



FILM MUSIC

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THE GREAT ADVENTURE

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THE GREAT ADVENTURE

Notes by Ann Ronell

In Sweden, the birds and forest animals wake up the morning with their music. At dawn, the cuckoo, the fox, the grouse, the sandpipers, the creatures of sky and lake, woods and farm, all call and trill and pling and boom like an orchestra tuning up. Silvery mist rises from the lake waters like a curtain, leaving a "fairytale of cobwebs and dew pearls" glistening on the green reeds. In summer, the fish splash in the lake and the waters make a rippling music. The hawks swoop down from the cliffs and their wings make a whirring music. Soon the otters scurry into the marsh to flip and flop in their morning bath.

Weaving a symphony of sound effects thru the musical score of Lars-Erik Larsson for THE GREAT ADVENTURE, director Arne Sucksdorff has given us from start to finish of his remarkable film the unforgettable experience of entering Wonderland itself, which is our own wonderful world. The emotions we enjoy in discovering the creatures of this world, in awakening to the beauties of this world, are heightened by hearing the actual sounds of nature.

For the film score, there may be as many as 40 instruments recorded for the orchestra, but there are 200 at least recorded for the sound track, instruments of the natural life around us, rhythms and voices of individual character made all the more fascinating in alignment with the sounds of man. Mr. Sucksdorff, an imaginative artist, has painted in sound what he has so excellently painted in emotion, the realization of the wonder of living.

Composer Larsson evidently worked very closely with Sucksdorff and with Nils Gustaf Orn, the sound director, whose personal notes on the cue sheet are acknowledged gratefully. Directions were given to the composer in such detail that only quotation will suffice for explanation. The cue sheet is explicit in its depiction of the screen action and what is demanded thereby from the music. I find this kind of cue sheet unique in my experience as a composer for Hollywood films, and wonder if it is usual in Sweden's film industry. The American cue sheet is brief, listing only reel numbers with their separate cues, the time duration of each cue in the score, and the copyright owners to whose composition or credit will go any further use of the music. THE GREAT ADVENTURE cue sheet, quoted below, lists by number the musical sequence or cue, named here the "Complex", and in lieu of titles for each, gives detailed description of film action and mood, poetically, graphically.

The film score is an outstanding job for fulfilling the extensions and limitations of musical collaboration on this picture. Well constructed, the composition is ever musical in itself. Many of the cues can stand apart from the sound track on their own merits of charm and melodious unity.

Technically, the sound recording is fine, all sounds of nature recorded by Magnetophone for the film, which Sucksdorff took two years to create. He writes: "The rhythm of the film is supplied by the four seasons. In the first part, farm, nearby forest and lake are seen from the viewpoint of the animals, domestic and wild; in the second part, from the viewpoint of humans." The story concerns two brothers — Anders, ten, and Kjell,

six, — and the baby otter they share as a pet in secret all winter. What bittersweet experiences they have in sharing the secret and suffering its betrayal, make up the tale, serious and amusing by turn.

The score expresses these experiences admirably. On page 1 of the cue sheet caption "Head Text" means Main Title, for which cue *Sommar*, employing woodwinds and strings to describe summer night visual background for the Title, state the "Folksong" material. The mood desired here of "Swedish loneliness" is set by the melancholy character of the theme. English horn echoes andante while a profusion of sound effects is heard identifying the film. See Example 1 for this 53 seconds cue.

Complex 2 totals only 4 bars for its 20 seconds, in a variation of the folksong accompanied by strings. As morning dawns and every waking voice of nature becomes dominant, musical background is subdued to the demands of sound effects. Notes of birdsong and percussion of insects have their own tempi. The swoosh of wings, the rustle of deer through the bush have their own rhythms. There's the scamper of fox paws through the camomiles, the flutter of quail. The composer has shown wisdom in recognizing sufficiency. Too often he is called upon to rival the sound track and run the risk of destroying an inspired scene.

In Complex 4, action music for the chase of the fox by the farmer, the music is directed to be "split" at one point from what is "tight" before. See Example 2 for full orchestration of the ideas referred to in the cue sheet; woodwinds, strings accent the "heart-thumping" of the pursued fox; flute, clarinet gallop on a repetitive figure; tympani interject an ominous pedal; trombone, bassoon, basses connote "triumph" in stately half-notes; horn with cello "encircle" all themes with the folksong. This sequence is given full reality by the sounds of the chase and by the camera. Later, the composer steps aside for sound and camera in two vivid scenes: the death of the vixen, somersaulting in air, a world turning dizzily upside down at the shot of a gun; close-ups of wild birds and animals looking up at a roaring airplane.

In Complex 13 the composer speaks freely. For the play of the otter and the fox, he creates a gay, lilting concert piece; Example 3, Tempo di Valse. Bassoons describe the otter, strings the fox. This music increases contrapuntal movement for the woodwinds, and is played brilliantly.

Complex 19 offers another opportunity to Mr. Larsson. I think this is the cue everyone will remember from the score. Here the baby otter running away from the old fisherman on the ice is described in musical language appealing to all tastes. Bassoon and bass clarinet exchange triplet figures added to the original otter's theme (Complex 13) in humorous articulation and change of key. English horn (again "Swedish loneliness") first states the old man's theme, cello and bass violas matching his plodding tread through the snow. See Example 4, Part 1, showing how much fun is derived from the changing color of the orchestra as the themes interplay. The plaint of trumpet against the wiles of flute and oboe, harp echoing basses, well expresses the urgency of the old man to catch the otter. See Example

4, Part 2, for the witty development of themes, English horn commenting on the gauche bassoons, after which harp and celeste add sparkle to the 1.50 cue.

Complex 33 effectively uses the canon form. See Example 5, Part 1, where the spring theme, announced by bassoon, cello, basses against figuration of woods in contrary motion, is richly intoned next by trombone, then trumpet. Violent tremolo, strings, is punctuated by percussion with "black cocks callings", harp, celeste doubling the contrary motion of flutes, clarinets. At 12 seconds, the director asks for "brushing the sky clear". This is accomplished by evolvment of themes. See Example 5, Part 2. sonorous brass evolving the Spring theme into the folksong theme, bars 3, 4, 5. Following here is the "wind effect" in fleeting 16ths, and at 19 1/2 seconds, the complete change from "large music" to "little music". See Example 5, Part 3, for the "Child-like" mood desired. Solo cello, celeste and oboe play variations of the folksong against the arpeggio pattern reduced from that of the previous wind effect.

Complex 34 scores castanets to describe the black cocks. For the cranes, castanets, flaring trumpet, decisive strings are employed with ballet effect. Through music, grotesque movement is made almost graceful. The cue sheet then asks for "softer instruments" for the flower pictures. See Example 6, wherein triangle replaces castanets, bells the tympani, the body of the orchestra is

reduced to harp, celeste. Continuity, however, is kept by the violin playing the same figure solo which was previously played by the whole string section.

