm for its bold and fearless use of a purely indigenous sound track.

The Nipponese equivalent of William Shakespeare is more or less the English playwright's contemporary, a man named Chikamatsu. Monogatari means "the story of". Chikamatsu's play treats of the cruel custom of 17th century Japan — that of crucifying adulterous lovers. The effect of the tragedy is heightened by one of the most remarkable scores ever written for a film. The composer, Fumio Hayasaka, has given us unadulterated Eastern background music that sends shivers up our spines. There is a great economy of instruments, preponderantly wood percussion, about which I'm not informed. What is so striking is that the score makes no concessions. The recently seen RASHOMON is an example of a Japanese film with Western background music. In this and many other cases, what is heard is just a poor pastiche and imitation of our style and orchestration. Mr. Nagata, producer of CHIKAMATSU (and also the GATE OF HELL which won the Grand Prize last year at Cannes) is to be congratulated for his use of solely native music. Its use makes the picture of 17th century Japan only more convincing and gripping.

(Continued on page 24)

ARTICLES and REVIEWS IN AVAILABLE ISSUES OF FILM MUSIC.

(*indicates score excerpts.)

- 1946 November-December. TEACHING POSSIBILITIES: DECEPTION (Korngold); CLOAK AND DAGGER (Steiner); I'VE ALWAYS LOVED YOU (Rachmaninoff, etc)...Stanlie McConnell. CELLO CONCERTO: DECEPTION...Frank Miller. THE STRANGE CASE OF MARTHA IVERS (Rozea)...Bethia L. Smith. DOCUMENTARY MUSIC*...Louis Applebaum. MUSIC IN THEATRICAL SHORTS...Marie Hamilton.
- 1947 April-May. MUSIC NEEDS IN AUDI-VISUAL AIDS...Delinda Roggensack. ACADEMY AWARDS 1947. THE BEST YEARS OF OUR LIVES*(Friedhofer)...Louis Applebaum. TEACHING POSSIBILITIES: SONG OF SCHEHEREZADE (Rimsky-Korsakof;Rozea)...Stanlie McConnell. 16MM FILMS: INSTRUMENTS OF THE ORCHESTRA, MYRA HESS, TORONTO SYMPHONY 1 and 2...James Nickerson. BRIEF REVIEWS: BLAZE OF NOON, DUEL IN THE SUN, MAN'S HOPE, ODD MAN OUT, PURSUED, IT HAPPENED IN BROOKLYN, THE MACOMBER AFFAIR, TIME OUT OF MIND, RAMROD, STAIRWAY TO HEAVEN, MONSIEUR VERDOUX, NEW ORLEANS.
- September-October. TEACHING POSSIBILITIES: SONG OF LOVE (Schumann, Brahms; Kaper), TUBBY THE TUBA (Kleinsinger)...Stanlie McConnell. THE MUSIC MAKERS...Lawrence Morton. PLANNING A FILM MUSIC PROGRAM...Arthur Knight. BRIEF REVIEWS: FUN AND FANCE FREE, BLACK NARCISSUS, THE FUGITIVE, KISS OF DEATH, TAWNY PIPIT, AFTERTHOUGHTS...Sigmund Spaeth.
- November-December. FOREVER AMBER*(Raksin)...David Raksin. FOREVER AMBER*(Raksin)...Louis Applebaum. THE MUSIC MAKERS...Lawrence Morton. HOLLYWOOD'S BOY CHOIRS...Marie Hamilton. ODD MAN OUT (Alwyn)...William Alwyn. TEACHING POSSIBILITIES: REHEARSAL (Smetana, Saint-Saens, etc). 16MM FILMS...James Nickerson. BRIEF REVIEWS: THE BISHOP'S WIFE, BODY AND SOUL, GENTLEMAN'S AGREEMENT, NICHOLAS NICKLEBY, ESCAPE ME NEVER.
