



FILM MUSIC



THE ROSE TATTOO

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(score excerpts)

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Cover: The Rose Tattoo; Anna Magnani, Burt Lancaster. (Still copyright MCMLV by Paramount Pictures Corp., Hal B. Wallis and Joseph H. Hazen, all rights reserved.)

B E E T H O V E N S O N A T A



Music lovers, whether performers, students or simply listeners, will appreciate this unusual film and its presentation of two great musicians, Denis Brain and Denis Matthews, in a performance of the Beethoven Sonata for Horn and Pianoforte. The film opens with a brief introduction by Denis Brain. Although familiar with the piano, many people know little of the horn. Mr. Brain shows us the instrument as it was in Beethoven's time, a simple tube with a bell at one end and the mouthpiece at the other. He explains that the instrument was only capable of a simple series of notes, rather similar to those of the bugle, but that by careful use of the hand within the bell, it was possible to alter the pitch and play a scale. As he demonstrates this, it is noticeable that the scale is imperfect by modern standards in that it consists of a series of alternately strong and weak notes.

Denis Brain concludes his description of the hand horn by playing a part of the first movement of the Beethoven Horn Sonata. Thus we hear it as it sounded when Beethoven composed it. He then describes the horn as we know it today. It is a far more complex affair with many valves, each capable of a series of notes, and by playing a combination of these notes, a chromatic scale can be obtained.

Following this introduction, Denis Brain plays the whole of the Beethoven Sonata with Denis Matthews at the piano.

Preview audiences have praised the film highly for its usefulness in music appreciation studies and simply as a brilliant performance of a great work. It should be noted that the film is of value to students of both piano and horn in that the technique of both musicians can be studied closely.



2 Reels

18 Minutes

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Alex North has written some of the most distinguished musical scores for American films. In a sense they are elemental in the way they drive relentlessly to the deepest emotions. North has the gift of seeming to write in a new style for each picture, and yet each measure of his music is typically his own. He has an almost uncanny knack of getting inside the dramatic meaning of a script. Sometimes he mirrors the dramatic action. Other times he counterpoints: tenderness with toughness, for example.

In his orchestrations he is constantly finding new resources, such as the plaintive piccolo in "Streetcar Named Desire". He writes sparsely and achieves effects that others try to get with lushness and a bloated orchestra. He can break the heart of an audience with fewer notes than any other Hollywood composer — or maybe we should not limit it to Hollywood.

Like the scores of Copland and Virgil Thomson those of Alex North show what can be done with film music, given a gifted composer and sympathetic producer and director.

Norman Lloyd

NOTES ON THE SCORE OF "THE ROSE TATTOO"

Alex North

In general the score is divided into three categories: folk, jazz and abstract (or absolute) music. I discovered after extensive research that the Sicilian folk music is far richer and more varied than the Neopolitan folk tunes because of its Moorish, North African influence, and I found a tune which I treat in various scenes in accordance with the dramatic values of the scene.

In the Main Title it is stated in its pure form, more or less, with use of contralto solo voice and children's choir so that it has directness and purity like the love Magnani has for her husband. As the story develops it is stated now and then within the texture of the abstract score to point up the disillusionment and torment of Magnani regarding her husband's fidelity, etc.

I have used four mandolins and four guitars extensively because of the Sicilian characters involved. I even went so far as to use mandolins soaring above the orchestra in the scene 1-C 2-A "Night Run" as Magnani's

husband goes off in his truck and is killed, instead of the usual chase music. I tried to convey Magnani's deep feeling for this man as he suddenly departs from her life.

The first part of the score (or picture) is stated mostly in the folk idiom, more or less as a prologue. I establish jazz in the scene "Clowns" 3-D 4-A in which the two prostitutes come to Magnani's home. This jazz motif is also indicated in various scenes where there is some implication of sex. "Bacio" 4-D is the theme set up for the two youngsters. (This will come out as a song titled "Rosa".) Cue 9-D is an original piece of "South American" music which is gay (Burt Lancaster's late dressed-up visit to Magnani) and designed as a piece coming from source, that is, possibly a radio in one of the nearby homes. Aside from this and the folk tune which is established in the Main Title ("Song of the Wagoners"), all the remaining material is a simulation of the Italian music.

THE ROSE TATTOO . . . Hal Wallis; Paramount. Anna Magnani, Burt Lancaster.
Director, Daniel Mann. Music, Alex North.

Record: The Rose Tattoo. (Columbia; Sound Track Album CL 727. Music composed and conducted by Alex North.) In listening to this sound track record before seeing the film, I was eager to hear whether the music would stand on its own merits or whether it would be a melee of disconnected musical ideas. What struck my ears first were the altogether unexpected sounds of mandolins and children's voices, combined in a haunting melody which became the core of the entire suite. There are eleven sections, each one executed with a rare simplicity and a skillful blending of musical ideas. Although a full orchestra is employed, North has chosen to make small instrumental combinations, lending a greater intimacy to the entire work.