The last cue — there are 38 in all — restates the folk-song. Thousands of birds fill the sky. When the winged host flies out of sight, the score comes to repose. Only harp and celeste sound the final chord, "a delicate chord" directed as *Finis* to a touching scene of understanding between the two brothers. Composer Larsson, following faithfully the needs of the film and the ideas of its maker, has given us an iridescent work, full of the warm moods and deep tones of the elements, sparkling with the charm of the "Swedish landscape", and enhanced for all time by the myriad voices of THE GREAT ADVENTURE.

THE GREAT ADVENTURE . . . Louis de Rochemont Associates. Production, photography, story, editing and direction, Arne Sucksdorff. Assistant producer and sound director, Nils Gustaf Orn. Music, Lars Erik Larsson. Music Copyright, Arne Sucksdorff Filmproduction.

Song: Otty the Otter; James Pattarini, Jack Shaindlin.

Song: The Great Adventure; words and music, Ann Ronell. Unique Records: The Great Adventure. Joe Leahy Orchestra and Chorus.



Arne Sucksdorff and Nils Gustaf Orn

Music Cue Sheet: THE GREAT ADVENTURE

Complex 1

Head text music. (Main title.) Clear and pure little folk-song, delicate and sad, contrasting with the sound effect of the night song of the reed-singer . . . importunate and pressing. The melancholy tune is joined musically to the sound effects. Summer night, Swedish loneliness. 0.53

Complex 2

At the picture of the farm a lonely flute starts the same melody as in the head text. 0
 Speaker opening: "Yes, looking back, I can see it all so clearly — as it was on those early summer mornings". 0.18.5
 Music fading after speaker. 0.20

Complex 4

(To feed her cubs, a vixen robs a barnyard and is pursued by the farmer.)
 Chord, quiet and full. 0
 Fox head appears. Extreme contrast in music. 0.04
 Like arrow reposing on taut bow-string. Light but tremulously dramatic. (End of reel.) 0.17.5
 (Continuing from reel 1.)
 The fox head. 0
 The 'arrow' goes when the fox rushes forth. 0.02
 Explosive effect around the fox, but no hen cackle. 0.04.5
 The music now becomes as split as it was tight before. The music now becomes as split as it was tight before. The 'arrow' reaches its goal. Common agitation. 0.15
 The pursuer comes. Dramatic accentuation, exciting and pressing. 0.44
 At the first picture of the vixen in the field, where she proudly and triumphantly carries the hen through the Swedish summer landscape, the encircling folk-song melodies come in, in much contrast to a parallel music theme — exciting, expressive of heart thumping and panting. End when the farmer gives up his pursuit. 1.39

Complex 13

Dewy, sunny morning. The young fox coming along. 0
 Looks wondering around him. 0.05.5
 The otter appears. 0.13
 Snaps at the fox. 0.16
 They get a little acquainted, nose to nose. 0.17
 The play begins, the otter hunting the fox. 0.18.5
 Big gay caper by the fox. (Etc. Cue continues to 1.57.5). 0.20

Complex 19

The old man's theme. Swedish loneliness. 0
 Otter's theme, matted with old man's whenever it appears. (Cue continues to 1.50.) 0.05

Complex 33

Spring as a force. Rushing streams. Effect: storming liveliness. The bubbling of the water, with the callings of the blackcocks as music background. The birches bowing in the wind and brushing the sky clear. 0.12
 The same music background as earlier but with wind effect in the music. Strength. 0.15
 The children bathing the otter in the loft, to console and calm it when it wants to get out to liberty. Spring — tenderness. Contrast to the preceding, and rapidly going over the melodious "little music", childlike and pathetic. (Cue continues to 1.51.) 0.19.5

Complex 34

Picture and sound before music. Two mountain cocks calling, sound as a clapping of castanets. 0
 Hazel catkins. Violins with sensitive timbres. The cranes dancing. Mark their jumps. 0.10
 The black cocks calling reveille. Mark by trumpet every change in pictures. (Etc. to 0.33). 0.28
 Flower pictures, marked like the blackcock pictures but by softer instruments. (Etc. to 0.45.). 0.34
 The very marked rhythm going over into a music lying as a distant echo of the cock calling. A low background melody, suggestive of an echo. 1.56

Example 1

Corno inglese

Fagott I-II

Corno in F

Andante semplice

Vi.

Vla.

Viol.

Vi.

1

2

Vla.

Vi.

B.

Example 2

Handwritten musical score for Example 2, featuring woodwinds, brass, and strings. The score is arranged in systems with the following parts:

- Flutes (Fl):** Flute 1 (1) and Flute 2 (2). Flute 1 starts with a *mf* dynamic. Flute 2 starts with a *p* dynamic.
- Oboe (Ob.):** Oboe part starting with a *p* dynamic.
- Cor Anglais (Cor. ingt.):** Cor Anglais part starting with a *mf* dynamic.
- Clarinets (Cl):** Clarinet 1 (1) and Clarinet 2 (2). Clarinet 1 starts with a *p* dynamic.
- Fagott (Fg.):** Bassoon part starting with a *mf* dynamic.
- Cor (Cor.):** Horn part starting with a *mf* dynamic.
- Trombe (Tromb.):** Trumpet part starting with a *mf* dynamic.
- Timp (Timp.):** Timpani part starting with a *mf* dynamic.
- Violini (vi.):** Violin 1 (1) and Violin 2 (2). Violin 1 starts with a *p* dynamic.
- Viola (vln):** Viola part starting with a *mf* dynamic.
- Violoncello (vil):** Cello part starting with a *mf* dynamic.
- Bassi (B.):** Bass part starting with a *mf* dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *p*, *f*) throughout the piece.

Example 3 — Tempo di Valse

Fl

Ob

Cl.

Fg.

Cor.

Tromb.

vi I

vi II

vl

vl

cb

1.

2.

mf

mp

arco

mf

mf

Coda

Coda

Example 4; Part 1

Handwritten musical score for Example 4, Part 1. The score is arranged in a system of staves for various instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cor. Ingt. (Cor Anglais), Cl. (Clarinet), Fg. (Bassoon), Cor. (Horn), Tr. (Trumpet), Tmp. (Trombone), Harp, Cel. (Cello), Vt. 1 (Violin 1), Vt. 2 (Violin 2), Vla. (Viola), Vl. (Violoncello), and Ba. (Bass). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is divided into measures, with some measures containing rests. The notation includes various note values, rests, and dynamic markings such as *mp* (mezzo-piano) and *mpo* (mezzo-piano). There are also some handwritten annotations, including "1. consort." and "x" marks. The score is written in a clear, legible hand.