- 1948 May-June. FILM MUSIC IN THE MAIN STREAM...Lawrence Morton. ARCH OF TRIUMPH*(excerpt only)...Louis Gruenberg. FILM COUNCILS IN AMERICA...Emily Jones. THE IRON CURTAIN*(Newman)...Alfred Newman. 1947 INTERNATIONAL FILM FESTIVAL...Virginia Momand. BEAUTY AND THE BEAST (Auric)...Louis Applebaum. BRIEF REVIEWS: THE BROTHERS, SMART WOMAN, WINTER MEETING, UP IN CENTRAL PARK, THE EMPEROR WALTZ, THE BIG CITY, GREEN GRASS OF WYOMING. MUSIC EDUCATOR'S NATIONAL CONFERENCE REPORT...Keith Snyder.
- November-December. COMPOSING FOR A FILM SCORE*...Lawrence Morton. MACBETH*(Ibert)...Jacques Ibert. MACBETH...William Hamilton. 16MM FILMS: SOURCES. DOCUMENTARY FILMS...Louis Applebaum. BRIEF REVIEWS: THE RED SHOES, UNFAITHFULLY YOURS.
- 1949 January-February. FORCE OF EVIL (Raksin)...David Raksin. FORCE OF EVIL*(Raksin)...Lawrence Morton. WHISPERING SMITH (Deutsch)...William Hamilton. WHISPERING SMITH*(Deutsch)...Adolph Deutsch. MUSIC IN CURRENT BRITISH FILMS...John Huntley. FILM TUNE SLEUTHS...Fred Stanley. COMPOSER PROBLEMS...John del Valle. JOAN OF ARC (Friedhofer)...Gail Kubik. BRIEF REVIEWS: JOHNNY BELINDA, THE SNAKE PIT. 16MM FILMS...Marie Hamilton. MORRIS COUNTY LIBRARY SERVICE...Marion Constable.
- March-April. THE MUSIC OF HAMLET (Walton)...William Walton. THE MOVIE SCENE (Film music series for broadcast); INTRODUCTION...Muir Mathieson. THE MOVIE SCENE; THE RED SHOES (Easdale)...Brian Easdale. THE RED SHOES (Easdale)...Gail Kubik. MUSIC IN TELEVISION AND ITS PROBLEMS...Roger Bowman. WQXR PROGRAMS: MOVIE MUSIC. INFORMATION ON FILM MUSIC IN THE UNITED STATES. 1949 ACADEMY AWARDS...Constance Purdy. FILM MUSIC AND THE MUSIC LIBRARY...Gladys E. Chamberlain. BRIEF REVIEWS: EASY MONEY, ESTHER WATERS, BARKLEYS OF BROADWAY, A KISS IN THE DARK, A CONNECTICUT YANKEE. AFTERTHOUGHTS...Sigmund Spaeth.
- May-June. NOTES ON CARTOON MUSIC*...Ingolf Dahl. STAY EAST, YOUNG MAN, STAY EAST!...Jack Shaindlin. MUSIC EDUCATOR'S NATIONAL CONFERENCE REPORT. BRIEF REVIEWS: QUARTET, LETTER TO THREE WIVES, CHAMPION, HOME OF THE BRAVE, ONE GOD. MUSIC FOR FILMS IN TELEVISION.. Roger Bowman.
- November-December. FILM MUSIC PROFILE: ADOLPH DEUTSCH...Lawrence Morton. NEW REGULATIONS PROPOSED FOR MUSIC IN TV FILMS...Roger Bowman. EXCERPTS FROM THE SCORE FOR HAMLET*(Walton). CHRISTOPHER COLUMBUS (Bliss)...Arthur Bliss. CHRISTOPHER COLUMBUS (Bliss). Harold Brown. THE HEIRESS (Copland)...Irwin Bazelon. UTILIZATION OF EDUCATIONAL FILMS...Delinda Roggensack. FILMS IN PUBLIC LIBRARIES...Mary Louise Alexander. 16MM FILMS...Marie Hamilton. BRIEF REVIEWS: ON THE TOWN, EVERYBODY DOES IT, DANCING IN THE DARK, HOLIDAY INN, THE INSPECTOR GENERAL, INTRUDER IN THE DUST. AFTERTHOUGHTS...Sigmund Spaeth.
- 1950 January-February. THE THIRD MAN*(Karas)...William Hamilton. PRINCE OF FOXES*(Newman) ...Lawrence Morton. FILM MUSIC PROFILE: FRANZ WAXMAN...Lawrence Morton. THE MUSIC MIXER...John Huntley. THE TITAN...Ann Ronell. A TIME FOR BACH...Gene Forrell. BRIEF REVIEWS: AS YOU LIKE IT, INTERMEZZO (reissues), CINDERELLA, THE GREAT RUPERT, NANCY GOES TO

RIO. AUDIO-VISUAL AIDS AND MUSIC EDUCATION...Lilla Belle Pitts. WQXR PROGRAMS: MOVIE MUSIC. 16MM FILMS...Marie Hamilton.