What pleased me especially was that the composer went to original sources for his material: Sicilian folk songs and American jazz. Although the combination may seem far-fetched, it comes off, and I think mainly because both idioms are so essentially earthy and human, in keep-

ing with the story of the film. On the one hand there is that Italian nostalgia always brimming with tenderness and the bitter-sweet sensation of something lost or forgotten. Here, North has succeeded in creating an immediate atmosphere — conjuring up some very expressive musical magic. On the other hand, he has gone to a splendidly realistic jazz motif and has produced a most winning blues, exemplifying what must be the low-down aspect of the story. Although some purely abstract musical ideas are presented from time to time, it seems to me that they only serve to highlight the two main musical streams. Mr. North has produced an independent piece of music which might easily be adapted to a ballet score, as was so successfully done with his music for A STREETCAR NAMED DESIRE. This record is a pure delight, for Alex North has written his most evocative score. On this well-produced Columbia recording the composer conducts a symphony orchestra.

John Gruen

col. 8. -

PIANO p
PICC. p
TPTS.
TBS.
PP
C.BASS.

(PICC.)

(fall off)

10207-3-D-4-A

col. 8. -

FL.
PICC.
8va

5 6 7 8

5 6 7 8

Cym.

TEX. SAX. (dirty)

PIANO
D.B.

9 10 11 12

9 10 11 12

13 14 15 16

N.W.

13 14 15 16

Ado^{te} Mod^{to}

BACIO
4-D

1^o CELLO SOLO

STGS

CELLI

① ② ③ ④

4-D

This system contains the first four measures of the score. The top staff is marked '1^o CELLO SOLO'. The second staff is marked 'STGS' and the third 'CELLI'. Measures 1-4 are numbered ① through ④. The bottom staff shows a bass line with a '4-D' marking at the end.

HP CELESTE

⑤ ⑥ ⑦ ⑧

+CLS

This system contains measures 5-8. The top staff has 'HP CELESTE' markings. The second staff has measures ⑤-⑧. The third staff has '+CLS' markings. The bottom staff shows a bass line with a '4-D' marking at the end.

HP CELESTE

CLS

⑨ ⑩ ⑪ ⑫

This system contains measures 9-12. The top staff has 'HP CELESTE' markings. The second staff has 'CLS' markings. The third staff has measures ⑨-⑫. The bottom staff shows a bass line with a '4-D' marking at the end.

STGS

⑬ ⑭ ⑮ ⑯

This system contains measures 13-16. The second staff has 'STGS' markings. The third staff has measures ⑬-⑯. The bottom staff shows a bass line with a '4-D' marking at the end.

10207 - 4-D

Musical score system 1, measures 17-20. The system consists of four staves. The top staff contains a melodic line with slurs and ties. The second staff contains rests. The third and fourth staves contain accompaniment with chords and moving lines. Measure numbers 17, 18, 19, and 20 are circled below the second staff.

Musical score system 2, measures 21-24. The system consists of four staves. The top staff contains a melodic line with slurs and ties. The second staff contains rests. The third and fourth staves contain accompaniment with chords and moving lines. Measure numbers 21, 22, 23, and 24 are circled below the second staff.

Musical score system 3, measures 25-28. The system consists of four staves. The top staff contains a melodic line with slurs and ties. The second staff contains rests. The third and fourth staves contain accompaniment with chords and moving lines. Measure numbers 25, 26, 27, and 28 are circled below the second staff.

Musical score system 4, measures 29-32. The system consists of four staves. The top staff contains a melodic line with slurs and ties, starting with the instruction *fl Solo*. The second staff contains rests. The third and fourth staves contain accompaniment with chords and moving lines. Measure numbers 29, 30, 31, and 32 are circled below the second staff. The instruction *Vlnds* is written above the top staff in the third measure.

Musical score system 1, measures 33-36. The system consists of four staves. The top two staves are for woodwinds, and the bottom two are for strings. Measures 33, 34, 35, and 36 are circled. A dynamic marking of *pp* is present at the beginning of measure 33.

Musical score system 2, measures 37-40. The system consists of four staves. Measures 37, 38, 39, and 40 are circled. A dynamic marking of *pp* is present at the end of measure 40. A triplet of eighth notes is marked with a '3' and a slur in measure 40.

Musical score system 3, measures 41-44. The system consists of four staves. The top two staves are labeled 'Vlns.' and 'Ob.'. The bottom two staves are for strings. Measures 41, 42, 43, and 44 are circled. A dynamic marking of *pp* is present at the beginning of measure 41.

Musical score system 4, measures 45-48. The system consists of four staves. The top two staves are labeled 'Vlns.' and 'Ob.'. The bottom two staves are for strings. Measures 45, 46, 47, and 48 are circled. A dynamic marking of *pp* is present at the end of measure 48. A triplet of eighth notes is marked with a '3' and a slur in measure 48.