Example 4; Part 2

Handwritten musical score for Example 4, Part 2. The score is arranged in a system with multiple staves. The instruments and parts are labeled on the left side of the staves:

- Fl. (Flute)
- Ob. (Oboe)
- Cor. ang. (Cor Anglais)
- Cl. (Clarinet)
- Fg. (Bassoon)
- Cor. (Horn)
- Tr. (Trumpet)
- Tromb. (Trombone)
- Temp. (Timpani)
- Harp
- Cym. (Cymbals)
- Vl. 1 (Violin 1)
- Vl. 2 (Violin 2)
- Vla. (Viola)
- Vcl. 1 (Violoncello 1)
- Vcl. 2 (Violoncello 2)

The score includes various musical notations such as notes, rests, slurs, and articulation marks. A first ending bracket is visible at the top right of the Flute staff. The bottom of the page contains the page number 10.

Example 5; Part 1

This is a handwritten musical score for a symphony or concert band, titled "Example 5; Part 1". The score is arranged in systems and includes the following parts:

- Flute (Fl.):** First staff, featuring a melodic line with a first ending bracket.
- Oboe (Ob.):** Second staff, mirroring the flute's melodic line.
- Clarinet in B-flat (Cl. in B):** Third staff, mirroring the flute's melodic line.
- Bassoon (Fg.):** Fourth staff, providing a bass line.
- Contra Bassoon (Con. Fg.):** Fifth staff, mirroring the bassoon's line.
- Trumpet (Tr.):** Sixth staff, mostly silent.
- Trombone (Tromb.):** Seventh staff, mirroring the trumpet's line.
- Timpani (Temp.):** Eighth staff, providing rhythmic accompaniment.
- Litane (Litan.):** Ninth staff, mirroring the timpani's line.
- Harp (Harp):** Tenth staff, mostly silent.
- Cello (Cel.):** Eleventh and twelfth staves, providing a bass line.
- Violin 1 (Vi. 1):** Thirteenth staff, playing a rhythmic accompaniment.
- Violin 2 (Vi. 2):** Fourteenth staff, playing a rhythmic accompaniment.
- Viola (Va.):** Fifteenth staff, playing a rhythmic accompaniment.
- Violoncello (Vcl.):** Sixteenth staff, playing a rhythmic accompaniment.
- Double Bass (Cb.):** Seventeenth staff, playing a rhythmic accompaniment.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page features the text "Lalla vello" followed by a double bar line and a repeat sign.

Example 5; Part 2

This musical score, titled "Example 5; Part 2", is a complex orchestral arrangement. It is divided into three main systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Cor Anglais (Co), Trumpet (Tr), Trombone (Tromb), and Timpani (Timp). The third system includes Horns (Horn), Trumpets (Tr), Trombones (Tromb), and Cellos/Double Basses (Cel.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical notations, including slurs, accents, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The percussion parts, including the timpani and cymbals, are indicated with rhythmic patterns and specific performance instructions. The woodwind and brass parts show intricate melodic and harmonic lines, often with slurs and accents. The string parts provide a rich harmonic and rhythmic foundation, with some parts featuring slurs and accents. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century orchestral work.

Example 5: Part 3

Musical score for Example 5: Part 3. The score is written for Oboe and strings. The Oboe part is in the upper staff, featuring a melodic line with dynamics such as *mp*, *mf*, and *p dolce*. The string parts are in the lower staves, providing harmonic support with various textures and dynamics.

Example 6

Musical score for Example 6. The score is written for Horns (Horn part), Cello (Cel), and Solo Violin (Solo vln). The Horn part is in the upper staff, featuring a melodic line with dynamics such as *mp* and *mf*. The Cello part is in the middle staff, providing harmonic support with various textures and dynamics. The Solo Violin part is in the lower staff, featuring a melodic line with dynamics such as *mp* and *mf*.

THE NIGHT OF THE HUNTER

Walter Schumann

It has been a great privilege for me to be associated with Paul Gregory and Charles Laughton for the past four years. Mr. Gregory, as producer, has an uncanny aptitude for originating ideas and bringing together various sympathetic talents for carrying out these ideas. Mr. Laughton, as director, has the great intellectual ability and experience to advance a script and theatrically bring to life works of fine authors.

My first meetings with Mr. Laughton on the NIGHT OF THE HUNTER project were concerned with the philosophical approach of developing the novel and the musical pre-scored themes necessary for a shooting script. The basic plot of the Night of the Hunter is pure melodrama. It is the story of a murderous, maniacal pseudo-preacher and his pursuit of two children. Their father, an executed bank robber, had hidden \$10,000 in the little girl's doll. There is always present in the story the symbolism of good versus evil.

In our preliminary discussions Mr. Laughton and I agreed that since melodrama was ever-present in the plot, that photography and music would be used to capture the lyric quality of Davis Grubb's writing.

In the novel, the preacher continually sang the religious hymn "Everlasting Arms." In the picture he does so on four separate occasions. However, I could not use this hymn as underscoring for the preacher since it would dignify and create sympathy for his psychopathic religious beliefs. Therefore, for Preacher's theme, I wrote what I considered a pagan motif, consisting of clashing fifths in the lower register. (Ex. 1)

Example 1

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Two other themes in the form of songs had to be written before shooting was begun. The first, "Pretty Fly" (Ex. 2) was to be sung by the little girl. It developed into the main theme of the picture. The second was "Lullaby" which was to be used as a lonely setting for two tired children wandering down the river while escaping the preacher. (Ex. 3)

Example 2

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Example 3

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In concluding our preliminary discussions of the shooting script we decided upon the scenes where music would be of primary importance. As Mr. Laughton put it, "In these scenes you are the right hand and I am the left". So in the shooting of these scenes he purposely went far over footage. This, of course, is a composer's dream; to have flexibility and not be tied to exact timings. In actuality, to edit the film to the music.

During the shooting of the picture, I was present at all of the scenes where music was to be used. At its conclusion I attended all of the editing sessions with Mr. Laughton and our editor, Bob Golden. A rough cut was completed with all of the "music" sequences left overlength until the score was finished.

In composing the score for this picture Mr. Laughton suggested a technique which he called "long muscles". We divided the music sections into six segments, each of which would become an entity. Since no one scene in the picture lasted more than a minute and a half, the purpose of the music was to form a continuity for each segment. This simply meant that I would not play each scene but write an overall composition to cover the entire segment.

The first segment consisted of the main title and establishing scenes. I have always believed that a main title, as in the case of an overture, should establish the character of the main subject. Since we were dealing with the symbolism of good versus evil, I started the main title with Preacher's stark foreboding theme and then segued to the lullaby sung purely and simply by children's voices.