March-April. LOVE HAPPY*(Ronell)...Ann Ronell. LOVE HAPPY*(Ronell) Harry Geller. ON PRECISION TIMING*...Paul Smith. FILM MUSIC PROFILE: LEIGH HARLINE...Lawrence Morton. NO SAD SONG FOR ME*(Duning)...George Duning. THE MAN ON THE EIFFEL TOWER*(Michelet)... Michel Michelet. THE DANCE IN FILMS...D.D. Livingston. USE OF FILMS IN MUSIC EDUCATION... Delinda Roggensack.

May-June. THE NEXT VOICE YOU HEAR*(Raksin)...David Raksin. FAUST AND THE DEVIL... Arthur Christmann. ANNIE GET YOUR GUN (Deutsch)...Adolph Deutsch. IN A LONELY PLACE*(Antheil)...George Antheil. DAYBREAK IN UDI...Harold Brown. FILM MUSIC PROFILE: ALFRED NEWMAN...Lawrence Morton. PUBLIC LIBRARIES AS MUSICAL CENTERS...William Harrison. STAMFORD'S FIRST ANNUAL FILM FESTIVAL...Mary Louise Alexander. CHILDREN'S CONCERT...Rose Marie Grentzer.

September-October. FILM MUSIC PROFILE: HUGO FRIEDHOFER...Lawrence Morton. EDGE OF DOOM*(Friedhofer)...William Hamilton. MUSIC OF TREASURE ISLAND (Parker)...John Huntley. GLASS MENAGERIE*(Steiner)...R.F. Deke. LIBRARY SERVICE IN GARY, IND...S.K. Taylor. 16MM FILMS...Marie Hamilton. BRIEF REVIEWS: THREE LITTLE WORDS, TEA FOR TWO, MY BLUE HEAVEN, TOAST OF NEW ORLEANS, SUMMER STOCK. AFTERTHOUGHTS...Sigmund Spaeth.

November-December. AN INTERVIEW WITH GEORGE ANTHEIL...Lawrence Morton. KUBIK'S McBOING BOING SCORE*(Kubik)...Frederick W. Sternfeld. FILM MUSIC AND ITS USE IN BEAVER VALLEY (Berlioz, Borodin, etc)...Quaintance Eaton. PARIS WALTZ (Offenbach)...R. F. Deke. 16MM FILMS...Marie Hamilton. LIBRARY SERVICE.

1951 January-February. FILM MUSIC PROFILE: ANDRE PREVIN...Lawrence Morton. KIM (Previn) ...Milton M. Kraus. OF MEN AND MUSIC (Bach, Mendelssohn, etc)...Quaintance Eaton. THE MUDLARK (Alwyn)...John Huntley. A FEW IDEAS ABOUT MUSIC AND FILMS*...John Cage. FILM MUSIC AVAILABLE ON DISC...Anthony Thomas. NOTES ON MUSIC FOR TELEVISION. FILMS IN PUBLIC LIBRARIES...Mary L. Alexander. LIBRARY SERVICE. AFTERTHOUGHTS...Sigmund Spaeth.

March-April. FILM MUSIC PROFILE: MIKLOS ROZSA...Lawrence Morton. TALES OF HOFFMAN (Offenbach)...R.F. Deke. TERESA (Applebaum)...David Epstein. LULLABY OF BROADWAY...Milton Kraus. THE BRAVE BULLS (Tedesco)...Robert Abramson. TALKING BACK...David Raksin. SCOPE OF FILM MUSIC EDUCATION...Delinda Roggensack. EVALUATION OF SOUND FILMS FOR MUSIC EDUCATION ...Univ. of Nebraska. SYLLABUS OF A COURSE ON MUSIC AND THE CINEMA...John Huntley. KANSAS CITY PUBLIC LIBRARY.

May-June. THE GREAT CARUSO (operatic areas; Green)...Alfred E. Simon. THE EMPOROR'S NIGHTINGALE (Trojan)...Arthur Hepner...THE EMPEROR'S NIGHTINGALE*(Trojan)...R.F. Deke. SHOW BOAT (Kern)...Richard Lewine. THE BRAVE BULLS...Miriam Teichner. THE TELEKINEMA IN LONDON...John Huntley. FILM MUSIC ON THE WESTERN CAMPUS...Helen O. Dill. NEW RADIO AND TELEVISION PRICES AND CONDITIONS...Roger Bowman. 16MM FILMS...Marie Hamilton. FILM MUSIC ...Lilla Belle Pitts. AFTERTHOUGHTS...Sigmund Spaeth.