System 1: Three staves of music. The top staff is a vocal line with a melodic line. The middle staff contains piano accompaniment with circled measure numbers 49, 50, 51, and 52. The bottom staff is a bass line.

System 2: Three staves of music. The top staff is a vocal line. The middle staff contains piano accompaniment with circled measure numbers 53, 54, 55, and 56. The bottom staff is a bass line.

System 3: Three staves of music. The top staff is a vocal line with dynamics markings *HN* and *HN Solo*. The middle staff is labeled *CELLO* and contains piano accompaniment with circled measure numbers 57, 58, 59, and 60. The bottom staff is a bass line.

System 4: Three staves of music. The top staff is a piano accompaniment with dynamics markings *Piano*, *HP*, *PIANO*, and *MP*. The middle staff contains piano accompaniment with circled measure numbers 61, 62, 63, and 64. The bottom staff is a bass line.

CODA

Musical score for the CODA section, featuring four staves with various musical notations including notes, rests, and dynamic markings.

Music copyright 1955 by Paramount Music Corp.

A PLEDGE OF HONOR
5B — 6A

LENTATIVE, RUBATO

Musical score for the first system of 'A PLEDGE OF HONOR', including parts for Violins (VLA), Viola (VLA), Flute (FL), Clarinet (CL), Bassoon (BSN), and Tuba (TUBA). The score includes dynamic markings such as *Poco Accel.*, *A Tempo*, *Altoft.*, and *Piasso*, along with circled measure numbers 1 through 4.

Musical score for the second system of 'A PLEDGE OF HONOR', including parts for Violins (VLA), Viola (VLA), Flute (FL), Clarinet (CL), Bassoon (BSN), and Tuba (TUBA). The score includes dynamic markings such as *Poco Adimato* and *mf*, along with circled measure numbers 5 through 8.

Musical score for the third system of 'A PLEDGE OF HONOR', including parts for Violins (VLA), Viola (VLA), Flute (FL), Clarinet (CL), Bassoon (BSN), and Tuba (TUBA). The score includes dynamic markings such as *Rit.* and *SGS.*, along with circled measure numbers 9 through 12.

Music copyright 1955 by Paramount Music Corp.

Alto **Mosso**

Vl. ds.

13 14 15 16

ppp.

17 18 19 20

Fl. Ob.

HRS

21 22 23 24

25 26 27 28

First system of musical notation, measures 29-32. The system consists of four staves. The top staff contains a melodic line with a key signature change to two sharps (F# and C#) and a common time signature. The second staff contains circled measure numbers 29, 30, 31, and 32. The third staff contains a melodic line with a dynamic marking of *Accel.* followed by a dashed line and *Rit.*. The bottom staff contains a bass line.

Second system of musical notation, measures 33-36. The system consists of four staves. The top staff is labeled "CELLI" and contains a melodic line. The second staff is labeled "VCL." and contains a melodic line. The third and fourth staves contain bass lines. Circled measure numbers 33, 34, 35, and 36 are present in the second staff.

Third system of musical notation, measures 37-40. The system consists of four staves. The top staff contains a melodic line with a dynamic marking of *rit.* and a *tr.* (trill) marking. The second staff contains a melodic line. The third and fourth staves contain bass lines. Circled measure numbers 37, 38, 39, and 40 are present in the second staff.

Fourth system of musical notation, measures 41-44. The system consists of four staves. The top staff contains a melodic line with a dynamic marking of *rit.*. The second staff contains a melodic line. The third and fourth staves contain bass lines. Circled measure numbers 41, 42, 43, and 44 are present in the second staff. A dynamic marking of *fp* is visible in the bottom staff.

16. short

Fl. solo

45

SRAS. only 46

47

48

49

50

51

VLS.

VLAS. CEL. 52

molto espr.

B. CL. CEL.

53

54

55

56

57

58

59

60

W.W.



Music copyright 1955 by Paramount Music Corp.

GUYS AND DOLLS

Alfred E. Simon

The guy who played Mark Antony in M-G-M's JULIUS CAESAR and the doll who played Ophelia in the Olivier HAMLET have made the year's most fascinating transition; in GUYS AND DOLLS they have become the most believable pair of musical comedy lovers we've had around in a long time. Neither of them sings particularly well, but it's just for this reason that their voices are ideal for their roles. Nobody expects Sky Masterson or his Save-a-Soul Mission girl, Sarah Brown, to sing as beautifully as Gordon MacRae or Shirley Jones. Therefore, when Brando begins singing "A Woman In Love" or "Luck Be a Lady", out comes the kind of a voice you'd expect from the smoothie he plays — a high, husky and somewhat uncertain baritone with not too much volume but lots of conviction. Jean Simmons, too, is completely right because her voice is pleasantly untrained, and she sings "If I Were a Bell" with a refreshing lack of Broadway and Hollywood know-how; it's one of the film's most wonderful scenes.