The second segment involved the transformation of Willa, the children's mother, from the time of courtship by Preacher, through the marriage to the murder scene. My first thought for underscoring these highly dramatic sequences was to use an emotional and tense musical treatment. But in discussion with Mr. Laughton he used an expression I will always remember. He said, "If the actors and I have stated it properly on the screen, then you don't have to re-state it with music." Consequently, I devised a very simple waltz (Ex. 4) which, when used against the preacher theme (Ex. 5) formed a dramatic background against which the actors seemed to be playing.

Example 4

Example 5

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Segment three was the beginning of the chase. For this I used high register strings and woodwinds with distorted rhythmic patterns. (Ex. 6)

Handwritten musical score for Segment 3. It consists of four staves. The first staff has a treble clef and a 3/4 time signature, with a series of sixteenth notes. The second staff has a treble clef and a 3/4 time signature, with a series of eighth notes and a marking "sempre stacc.". The third staff has a treble clef and a 3/4 time signature, with a series of eighth notes. The fourth staff has a bass clef and a 3/4 time signature, with a series of eighth notes. The score is divided into three measures, with time signature changes to 2/4 in the second and third measures. There are various markings above the notes, including accents and slurs.

Handwritten musical score for Segment 4. It consists of four staves. The first staff has a treble clef and a 2/4 time signature, with a series of eighth notes. The second staff has a treble clef and a 2/4 time signature, with a series of eighth notes. The third staff has a treble clef and a 2/4 time signature, with a series of eighth notes. The fourth staff has a bass clef and a 2/4 time signature, with a series of eighth notes. The score is divided into three measures, with time signature changes to 4/4 in the second and third measures. There are various markings above the notes, including accents and slurs.

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Segment four was the river sequence. Symbolically, Mother River protected the children in their plight, and on the screen it emerged as pure fairy tale. Here I had complete musical freedom, and wrote a twelve minute tone poem based on the "Pretty Fly" and "Lullaby" themes.

Segment five was completely devoted to Rachel Cooper, the ageless and kind woman who befriended the two children and protected them from the preacher. We called her theme "The Hen and the Chicks". (Ex. 7)

Handwritten musical score for Segment 5. It consists of four staves. The first staff has a treble clef and a 6/8 time signature, with a series of eighth notes. The second staff has a treble clef and a 6/8 time signature, with a series of eighth notes. The third staff has a treble clef and a 6/8 time signature, with a series of eighth notes. The fourth staff has a bass clef and a 6/8 time signature, with a series of eighth notes. The score is divided into three measures, with time signature changes to 5/8 in the second and third measures. There are various markings above the notes, including accents and slurs.

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The final segment was concerned with the lynching scene (Ex. 8) and the Christmas scene, which in its beauty showed the triumph of good over evil. Through both these scenes the "Hen and the Chicks" scherzo was predominant but combined with various themes of the picture.

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Throughout the entire writing of the score, I worked with Arthur Morton, whose good taste and understanding contributed much more than pure orchestration.

THE NIGHT OF THE HUNTER . . . Paul Gregory Prods.; United Artists. Robert Mitchum, Shelley Winters. Director, Charles Laughton. Music composed and conducted by Walter Schumann. Orchestration, Arthur Morton.

PETE KELLY'S BLUES

Ernest C. Watson

Jack Webb, who looks like a cop, manages to look like a cop with a cornet in "Pete Kelly's Blues." Had he *acted* more like a cop and used some of his "Dragnet" technique before going into production, he might have said, "All I want is the facts, ma'm," and any madame of bootleg vintage (when Pete Kelly *got* the blues) could have told him that tenor saxophonists with a Coleman Hawkins style weren't due for another two decades and a chorus of "Dinah." And never in a Dixieland group. The real cats of the saxophone, at the beginning of that era, were Paul Biese, Chicago, (Columbia records), Nathan Glantz and his sobbing saxophone, New York (Victor records) and six of the Six Brown Brothers in vaudeville. Incidentally, here is one for the "Small world" department. George Van Eps, who plays the guitar in Pete's band in the picture is the son of Fred Van Eps who made banjo records for Victor along with Nathan Glantz and his sobbing saxophone.

But I am wandering. The locale of "Pete Kelly's Blues" is Kansas City, Mo., and from 1919, when Pete gets out of his doughboy uniform, to 1927 he never changes his style — in music or shirts. His high-collared jazzbo makeup is topped only by his clarinet player's Norfolk jacket and Lloyd Hamilton cap.

The "facts" might have spoiled some very pleasant-sounding music however, and this reviewer is willing to forego anything that might sound like the Six Brown Brothers or Earl Fuller and his Famous Jazz Band. (I nearly forgot *them*). It is a far cry from the catch-as-can harmonies and rhythms of those days to the smooth arrangements of Pete Kelly's unit but Matty Matlock, who has been around for a long time, is credited with the arrangements so there is some measure of authenticity. This "fact" remains: Pete Kelly got the 1950 blues in 1920. But is this bad?

A nebulous prologue to the picture, prior to the title and credits, introduces Pete's cornet and later, Pete. There is a shot of a riverboat and suddenly, we are whisked away to a cemetery in New Orleans. A Louis Armstrong-ish figure blasts a riff, a choir sings and, as the funeral cortege swings off, (completely *out* of intonation), a silver cornet which has been placed on the back of the hearse falls off into a puddle. It is next produced as collateral in a bring-down crap game and refused. The bottom half of a World War One uniform (Pete) throws in some cash, walks off with the horn, takes it (via freight train) to Kansas City, the title and credits are shown and — WHAM — there is Jack Webb in front of a band playing the cornet, fingering it with the inside of his knuckles in the approved gutbucker idiom.

It is a story of rackets and rhythms with occasional jazz names thrown in. There is mention of Benny Moten, an old K.C. band, but no mention of his old stomping ground, Twelfth Street, the inspiration for "Twelfth Street Rag". If Pete's jazzbo shirt, a pre-Nineteen Twenty model, is an indication of the year then the reference to Bix playing with Jean Goldkette is a little premature. Bix wasn't with Goldkette's band before 1920 — neither was Goldkette. Pete Kelly's clarinetist was though, because he left Pete's band to join Jean's. This doesn't stymie Pete. He gets a new clarinetist from the Mound City Blue Blowers. This probably accounts for the fact that the Blue Blowers *had* no clarinetist when

they played the Arcadia Ballroom in New York City in 1924 — just two comb-and-tissue players, a banjo and a guitar.

Pete, by the way, uses a bugle mouthpiece on his cornet. It had belonged to a bugler of Pete's army days who got a good tone — if you like bugles. It would seem that Pete had a mouthpiece but no cornet when he walked into that crap game in the prologue. Another facet of Pete's peculiar behaviour as a cornetist is his belligerence. Most wind instrumentalists are more than willing to eschew the knockdown and dragnet stuff and save their teeth.

Ela Fitzgerald sings fine, Peggy Lee sings like Peggy Lee and Ray Heindorf supplies music between Pete's sers.