September-October. FILM MUSIC; ART OR INDUSTRY...Lawrence Morton. WHISTLE AT EATON FALLS*(Applebaum)...Louis Applebaum. STRICTLY DISHONORABLE (Gounod, Tedesco, etc)...Alfred E. Simon. THE MEDIUM*(Menotti)...R.F. Deke. NATURE'S HALF ACRE*(Paul Smith)...Wanda Sykes. OLIVER TWIST (Bax)...John Huntley.

November-December. QUO VADIS*(Rozea)...Miklos Rozea. ROZSA'S MUSIC FOR QUO VADIS... Lawrence Morton. AN AMERICAN IN PARIS (Gershwin)...Richard Lewine. MUSIC IN THE ROUND... Louis Applebaum. BRIEF REVIEWS: A PLACE IN THE SUN, EROICA. DOCUMENTARY FILM MUSIC...Muir Mathieson. 16MM FILMS...Marie Hamilton. AFTERTHOUGHTS...Sigmund Spaeth.

1952 March-April. VIVA ZAPATA*(North)...Lan Adomian. SINGIN' IN THE RAIN (Freed)...Richard Lewine. THE BELLE OF NEW YORK (Mercer)...Alfred E. Simon. WITH A SONG IN MY HEART...Alfred E. Simon. RECORD REVIEW...Arthur Knight. THE AFRICAN QUEEN (Gray)...Allan Gray. THE AFRICAN QUEEN (Gray)...John Huntley. TEACHING FILM MUSIC...Elwyn Schwartz. AFTERTHOUGHTS...Sigmund Spaeth.

May-June. PICTURA (Vlad, Albeniz, Adomian)...Frank Lewin. CRY THE BELOVED COUNTRY (Montbrun)...Robert McBride. HIGH TREASON (Addison)...Quaintance Eaton. MURDER IN THE CATHEDRAL (Lajtha)...Frank Lewine. THE TWO MOUSEKETEERS*(Bradley)...Albert Mellot. CAN FILM COMPOSING BE TAUGHT?*(Wolf)...Boris A. Kremenliev. MUSIC IN THE FILMS: CANADA... Gerald Pratley. STAMFORD'S THIRD ANNUAL FILM FESTIVAL...W. Harrison III.

September-October. MIRACLE OF OUR LADY OF FATIMA*(Steiner)...Harold Brown. THE QUIET MAN (Young)...Scott Wilkinson. THE MAGIC BOX (Alwyn)...Quaintance Eaton. CARRIE*(Raksin)...David Raksin. THE MERRY WIDOW (Lehar)...Alfred E. Simon. HIGH NOON (Tiomkin)...

William Hamilton. JAPANESE MUSIC TODAY...Tak Shindo. 16MM FILMS...Marie Hamilton. PICTURA (complete)...Frank Lewine.

November-December. THE THIEF*(Gilbert)...Herschel Burke Gilbert. MORE MUSIC FOR HISTORICAL FILMS: IVANHOE, PLYMOUTH ADVENTURE*(Rozsa)...Miklos Rozsa. ROBIN HOOD (Parker)...Mary Powell. STARS AND STRIPES FOREVER...W.F. Santelmann. NOTES ON A DANCE FILM FESTIVAL...D.D. Livingston. STREAMLINED MUSIC EDUCATION...C.A. Biondo.

1953 THE BAD AND THE BEAUTIFUL*(Raksin)...William Hamilton. TONIGHT WE SING (Gounod, Puccini, etc)...Quaintance Eaton. BECAUSE YOU'RE MINE (operatic excerpts etc)...Richard Lewine. BRIEF REVIEWS: SKY FULL OF MOON, LILI, HANS CHRISTIAN ANDERSEN, IMPORTANCE OF BEING EARNEST, THE JAZZ SINGER, PETER PAN, THE PEPPERMINT TREE, THE LUSTY MEN. PUBLIC LIBRARY OF CINCINNATI...Karline Brown. RE-EDITING A SCORE...Gene Forrell. FILM MUSIC IN THE AIR...James Limbacher. TEACHING APPRECIATION FOR MOTION PICTURES...Delinda Roggensack. AFTERTHOUGHTS...Sigmund Spaeth.