So much for the vocal news in GUYS AND DOLLS. What should not come as particular news is that Frank Sinatra does the best singing in the picture — especially in the plaintive and lilting new "Adelaide" song which seems to have been tailor-made for him. Vivian Blaine, who was one of the delights of the stage version, is if anything even better in this film; as before, she shines particularly in the comic and touching "Adelaide's Lament".



MARLON BRANDO

Frank Loesser's varied and dynamic score is substantially the same as the one he wrote for the original show. Three new songs have been added by him for the screen version. One, "A Woman In Love", replaces "I've Never Been In Love Before" which was the featured ballad in the stage score. To this reviewer, the latter number always seemed a bit too gentle and conventional in character for the GUYS AND DOLLS atmosphere. The new song, however, fits perfectly here, and is perhaps the most haunting that Loesser has ever written. It's introduced first in the Havana sequence, where it lends itself beautifully to a sultry Latin-American beat; later, when the lovers reprise it in New York, it becomes a quietly torrid love song.

Another new song is the above-mentioned "Adelaide" for Sinatra, and the third addition is "Pet Me, Poppa", which replaces the outrageously corny but wonderful "Bushel and a Peck". It's a mystifying substitution since the new song isn't nearly as good. "My Time of Day", one of the stage version's most effective and original songs has also been dropped, though it's used as background material. Possibly its vocal version is resting on the cutting room floor?

Practically all the rest of the score is there, though, and it's good to hear again such fine and colorful numbers as the "Fugue for Tinhorns", "I'll Know", "The Oldest Established Permanent Floating Crap Game", "Follow the Fold", "Take Back Your Mink", "Sit Down, You're Rocking the Boat", "Sue Me", and of course the rousing title song. Jay Blackton is the man who supervised and conducted the musical end of GUYS AND DOLLS, and Frank Loesser and all the rest of us can thank him for a superb job.

GUYS AND DOLLS . . . Samuel Goldwyn; Metro-Goldwyn-Mayer. Marlon Brando, Jean Simmons. Director, Joseph L. Mankiewicz. Music and lyrics, Frank Loesser. Music supervised and conducted by Jay Blackton. Background music adapted by Cyril J. Mockridge. Orchestrations, Skip Martin, Nelson Riddle, Alexander Courage, Al Sendrey.

Records : Decca, Columbia, Coral.

Sheet music: Songs from the film score, Frank Music Corp.

OKLAHOMA!

Ernest C. Watson

Oklahoma has never been spelled with as many OK's as in the film version of Rodgers & Hammerstein's musical. It introduces a new film process called TODD-AO which seems to be TODD-OK too . . . but with a book, lyrics and music like OKLAHOMA! A Brownie camera and an ancient Edison phonograph record would have been good.

With all the sound and fury raised by TODD-AO (which, ridiculously, shares equal billing with Rodgers & Hammerstein) very little of it is sound — the best part of TODD-AO. You can see Technicolor, Cinerama and Three-D and you've seen 'em all, but you haven't heard the magnificent sound reproduction of TODD-AO. If you dig deeply enough into the wordy saga of TODD-AO you will find that the sound system was developed by Westrex.

But even Westrex had help — the original songs of Rodgers & Hammerstein, polished by arrangements by Robert Russell Bennett and Adolph Deutsch. Bennett can do no wrong and Deutsch only what's right in the world of orchestration. Bennett has arranged the best Broadway musical for years — and it is rumored in the byways haunted by arrangers, where the conversation sparkles with dominant sevenths, that he added much to the TV series "Victory at Sea." Deutsch first became noteworthy as an arranger for the Paramount Theatre stage shows in the late twenties. He was Paul Whiteman's right-hand man a few years later until he got the Hollywood call.

From the minute the overture begins you are a part of OKLAHOMA — even if it *was* filmed in Arizona — and whether or not you are a Gordon MacRae fan you will like him as Curly. *I'm* not and *I* did.

There is a moment of doubt when you hear two such songs as "Oh, What a Beautiful Morning" and "Surrey With the Fringe On Top" within the first ten minutes of the picture. Can one keep up this pace? One can and one does — or rather many can and do. Especially stimulating is the railway station scene with Gene Nelson and the cowboys (to say nothing of two young lasses in middies) when he arrives home from Kansas City. The dancing is highlighted by a ragtime sequence that won't quit till you're enjoying Gloria Grahame and Gene Nelson in "I Can't Say No."

"Pore Jud" and many others help keep up the pace set by "Beautiful Morning" and "Surrey" and the show closes as strongly as it opened, with "Oklahoma!" and "People Will Say We're in Love."