Such fine musicians as Manny Klein, trumpet, Frank Signorelli, piano, and Chauncey Morehouse, drums, (he *did* play with Goldkette) are still top of the heap and available if ever Pete Kelly forms a new band.

Did I mention that I enjoyed the picture? Especially the music.

PETE KELLY'S BLUES . . . Mark VII Ltd., Warner Bros. Jack Webb, Janet Leigh. Director, Jack Webb. "Pete Kelly's Blues"; music, Ray Heindorf, lyrics, Sammy Cahn. "He Needs Me", "Sing a Rainbow". music and lyrics, Arthur Hamilton. Arrangements for Pete Kelly's Big 7, Matty Matlock. Music director Ray Heindorf. Warnercolor.

Records: Decca, Columbia, RCA Victor.

(Ernest Watson has been associated with NBC as composer, arranger, conductor, and producer. He played and arranged for the name bands of the twenties, Whiteman, Lopez, George Olsen.

IT'S ALWAYS FAIR WEATHER

Eddy Manson

MGM has turned out a creditable hundred minutes of entertainment with very few lags. The film contains an unusual twist on an old theme, exceedingly clever production, and with a basic exception, an excellent music job in the hands of talented Andre Previn.

It is interesting to note that unlike most musicals of this type, MGM did not see fit to hire an outside song writer to do the music to the songs (they did hire, Comden and Green to do the lyrics), but instead turned over the entire music assignment, songs, background music, arrangements, conducting, to one man, Previn. He does a more than adequate job in all departments. I felt, if a comparison must be drawn between his various areas of operation, that he was less at home with the songs, than he was in the more intricate and challenging areas, such as background music to the various montages, "stream of consciousness" production numbers (something new and enjoyable, in which the actors "think" their dances and songs) as well as overall musical supervision.

The score was original except for the use of "The Blue Danube" and the title song "Always Fair Weather". However with one or two exceptions, the dozen or so songs were undistinguished, or at least uninspired. It's possible that since the music business today has a vested interest in mediocrity, that Previn, Comden and Green are simply too talented to write a good mediocre score. It is often difficult for artists of this type to hew to a level on which a vacuum exists instead of a challenge.

It means writing down, or "hacking it", which is at best uninspired. It is probably better to hire less talented writers who would have to write up to vacuum. Oh for the days when one could write great pop music, when Hollywood musicals had not just one or two good songs, but six or seven. Table it among the lost arts.

Previn's backing of the production numbers was extremely effective without getting in the way. His overall score, including the songs in question, is marked by a refreshing lack of pretension. While the old workhorse "It's Always Fair Weather" is the title song it is not used except in main titles, and nothing is substituted for it as a main theme through the picture. This moviegoer found himself wondering which was the important song or theme.

The performances by Cyd Charisse, Dolores Gray (who heads up a superb satire on an unctuous TV show), as well as those of Gene Kelly, Dan Dailey, and Michael Kidd are just great. Notable were the ashcan cover dance, Kelly's roller skate routine, and Dolores Gray's "Thanks, but No Thanks".

"It's Always Fair Weather" is worth seeing and worth hearing, but golly, how much more effective it would have been had the writers put together a score with more abandon and inspiration than was allowed to go into this one.

ITS ALWAYS FAIR WEATHER . . . Metro-Goldwyn-Mayer. Gene Kelly, Dan Dailey. Directors, Gene Kelly, Stanley Donen. Music arranged and conducted by Andre Previn. Songs: Music, Andre Previn; Lyrics, Betty Comden, Adolph Green. Vocal supervision, Robert Tucker, Jeff Alexander. Dances and musical numbers, Gene Kelly, Stanley Donen. Eastman Color.

Records: M-G-M, Heritage.



The Mello Men



The Pound's Quartet

THE LADY AND THE TRAMP

Mary Powell

Walt Disney's cartoon feature is set in a canine world, with only occasional human intrusion for the sake of plot and variety. Lady, a spaniel with a delicate air, lives a sheltered life until misfortune throws her into the cold world. Tramp, an adventurer mongrel, becomes her gallant knight and brings things to a pretty ending by his wit and courage. Peggy Lee and Sonny Burke have written five songs that fit situation demands sweetly and amusingly. The versatile Miss Lee, in differing voice characterizations, also sings three of them: the melodious "La La Lu" for Lady's young mistress, the torchy "He's a Tramp" for a somewhat shopworn Pekingese, and a duet for two mean Siamese cats, whose deviltry to the Oriental rhythm of their "Siamese Cat Song" is a film high spot. Tramp and Lady are serenaded during a spaghetti dinner by the voice of George Givot, singing "Bella Notte" to the music of a mandolin. The fifth Lee-Burke song "Peace On Earth" comes with the happy Christmas closing. But before that there is another musical interval in the dog-pound when a quartet of the inmates reduces the others to tears with its rendition of "Home Sweet Home". Off-screen the Mello Men are responsible for the mournful sound, howled and bayed in appropriate registers. Oliver Wallace has written the pleasant background score.

THE LADY AND THE TRAMP . . . Walt Disney; Buena Vista Films. Peggy Lee, Barbara Luddy, Larry Roberts. Musical score, Oliver Wallace. Songs, Peggy Lee and Sonny Burke. Orchestration, Edward Plumb, Sidney Fine. Vocal arrangements, John Rarig. Technicolor.

BLINKITY BLANK AND OTHER CANADIAN NEWS

Gerald Pratley

Norman McLaren, now forty, continues to maintain his objective of trying to make films with the simplicity and directness of the one-artist approach; that will be understandable to people all over the world regardless of language, racial, political or economic differences.

Now working on a film that will help children to learn arithmetic, McLaren is presently receiving praise from Europe and North America for *BLINKITY BLANK*.

About this picture, Norman writes:

"An animated film done directly on 35mm celluloid, without the use of camera, by engraving on black emulsion-coated film with a penknife, sewing needle and razor blade, and colored by hand with transparent cellulose dyes, and a sable-hair brush.

"Animating directly on opaque black film poses the problem of how to position and register accurately the engraved image from one frame to the next. To bypass this problem "*Blinkity Blank*" intentionally set out to investigate the possibilities of *intermittent animation and spasmodic* imagery.

"This meant that the film was not made in the usual way, one frame of picture following inexorably after the next, each second of time crying out for its pound of visual flesh — its full quota of 24 frames; instead, on the blackness and blankness of the outstretched strip of celluloid on my table top I would engrave a frame here and a frame there, leaving many frames untouched and blank — sprinkling, as it were, the images on the empty band of time; but sprinkling carefully — in relation to each other, to the spaces between, to the music, and to the idea that emerged as I drew.