March-April. MOULIN ROUGE (Auric)...Lee Pockriss. SALOME*(Duning)...George W. Duning. CALL ME MADAM (Berlin)...Nathan Kroll. DEPT. OF AMPLIFICATION (Bad and the Beautiful)...William Hamilton. NEW FILM MUSIC FOR NEW FILMS...Mary Ellen Bute. MUSIC IN ART FILMS...William Hamilton. TELEVISION NOTES...Roger Bowman.

May-June. MAIN ST. TO BROADWAY*(Ronell)...Ann Ronell. THE JUGGLER*(Antheil)...George Antheil. SWORD AND THE ROSE (Parker)...Clifton Parker. CINDERELLA (Rossini)...Quaintance Eaton. GRAND OPERA FEATURE FILMS...Quaintance Eaton. MUSIC FOR THE QUEEN'S CORONATION. MUSIC IN ART FILMS; PART II...William Hamilton.

September-October. THE BEGGAR'S OPERA (Bliss)...Harold Brown. MARTIN LUTHER (Lotar)...Frank Lewine. JULIUS CAESAR*(Rozsa)...Miklos Rozsa. FILM MUSIC ON RECORDS...Alen Morrison. SEATTLE PUBLIC LIBRARY...Ellen L. Walsh. CANADIAN FILM NEWS...Gerald Pratley. MOVIES AND MUSIC...C. Sharpless Hickman.

November-December. THE ROBE*(Newman)...Harold Brown. GILBERT AND SULLIVAN...Sidney Gilliat. GILBERT AND SULLIVAN...Wills Hollingsworth. THE MOVIE CARTOON IS COMING OF AGE...Otis L. Guernsey, Jr. FILM MUSIC AND THE LIBRARY...Gladys E. Chamberlain. AFTERTHOUGHTS...Sigmund Spaeth.

1954 January-February. THE WILD ONE*(Stevens)...Leith Stevens. LITTLE FUGITIVE*(Manson)...Eddy Manson. BEST YEARS OF OUR LIVES*(Friedhofer)...Louis Applebaum (reprint). NOTES ON HAMLET (Walton)...Muir Mathieson. MOTION PICTURES FOR MUSIC EDUCATION...John E. Braslin. AUDIO-VISUAL CENTERS IN INDIANA UNIVERSITY...J.L. Limbacher.

March-April. FROM HERE TO ETERNITY*(Duning)...George W. Duning. THE TELL-TALE HEART*(Kremenliev)...Boris Kremenliev. RHAPSODY (Tchaikovsky, Rachmaninoff, etc)...Quaintance Eaton. MUSIC; UNIVERSITY OF IDAHO...Elwyn Swartz. CLASSROOM NEEDS FOR MUSICAL FILMS...D.S. Wheelwright. NEWS FROM CANADA...Gerald Pratley. AFTERTHOUGHTS...Sigmund Spaeth.

May-June. SUMMER SEQUENCE*(Scott)...Tom Scott. OF THE FILM AND MUSIC...Jack Shaindlin. THE BRITISH FILM INSTITUTE...John Huntley. CREDIT OVERDUE...Howard Taubman. CONCERTS ON FILM...G.R. Haney, George Vedegis. MUSIGRAPH: MAGIC FIRE...G.R. Haney, George Vedegis. MUSIC EDUCATOR'S NATIONAL CONFERENCE...D.S. Wheelwright. FILM MUSIC IN APPUBLIC LIBRARY...J. P. Dickson. WHAT FILM MUSIC MEANS TO ME...James Limbacher.

September-October. ON THE WATERFRONT*(Bernstein)...William Hamilton. THE STRATFORD ADVENTURE*(Applebaum)...Gerald Pratley. THE GOLDEN COACH (Vivaldi)...Mary Powell. BRIGADOON (Loewe)...Alfred E. Simon. REAR WINDOW (Waxman)...Marie Hamilton. AIDA (Verdi)...Sigmund Spaeth. MUSIC CLUB PROGRAMS...Helen Williams.

November-December. SUDDENLY*(Raksin)...David Raksin. SINFONIA ANTARCTICA (Williams)...Gerald Pratley. A STAR IS BORN (Arlen, Gersche, etc)...Albert J. Elias. HANSEL AND GRETEL (Humperdinck)...Quaintance Eaton. DEEP IN MY HEART (Romberg)...Alfred E. Simon. CARMEN JONES (Bizet)...Nathan Kroll. CUE SHEET FOR 'THE GENERAL'...A.L. Assum. NEWS FROM CANADA...Gerald Pratley.