Back to TODD-AO. There is no doubt that the sound reproduction represents a greater advance than the visual, but you can't just ignore a screen that threatens you from all angles. Just when you prepare to drink in a beautiful scene, it drinks you in. But why not? I'm now homesick for Oklahoma and I've never been there.

OKLAHOMA! was always good and now it's better. See for yourself. And I haven't even mentioned the ballet — and the color — and the tasteful direction.

OKLAHOMA! . . . Magna. Gordon MacRae, Gloria Grahame. Director, Fred Zinnemann. Music, Richard Rodgers. Musical arrangements, Robert Russell Bennett, Adolph Deutsch. Music supervised and conducted by Jay Blackton.

Record: Oklahoma! (Capitol. Film sound track album.

SOA 595; FDM 1, 2-595) Taken from the outstanding sound track of the film, these ever-welcome tunes are presented at the peak of their performance, with fine solo voices and choruses, and arrangements that couldn't be bettered. Overture and songs make up a dozen numbers and plenty of lively listening.

THE TENDER TRAP

Eddy Manson

M.G.M has put together a beguiling comedy, based on the Max Shulman, Bob Smith play. Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm are starred, and one would imagine that TENDER TRAP would be loaded with music, inasmuch as any one of the four has quite a way with a song. Despite the temptation, M-G-M seemed to feel that having these stars romp through one musical number after another would have emasculated the delightful script, or at least slowed it down to a walk. As it stands, the happy result is a first rate comedy, colored by a cute title song by Cahn and Van Heusen, and a frothy but pointed background score by Jeff Alexander. Alexander's score has a "pop" sound which fits TENDER TRAP to a T. The music, like the comedy, is sophisticated, but naturally so, rather than "Tennis, anyone?" The score reminded me of Herschel Gilbert's work on THE MOON IS BLUE. The resemblance is, of course, purely one of approach and style,

but both are equally effective. The story has a musical framework. Sinatra is a theatrical agent with song and dance starlet Debbie Reynolds as a client. One of his many girl friends is Celeste Holm, a violinist in a radio symphony. Joey Faye, a trombonist, also has his moment. Faye is a "hip" musician and at one point asks David Wayne — "Say, man, what band do you play with?" Wayne explains that he is merely a business man from the west. Faye replies "Oh, lost your lip, huh?" Such is THE TENDER TRAP.

THE TENDER TRAP . . . Metro-Goldwyn-Mayer. Frank Sinatra, Debbie Reynolds. Director, Charles Walters. Music conducted and background score composed by Jeff Alexander. Song "The Tender Trap", Sammy Cahn, James Van Heusen.

Records: M-G-M, Capitol.

KISMET

Eddy Manson

Robert Wright and George Forrest, of "Song of Norway" fame, have a talent for popular adaptation of the classics. They demonstrate an understanding of the original composer's style so acute that it is often difficult to tell where the composer stops and they begin. Their gift for integration of Wright and Forrest with the masters is again skillfully used, this time in partnership with Alexander Borodin in KISMET. The story, a tongue-in-cheek composite of Cinderella and the Arabian Nights, is liberally sprinkled with their numbers.

"Not Since Ninevah", sung expertly by Dolores Gray, is essentially W. and F., with a short phrase from the waltz in the Polovetsian Dances ("Prince Igor"). "Stranger in Paradise" uses the principal phrase from the song of the Polovetsian maidens. "And This Is My Beloved" also makes bold use of a poignant theme from the third movement of the Quartet in D major. Other adaptations are "The Olive Tree" from the love duet in "Prince Igor", "Fate" from the Second Symphony, "Night of My Nights" from "Serenade for Piano", "Sands of Time" from "In the Steppes". I do not know whether "Baubles,

Bangles and Beads" (beautifully produced and sung with much feeling by Miss Blyth) is a W. and F. melody based on the Borodin style or a Borodin theme from one of his lesser known works. At any rate, such is their skill that I can only guess in favor of Wright and Forrest.

The form of the music and lyrics is mostly Broadway and Tin Pan Alley, with a notable exception in "Gesticulate" (based on Borodin's First Symphony). This is in the vein of comic opera, employing the aria buffa form rather than the usual A B A or 32 bar. It has a Gilbert and Sullivan quality, and requires virtuosity and musicianship on the part of the singer, as well as a dramatic flair. Howard Keel meets the test nobly.

The boys at New York's Colony Record Shop pointed out that "Was I Wazir" and "He's In Love" from the original cast album are not in this production. On the other hand, the film has two numbers not in the Broadway version — "Bored" and "Rahadlakum", sung by Dolores Gray, with Keel's assistance. These numbers may well have been added with Miss Gray's particular talents in mind.