"Optically, most of the film consists of nothing at all. When such a movie is projected at normal speed, the image on a solitary frame is received by the eye for a 48th of a second, but, due to after-image and the persistence of vision, the image lingers considerably longer than this on the retina, and in the brain itself it may persist until interrupted by the appearance of a new image.

"To make play with these factors was one of the technical interests of producing "*Blinkity Blank*". Sometimes, for greater emphasis, I would engrave two adjacent frames, or a *frame-cluster*, (that is, a group of 3, 4 or more frames); sometimes a frame-cluster would have related and continuous images within it and would thus solidify some action and movement; at other times the frame-cluster would consist only of a swarm of disconnected, discontinuous images, calculated to build up an overall visual "impression". Here and there, to provide much needed relief from the staccato action of single-frame images and frame-clusters. I introduced longer sections of contiguous frames with a flow of motion in the traditional manner.

"During the process of making the film, tests and experiments revealed a number of definite laws relating

to persistence of vision, after-image effects and intermittent imagery as it effects both the retina and the mind, especially when organized in sequences and with continuity. If the film does not succeed, it is partly because I have not yet fully understood these laws.

"Perhaps the film can be likened to a *sketch*", sums up Norman McLaren, "which uses a kind of *impressionism of action and time*, much like a draughtsman when he suggests a scene by leaving most of the page blank and only here and there draws a stroke, a line, or a blob of tone — often to indicate quite a complex subject; this is in contrast to the usual animated film, in which all the frames of celluloid carry images, and which could be likened to a surface of paper which a draughtsman has completely covered with a fully rendered drawing".

Visuals and sound are happily wedded in *BLINKITY BLANK*, as a result of the close co-operation between Norman McLaren and composer, Maurice Blackburn. Mr. Blackburn, who finds speaking English rather a trial, has set down, with his quiet sense of humour, an excellent description of his score. He writes:

"The group of instruments used for recording "*Blinkity Blank*" consisted of a flute, an oboe, a clarinet, a bassoon, and a cello. The music was written without key signatures 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 denote pitch. If a note appeared on the top line it indicated that the instrument was to be played in its high register; a note on the middle line, in the middle register; and a note on the bottom line, in its low register. The limits of the three registers were set beforehand 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 signs for instrumental colour 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 ensuring as complete a divergence of inspiration in each musician as possible, a complete disregard for all consciously agreed key signatures.

"To create additional percussive effects, synthetic sounds were scratched directly on the film afterwards.

"I would certainly have preferred," concludes Maurice Blackburn, "to write another experimental score than to have explained this one".

Maurice Blackburn was born in Quebec City of a well-known French-Canadian family of Scottish deri-

vation. He has studied in Boston and Paris and has been with the NFB since 1942. Among his compositions are "Nocture for Flute," "Piano Concerto," and "Fantaisies en Moccasins".

During the past summer the following short documentaries scored by the Board's composers have been released. Maurice Blackburn: "Bottleneck", a report on the progress of the St. Lawrence River project; "Farm Calendar," a general picture of farming in Canada; and "Backstage," showing the production of Moliere's 'The Miser' in a Montreal theatre. Eldon Rathburn: "Bush Doctor," dealing with the work of a doctor in the far north. "The Structure of Unions," a humorous cartoon by Wolf Koenig and Robert Verral examining the organization of labour unions; "Needles and Pins," which shows how a union and an industry take the monotony out of working a sewing machine in a garment factory; "Gold," a description of gold mining in Canada today; "Sorel," a glimpse of this ship building port; "To Serve the Mind," Stanley Jackson's dramatic film of a doctor who suffers a nervous breakdown; and "Les Aboiteaux," a French-language film set in Acadia. Robert Fleming: "The Colour of Life," a cine-microphotographic study of a maple leaf; "Vigil in the North," showing the training of soldiers at Fort Churchill; and "L'Avocat de la Defense," a French-language film about legal procedures. Louis Applebaum, who again acted as music director at the Stratford Shakespearian Festival, has scored "Riches

Score Extract from Blinkity Blank (NFB)

of the Earth," an animated film by Colin Low showing how Canada's mineral resources were formed, and "Jolifou Inn," dealing with the paintings of Kreighoff.

At Crawley Films, William McCauley's latest score was written for "The Face of Saskatchewan," a half-hour documentary commemorating this province's fiftieth anniversary.

The two independent film makers, Alma Duncan and Audrey McLaren have recorded a lively score written by Frederick Karam for their next picture, details of which they are keeping as a surprise. The film will be animated to the music. Their previous picture, "Kumak the Sleepy Hunter," was also scored by Karam.

16MM FILMS

Marie Hamilton

The Singing Street (British Information Services, 30 Rockefeller Plaza, N. Y. b and w, 18 min.) This charming selection of singing games and rhymes is a record of children's play in the misty, cobbled streets of Edinburgh. The rhythm of ball tossing and rope skipping, of the gestures and dance steps of the games is closely followed in the chants and songs. Taken down in the forms that generations of child singers have perpetuated, the collection is a fascinating mixture of ballad and folksong adaptations, nonsense refrains and topical references. Words are sometimes lost in the vigorous movement or in accompanying street noises, but a booklet of the verses is provided with each rental or sale of the film. The Norton Park Film Group has made the picture with the taste and feeling for the quality of its subject that distinguish its work. The producers, J. T. R. Richie, Nigel McIsaac and Raymond Townsend, are to be thanked for the preservation of these verses and tunes, never before recorded.

Royal Scotland (British Information Services, Tech. 9 min.) Traditional Scottish melodies are sung by the Kirkintilloch Junior choir conducted by the Rev. J. R. Macpherson and are played by the Pipe Band of the Glasgow Police directed by Pipe Major John Macdonald. More than mere musical background, they frame an imposing tour of Highland sites that have historical and royal significance, and accompany the ceremonies — dances and sports — that greet visits of the royal family. *The Glasgow Orpheus Choir* (British Information Services, b and w, 12 min.) Under the direction of Sir Hugh Robertson, the famous choir gives a varied program: "Kedron", a Scots Psalm tune, two Scottish songs — "Mice and Men" and "The Isle of Mull", the Faery

Chorus from "The Immortal Hour", and the choral dance "The Dashing White Sergeant". Visually, the film is unattractive, but the fine mixed chorus, singing a capella, presents a performance of warmth and great finish. This is the one film record made by this distinguished group before the organization was dissolved.

Ballet Festival (Nat. Film Board of Canada, 630 Fifth Avenue, N. Y. 16mm, 35mm. b and w, 11 min.) The week-long celebration of Canada's first national Ballet Festival in Toronto brings dancers from all parts of the Dominion, many of whom are making their first professional appearance. Shots of their excited backstage preparations are intercut with reactions of an enthusiastic audience towards the good performances. The ballets vary from the traditional "Les Sylphides" to the dissonant, stylized "Visages" and the hearty "Red Ear of Corn", both modern Canadian works.