1955 January-February. ROMEO AND JULIET*(Vlad)...Roman Vlad. 20,000 LEAGUES UNDER THE SEA*(Smith)...Joseph S. Durbin. CINERAMA HOLIDAY*(Gould, Shaindlin)...Jack Shaindlin. THE SILVER CHALICE*(Waxman)...Harold Brown. 16MM FILMS...J. Nickerson, M. Hamilton. IN CURRENT RELEASE (credits). FEDERATION OF MOTION PICTURE COUNCILS.

March-April. A MAN CALLED PETER*(Newman)...Harold Brown. INTERRUPTED MELODY (operatic excerpts, etc)...Albert J. Elias. THE LONG GRAY LINE (Duning)...D.W. Gallez. STORY TELLERS OF THE CANTERBURY TALES*(Linn)...Robert Linn. HIGH TIDE IN NEWFOUNDLAND*(Rathburn)...Gerald Pratley. 16MM FILMS...Marie Hamilton. FILM MUSIC ON RECORDS...Alen Morrison.

May-June. EAST OF EDEN*(Rosenman)...Leonard Rosenman. THE MAN FROM LARAMIE*(Duning)...George Duning. LAND OF THE PHAROAHS (Tiomkin)...Frank Lewine. ARTICLES AND REVIEWS IN AVAILABLE ISSUES OF FILM MUSIC. MUSIC AT THE CANNES INTERNATIONAL FILM FESTIVAL...Robin Jon Joachim.

Special Issues: THE RED PONY*(Copland)...Lawrence Morton; CYRANO DE BERGERAC*(Tiomkin)...Irwin Bazelon.

Single copies 40 cents each.

The Yugoslavs showed a production made in collaboration with Norway. It treats of the imprisonment of the Serbs in a Nazi concentration camp in the Scandinavian countryside. **THE BLOODY ROUTE** music was used with such discretion and was so closely allied with the emotional tension that even the most experienced, wide-awake musician couldn't remember hearing any music at all. But according to Aaron Copland, isn't this the criterion of a good score? The fact that the score in itself is not remembered but the choking sobs that you had during the performance of the film *are* remembered, is the real test of good movie music.

Greece gave us a film fresh with young talent — **STELLA**, just the Carmen-like story of a beautiful cabaret dancer. Throughout the film we are reminded of the orchestra of bouzoukia which punctuates the picture with popular music. I never imagined that the music of the south Balkan state could be so haunting. Michael Cacoyannis is the young, promising director, and Manos Hadjidakis is responsible for the music.

From Sao Paulo came a remarkable short called **HOPE IS ETERNAL**, the work of Marcos Margulies, a talented young director responsible for an earlier documentary, **THE TYRANTS**. **HOPE IS ETERNAL** dramatizes oils, water colors, etchings and drawings rendered by the Brazilian artist Lasar Segal between 1907 and 1954. To music written by Lasar's brother, Bernardo Segall, (at present living in New York) a drama unfolds of "fugitives from oppression, persecution and hatred who seek

peace and confidence in a new land" — in this case, Brazil. Through excellent montaging Margulies has coordinated the visual and auditory aspects of the subject to create a beautifully proportioned job. Certainly this was more worthy of an honorable mention than the Soviet **GOLDEN ANTELOPE**.

Italy was prized for the outstanding Cinemascope and stereophonic sound short, **THE ISLAND OF FIRE**. The work is overwhelming in its power to evoke the foreboding of destruction from the live volcano on the island it ironically enough nourishes, as the source (lava) of the rich soil off which the peasants live. This spot in the Mediterranean is not far from Stromboli and Volcano. Folk songs *without* orchestral accompaniment heighten the realism. Directed by Vittorio de Seta, the music consisted of popular songs recorded on the spot and sung by the every day multitude of the island's inhabitants. If only from the standpoint of the brilliantly managed sound track, **THE ISLAND OF FIRE** merited the award it was duly given.

In the Indian film **BIRAJ BAHU (THE WIFE OF BIRAJ)**, there were utterly charming, almost lilting Hindu songs. Bimal Roy, who directed this film, won a prize for his other picture **DO BIGHA ZAMIN** last year. The last mentioned contains even more of the same kind of music. It is being shown in Paris now under the name **CALCUTTA, CRUEL CITY** because of its similarity to Rossellini's masterpiece **ROME, OPEN CITY**.

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