The arrangements and musical direction are first rate. The arrangements for the most part combine elements of jazz and pop music with East Indian and Arabian elements. In "Fate", for example, the use of tamborines, cymbals and Indian drums played with a mambo beat is amusing and exciting. I felt that this droll blend of East and West might be due to the influence of Jack Cole. Cole's brilliance is evident in the musical numbers and dances he staged, which in turn motivated arrangements such as "Fate".

One thing bothered me — and that was the credits inasmuch as "Prince Igor", the chief musical source, was completely by Rimsky-Korsakov and Glazounov after Borodin died, shouldn't they have been mentioned too? Of course, we don't know how much of "Prince Igor" was pure Borodin, or where Rimsky-Korsakov took over, or where Glazounov added his talents. As this sort of thing can continue endlessly, let it be said in conclusion that M-G-M's KISMET adds up to lavish entertainment, no small part of which is Wright and Forrest's score.

KISMET . . . Metro-Goldwyn-Mayer. Howard Keel, Ann Blyth. Director, Vincente Minelli. Music and Lyrics, Robert Wright, George Forrest. Music adapted from themes of Alexander Borodin. Music supervised and conducted by Jeff Alexander and Andre Previn. Orchestral arrangements, Conrad Salinger, Alexander Courage, Arthur Morton. Vocal supervision, Robert Tucker.



Howard Keel, Delores Gray,
Ann Blyth, Vic Damone

Record: Kismet. (M-G-M, film sound track album. E 3281.) Howard Keel, in fine voice, is heard in six of the eleven songs in this collection. He joins Ann Blyth and Vic Damone in the romantic "And This Is My Beloved". The lovely melodies of "Baubles, Bangles and Beads", "Night of My Nights", and "Stranger in Paradise" are shared by Miss Blyth and Damone, and Delores Gray offers typically high-spirited numbers — "Bored" and "Not Since Ninevah". Andre Previn conducts the M-G-M studio orchestra and chorus.



KISMET

JAZZ DANCE

Roger Tilton

Given: an evening jam session of Dixieland jazz at the Central Plaza in New York; how then, through photography and editing, can the moviemaker transmit, or translate, the overwhelming excitement of this event for the enjoyment of theatre audiences throughout the world? This was the problem which the film *JAZZ DANCE* had to face. Bob Reisner, well known jazz impresario and the film's associate producer, put it another way. "So many films on jazz have been phony, plaster-of-Paris glamorizations of jazz. What is needed is a film which will let people experience *real jazz!*" While the film itself is our answer to this problem, it might prove enlightening here to examine some of the reasoning which lay behind the screen solution.

Certain technical choices were instantly recognized to be most suitable for the pictorialization of jazz music. Black and white film was selected rather than color. Low key, high contrast lighting was favored over flat, high-key lighting. In the editing, sharp staccato cuts were used instead of long, slow dissolves. Finally, live, on the spot sound, filled with all the noises and echoes of the hall, was chosen for its feeling of presence, over the technically more polished alternative of a studio recording with dubbed-in crowd effects.

Since jazz music, per se, cannot be photographed, any film must of necessity take an elliptical approach in bringing it to the screen. Nor is it sufficient to simply fill the screen with photographs of the musicians as they play the music. The powerful dynamics of jazz music require a visual counterpart more forceful and moving than the comparatively static results one achieves by photographing musicians at work. We solved the problem by turning our cameras on the 500 ardent, gyrating fans and dancers whose reactions to the music provided us with ample, eloquent, and motion-packed pictorial material. It was more than proper to do this in the case of jazz music, since the enthusiastic "build" of a jam session such as this is the result of an inspirational give and take between the musicians and their audience. The rising exuberance of the evening is indeed an organic event created by *everyone* in the hall, eventually absorbing into its rhythmic pattern the very tables, chairs, and glasses of the 'inanimate' background. Each participant progresses through a series of stages expressing exactly the extent of his involvement. The spectator, beginning the evening seated in his chair, rising later to clap in front of the bandstand, and ending standing on a table with his hands overhead, forms a plastic, photographable 'graph' of jazz 'in the groove'. A beer mug bouncing on the table keeps time with the music as surely as a dancer's footwork. On the screen, these images mesmerize the audience, fix its attention, and eventually absorb it into the movement pulse (feet start tapping, hands clap, etc.)

While all of these little signs and symptoms of reaction could be posed, lighted, and filmed in a formal studio manner, it was felt that a vital quality of spontaneity would be lost in the film thereby. Jazz music, so essentially improvisational could hardly be imprisoned in a photographic image which was formally constructed according to a set and rigid scheme of composition. Therefore, a photographic approach was used which



Jimmy McPartland, and Willie (The Lion) Smith

would be as free, spontaneous and newsreel-like in its immediacy, as possible. Lens flare, flashed frames, and other photographic effects shunned by studio technicians became perfect translations of the heat and fever of the music. With two such imaginative cameramen as Dick Leacock and Bob Campbell, working intuitively in the thick of the crowd, images were seen, recognized for their expressiveness, and quickly captured on film, providing a wide and sensitive coverage of all aspects of the evening.