Opera School (Nat. Film Board of Canada. 16mm, 35mm. b and w. 26 min.) Something of the three year course at the opera school of the Royal Conservatory of Music in Toronto is shown through one student's work. Glimpses of class work, lessons, rehearsals, staff conferences indicate her three years of preparation, and are climaxed by her appearance in "The Marriage of Figaro", in the annual opera performance. Louis Applebaum, who supervised the music, introduces it easily and naturally. There is a constant conservatory background of strains from Schubert, Franck, Humperdinck and the like, as well as the performance of selections in their entirety, particularly in the Mozart opera. Nice bits of characterization and humor, and the excellent handling of the music, keep the subject from any academic dryness. This is an unusually attractive film.

Sunday by the Sea (Contemporary Films Inc., 13 East 37th St., b and w, 15 min.) Insight, humor, luck and much talent have gone into this comfortable funny look at unselfconscious humanity on holiday, relaxed and uninhibited at an English amusement beach. English music hall songs make the perfect background, especially when sung and played as these are. Joan Sterndale Bennett and John Hower divide between them favorites like "A little of what you fancy", "Ain't It Nice", "My Wife's Cake", "Flo from Pimlico" and many more, delivered in warm, raucous music hall style, with interjections of patter. Equally happy are Betty Lawrence's piano accompaniments and short solos — sentimental or bouncy as required. She has, too, an appealing interlude of nursery tunes, as background to a Punch and Judy show for a child audience.

A Song to Remember (Columbia Pictures Corp., 16mm

Film Division, 729 7th Avenue, N. Y. Tech. 112 min.) The film biography of Chopin released some years ago, which did so much to popularize his music, is now available in 16mm. Cornel Wilde is starred as the composer, Paul Muni as his teacher Joseph Elsner, and Merle Oberon as George Sand. Although more romantic than strictly accurate, the Technicolor picture has a wealth of period detail, and makes a stimulating introduction to the composer's music. This is heard constantly as an essential part of the story line. The Fantaisie Impromptu, the polonaise in A flat, the scherzo in B flat minor, the etude in E major, the nocturne in E flat and the waltz in C sharp minor are among the works performed wholly or in part. A concert tour is represented by a montage made up of moments from some seven selections, and the nocturne in C minor is used at the close. Jose Iturbi is the pianist who performs brilliantly off-screen for Mr. Wilde.

THE BOOK OF JOB

Gene Forrell

The Book of Job (Film Images, 1860 Broadway, New York. 16mm., color, 16 min. Produced by Lewis Baer; Score adaptation, Gene Forrell.)

In these days when films serve to introduce new popular songs like "Davy Crockett" and the like. it is encouraging that one can be found that will present an important contemporary symphonic work that both movie and music-loving audiences will consider it a privilege to hear. This is true of the new color production created by Lewis Baer entitled *JOB*.

The music is excerpted from the ballet of R. Vaughan Williams called, "Job — A Masque for Dancing". It is performed magnificently by the London Philharmonic Orchestra under the direction of Sir Adrian Boult on London FFRR records.

Curiously, the music has appeared only occasionally on concert programs since it was composed over 25 years ago for the Camargo Society of London, with choreography by Ninette de Valois, presently head of the world-famous Sadler's Wells Ballet Company. But, thanks to the new film, the music will be enjoyed by an audience expanded way beyond the concert hall.

It may be noted that this is indeed a fortunate consequence for the music. Both the film and the music were inspired by one and the same source, William Blake's "Illustrations of the Book of Job". These great and dramatic drawings come to vigorous life when the arts of cinema and music combine forces.

The only possible regret is that the music had to accommodate the film's shorter length. But even with this sacrifice, it could not be a more successful and exciting merger of interpretations. In fact, with advance knowledge of the necessary editing, Vaughan Williams, himself, concurred in the use of his music for this purpose. The characteristic dynamic power, intimate expressiveness, and colorful orchestrations of this composition are intact.

The Saraband of the Sons of God, with its gloriously expansive and exalting chord sequences; the rhythmic and driving ferocity of Satan's Dance of Triumph; the wailing saxophone solo expressing more directly than any combination of instruments the hypocrisy of Job's Comforters; Elihu's Dance of Youth and Beauty, in a tender and moving violin solo; and the Altar Dance which with its lovely melodic grace and dignity brings the work to a close, are all major portions of this ballet heard in the film.

JOB offers a rare opportunity to be in lively contact with several works of art at once; the Blake drawings, the Vaughan Williams ballet score and the unusual cinematic treatment of both of these.

(Gene Forrell is composing and arranging a film score to be played and recorded by the St. Louis Symphony Orchestra this winter. He has just completed a musical score for a children's play by Peter Glushanok, New York cinema director and photographer.)

RECORDS

Pete Kelly's Blues (RCA Victor LP) Jack Webb, producer and star of the film PETE KELLY'S BLUES, introduces music from its score — the title number and ten period tunes, "Bye, Bye, Blackbird", "O Didn't He Ramble", "Breezin' Along" and the like. Matty Matlock and his Jazz Band, who did the playing for Pete Kelly and his Big Seven in the picture, make a good recording of the small-band jazz of the 20s.

Pete Kelly's Blues (Columbia LP) Ray Heindorf conducts the Warner Brothers orchestra in four numbers from the film score, including his own haunting title melody and the new "He Needs Me". The rest of the disc is like the Victor set, featuring Matty Matlock's band playing eight of the same tunes, with an occasional difference in the jazz improvisations.

Pete Kelly's Blues (Decca LP) Peggy Lee and Ella Fitzgerald, who have roles in the movie, sing a dozen songs from the score. Miss Lee is effective in seven old standbys — "Sugar", "I Never Knew", "Somebody Loves Me" among them, and the new "Sing a Rainbow" and "He Needs Me" by Arthur Hamilton. All of her numbers are directed by Harold Mooney. An instrumental quartet accompanies Ella Fitzgerald in "Hard-hearted Hannah", Ray Heindorf's "Ella Hums the Blues" and the title song, three examples of great blues singing.

Academy Award Favorites (Mercury LP) Jack Shaindlin conducts a selection of film song winners of the past twenty years, with an orchestra that features Will Bradley and Al Gallodoro. There could have been a bit more variation in treatment. This may be a result of a desire to get away from the complex arrangements that occasionally burden these tunes. As it stands, the recording is pleasantly nostalgic, meeting the demands of the numbers selected.

The Kentuckian Song The nine versions of Irving Gordon's tune from the Hecht-Lancaster production THE KENTUCKIAN are ample evidence of its popularity. Three seem to be outstripping the others — a straightforward delivery by the Hilltoppers, featuring Jimmy Sacca (Dot), Bobby Sherwood's fresh unmannered recording (Coral) and Eddy Arnold's rendition. The direct Arnold style suits the folksy material, but Hugo Winterhalter's lush accompaniment is out of keeping with singer and song.