In the editing stage, the final 'locking' of picture to sound occurred. The sound, which was recorded on tape at the time of the photography, though not in synchronization with the pictures, was first edited into a twenty minute track which 'built'. Beginning with an improvised blues, followed by the Lindy "Ballin' the Jack", with a pause at mid-film to provide a breather, the film went into its second section with "Royal Garden Blues" and culminated in the rousing "When The Saints Go Marching In". Editor Richard Brummer ingeniously fitted each picture shot beat for beat to this track.

A variety of constructural devices were used to establish the music to spectator-dancer relationships discussed earlier. The trombone's movements were juxtaposed to a dancer's in and out leg movements, many jazz dance movements having been inspired originally by movements of the instrumentalists. A trumpet's 'ride' was tied to the frenzy of a gone spectator gyrating by himself among the tables. All shots were organized into sequences which ebbed and flowed (long to close shots) with the music, building to the final climax of the "Saints", visually created through extreme closeups in violent, Dionysic movement, struck through with flashing frames, cymbal flare, and blurred drumsticks.

By presenting jazz music as it manifests itself in a human milieu, attention was perhaps diverted from purely musical issues. However, in a broader sense, these aspects themselves had their germination in a country, a time, and a cultural context. The screen is the proper medium through which this music can be given back as a birthright to hundreds of thousands of Americans who might otherwise have gone untouched by their own great indigenous musical form.

Marie Hamilton

Mary Ellen Bute has been delighting people here and abroad for some time with her Seeing Sound film shorts, which produce an absorbing rhythmic, science-based interrelation between music and abstract images. That they appeal to all audience levels is evidenced by their theatrical success and their international critical recognition. The following Seeing Sound films are available in both 16mm and 35mm from Ted Nemeth Studios, 729 7th Avenue, New York 19, N. Y.

Rhythm in Light (b and w, 5 min.) "Anitra's Dance" from Grieg's "Peer Gynt Suite" has a visual accompaniment of abstract forms whose graceful motion accentuates the mood of the music.

Synchromy #2 (b and w, 5½ min.) Reinald Werrenrath sings the "Evening Star" from "Tannhauser". Simplified Gothic arches and the flowering rod are among the symbolic figures that weave a background for the Wagnerian melody.

Parabola (b and w, 9 min.) With Darius Milhaud's "La Creation du Mode", Miss Bute uses various forms of the parabolic curve and combines the poetry of their beautiful changing manifestations with the movement of the symphonic tone poem.

Escape (color, 5 min.) Animated geometric forms in a symbolic struggle and its resolution become a visual part of the Bach D minor Toccata, fitting in with the agitation of its opening and the quiet of its close.

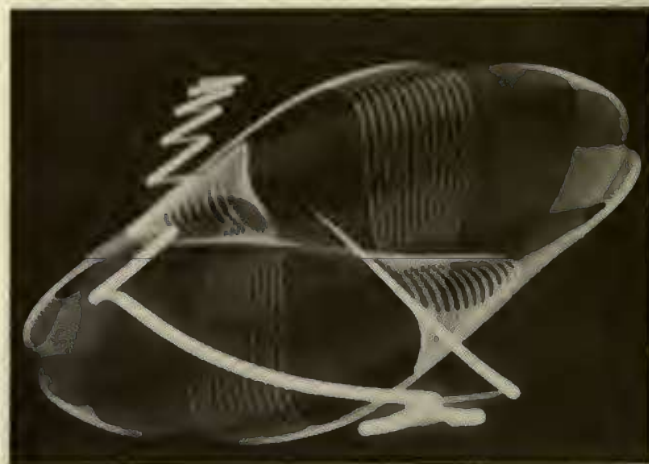
Spook Sport (color, 8½ min.) A "graveyard gambol" flits across the screen to the measures of Saint-Saens' "Danse Macabre". Semi-abstract ghosts, bats and spooks, animated by Norman McLaren, leap and frolic until the dawn in this jolly fantasy.

Tarantella (color, 5 min.) Edwin Gerschefski plays his brilliant little piano composition, and Miss Bute interprets the 'swift moving dance' in clever, sparse designs that enter at telling moments with much humor and verve.

Color Rhapsodie (color, 6 min.) The ever-popular Liszt 2nd Hungarian Rhapsody inspires a most effective use of animation in explosive designs — showers of fireworks, pinwheels, flares, all in dazzling color.

Pastoral (color, 7 min.) Leopold Stokowski made the recording of his own arrangement of the Bach "Sheep May Safely Graze" for the Bute abstract film interpretation. The peace of the music is expressed in starlit skies, swirling clouds, and incoming and receding waves of color through which soft images move harmoniously.