It's Always Fair Weather (M-G-M LP) Andre Previn,

who wrote the score for M-G-M's bright and barbed film, lead the studio orchestra and chorus in selections from the sound track. There are Comden-Green lyrics for the nine featured songs. "March, March", "Time for Parting", "Once Upon a Time" are shared by the trio of ex-G.I.'s — Gene Kelly, Dan Dailey and Michael Kidd. A chorus of battered plug-uglies appropriately presents "Baby, You Knock Me Out" and "Stillman's Gym". Delores Gray, a temperamental TV star delivers "Music Is Better Than Words" and "Thanks a Lot" with infectious zest. Dan, an advertising executive, levels a crack at his craft, "Situation-wise", and Gene, in a happy dance on roller-skates, puts over the show's most tuneful number, "I Like Myself".

It's Always Fair Weather (Heritage LP) Betty Comden and Adolph Green sing six of the songs they wrote with Andre Previn for the M-G-M film. The talented team have lost none of the easy style that brought them and Judy Holliday an earlier success as the night-club Revuers. Here, with the Bernie Leighton Trio, they have a session that is engagingly personal. The record has the quality of fun and intimacy of a top-class audition. Two songs "I Said Good Mornin'" and "Love Is Nothing But a Racket" that do not appear in the film, are included in this album.

The Night of the Hunter (RCA Victor LP) Charles Laughton, storyteller, and Walter Schumann, composer, have combined a reading of Davis Grubb's little novel with the Schumann score from the film in unique and powerful integration. The interweaving of tale and music re-creates all the dark suspense in Mr. Grubb's story of the two orphaned children and the dreadful Hunter who pursues them. A strong sense of the great river that is so much a part of what happens, of the pitiful little ones, of the evil that would destroy them and the love that saves them, rises and is held in Mr. Schumann's mood-stirring music. It is nearly impossible to hear this recording and ever again to disassociate the music from the story. Kitty White's voice is heard in the strangely appealing songs "Once Upon a Time There Was a Pretty Fly" and "Lullaby". Robert Mitchum heightens the nightmarish apprehension by making his singing of the old hymn "Leaning on the Everlasting Arms" a signal of his awful approach. "Close your eyes and — listen", says Davis Grubb in his notes to this recording. We add our urging to his.

M.P.

A LIBRARIAN'S NOTES ON FILM MUSIC

Mary Pearson

Our Record Desk gets daily requests for recorded film music. It is one of the most popular subject headings in our card catalog, and one of the best topics to arouse interest in a patron who wants "something" but doesn't know what. Because of the link with the film, this music has become a friend that the public wants to meet again. In this subject field there isn't that awkward period of introduction that is so often found when we suggest trying out music whose title rings no bell of recognition.

"Film Music" came to our library in 1944, and has been one of the magazines we always take time to read. This we do for our own interest as well as for information for the patrons. The magazine is also widely used by the patrons, especially the teen-age boys. Probably our nearness to Hollywood has something to do with this interest, though it seems to reflect a general awareness of young people to the language of music in the film.

Our film librarian, with her city-wide programs and loan collection of art and music films, has helped develop some of this taste for "Film Music". Part of it can also be attributed to vocational interest, but most of it to cognizance of the impact of a film when it has the fourth dimension of effective interpretative music. (Miss Pearson is Record Librarian in the Long Beach, California, Public Library.)

FILM AND TV MUSIC NEWS

The Screen Composers Association celebrated its tenth anniversary in September at the Beverly Hilton Hotel in Beverly Hills. The big affair was also the occasion of presidential installation ceremonies, as Adolph Deutsch, the Association's first president, turned over his office to Miklos Rozsa, his successor. In spite of the constant pressure of his work as composer and conductor, Mr. Deutsch has accomplished much for his organization, and may well look with pride at his long years as its leader. . . . A symposium on the musical aspects of TV was held at the Screen Director's Guild Theatre by the Academy of Television Arts and Sciences on August 31. The two part discussion had Dinah Shore, Bob Banner, Gordon Jenkins and Jud Conlon representing the singers. On the composer-arranger panel were Wilbur Hatch, Johnny Mercer, John Seely, Victor Young and Meredith Wilson. President Don De Fore presided. . . . The Museum of Modern Art in New York is presenting a subscription series of six programs of rarely seen American and foreign films, for the benefit of the Museum's Film Preservation Fund. The fund has been established to transfer important films in this irreplaceable collection from their original perishable nitrate stock to the new and practically everlasting triacetate. The Museum has just completed its highly successful two months' exhibit of UPA art work and films. In addition to the well known theatrical cartoons, daily screenings have included several of the studio's equally individual training and industrial films. . . . The Film Council of America announces a new service — the Film Users' Guide — which will have particular interest for FILM MUSIC readers. Detailed information on 16mm films, including credits, content, audience use and programming sugges-

tions, will be sent bi-weekly to specified information centers. A subject-title index will be published every four weeks, and a cumulative index will appear annually. Further information may be had from the Film Council of America, 600 Davis St., Evanston, Ill. . . . A testimonial concert will be given to Dr. Sigmund Spaeth in October at New York's Town Hall, on the occasion of his 70th birthday. Famous artists in musical and theatrical circles will appear in his honor. The proceeds will go to the Louis Braille Music Institute, of which Dr. Spaeth is president. The Institute serves the music needs of the blind with scores and music magazines in braille, and records with braille labels and envelopes. . . . Leith Stevens, president of the Composers Guild of America, announces that the Guild has been certified as the collective bargaining agent for composers of music and words in connection with music, with the nine major film studios in a National Labor Relations Board election. The Independent Motion Picture Producers Association and the Society of Independent Motion Picture Producers have also recognized CGA in this capacity. The Guild has added Specialized Composition to the Screen, Song, Radio and TV groups represented in its membership. The new group includes composers of "music, lyrics or special material for recording companies, publishers, nightclub and theatre acts, commercial jingles" and the like. . . . The 1955-56 season of the NBC Opera Theatre will offer six productions. The new Lukas Foss work "Griffelkin", which NBC commissioned, will open the Opera Theatre's seventh season with its world premiere performance. Following programs are "Madam Butterfly" on December 4, the now traditional Christmas performance of Menotti's "Amahl and the Night Visitors", and 1956 presentations of "The Magic Flute", "Eugen Onegin", and another new American opera commissioned by NBC — "La Grande Breteche" by Stanley Hollingsworth. Samuel Chotzinoff heads the Opera Theatre's staff as producer. Peter Herman Adler is music and artistic director, Charles Polachek, associate producer, and Kirk Browning, director.



Miklos Rozsa, Dore Schary, Adolph Deutsch