Abstronic (color, 6½ min.) For her first electronically animated films, Miss Bute chose "Hoe Down" by Aaron Copland and "Ranch House Party" by Don Gillis, with their simple, well-defined rhythms. Miss Bute says "These electronic pictures of the music are natural phenomena which take place in the sub-atomic world." Wherever they take place, they are exquisite and startling in their unnatural beauty. Their absolute synchronization with the music gives the robust rhythms great emphasis and excitement. As in the other films, the Bute color sense is a most notable asset.



CORRAL

Gerald Pratley

In *CORRAL* (directed by Colin Low), movement and music combine to make visual poetry from a simple theme; the breaking in of a young horse that has known only the freedom of the range.

The story, set in the foothills of Alberta, is told to the accompaniment of music on the guitar. A cowboy on horseback tops a ridge, searching out a herd of horses. Among them is a yearling that is being trained for the saddle. Driven into the corral, the young horse is deftly separated from the rest. A battle of wills between man and horse then begins. Without a single word of dialogue or off-screen commentary, the film conveys the cowboy's love of horses, as, with clever handling and reassuring actions, he overcomes the colt's fears. With the saddle finally in place, he mounts and gives the horse free rein. Still not reconciled to a rider, the animal races at break-

neck speed across the prairie.

Accompanying this beautifully photographed and refreshing 12-minute picture is an original score by Eldon Rathburn containing variations on several Western ballads. The composer remarks, "Following the action, this music was devised to accentuate each movement, weaving the whole into a fluid pattern, with the strains of the old cowboy tunes building up the tempo until horse and rider finally vanish in the distance, with the cowboy victorious. Naturally, the use of this type of music is fitting to the subject, creates atmosphere and helps to give the impression that several hours of work have been depicted in the brief running time of the film."

The composer has sent along four extracts from his score, which he describes as follows:

Section 1 — "This was used over the titles and also over the introductory sequences prior to the cowboy's ride to the corral. I tried to capture the feeling of loneliness and aloofness which goes with shots of open prairies. This theme was used at the end of the film also as a kind of postlude, also to give a suggestion of form to the musical content. In other words, it is a kind of 'Once upon a time' theme. Guitar music was used to further the feeling of solitude. Two guitarists, Stan Wilson and Al Harris, were employed."

NO I

Broad

Poco accel.

exp.

Handwritten musical score for 'NO I'. The score is written on seven staves. The first staff is in 3/4 time with a 'Broad' tempo marking and a forte 'f' dynamic. It features a melody with a triplet and a sixteenth-note run. The second staff continues the melody and includes a 'Poco accel.' marking. The third staff changes to 2/4 time and includes an 'exp.' marking. The fourth and fifth staves show a piano 'p' dynamic. The sixth and seventh staves continue the piece with various dynamics and articulations.

Section 2 — "This fragment was heard during those scenes showing the comboy 'sizing up' the horse in the corral. The folk tune, 'I Got No Use for Women' was played in an improvisatory manner in keeping with typical cowboy nonchalance. Earlier this theme was used in a straightforward manner during the ride to the corral."

Freely (I Got No Use for Women)

Guitar 1

Guitar 2

Handwritten musical score for 'Freely (I Got No Use for Women)'. The score is written on two systems, each with two staves. The first system is in 3/4 time and includes markings for 'Guitar 1' and 'Guitar 2'. The second system continues the piece. The score is characterized by a 'Freely' tempo and includes various dynamics like 'pp' and 'p'.

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

Handwritten musical notation for the second system, including dynamic markings 'p' and 'pp.' and a double bar line.

Section 3 — "This is an extract from a longer sequence which was used during the cowboy's successful roping of the horse. The theme, 'Strawberry Roan,' was hinted at and gradually it emerged played in a direct manner once the horse is roped."

NO 3

Fast.

Handwritten musical notation for the third system, starting with a 4/4 time signature and a forte 'f' dynamic marking.

Handwritten musical notation for the fourth system, continuing the piece with various rhythmic patterns.

Handwritten musical notation for the fifth system, featuring complex rhythmic figures and triplets.

(Strawberry Roan)

Handwritten musical score for 'Strawberry Roan'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music consists of a series of eighth and quarter notes, with some rests and a final fermata on the top staff.

Section 4 — "This is part of the final ride where the horse and cowboy finally come together as partners. The tune is 'The Old Chisholm Trail,' and it was written like a 2-part invention for the two guitars." (CORRAL is available in 16mm from Film Images Inc., 1860 Broadway, New York.)

NO 4

Gt. I Allegro (The Old Chisholm Trail)

Handwritten musical score for 'The Old Chisholm Trail' for two guitars. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The music consists of a series of quarter and eighth notes, with some rests and a final fermata on the top staff.

Handwritten musical score for 'The Old Chisholm Trail' for two guitars. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The music consists of a series of quarter and eighth notes, with some rests and a final fermata on the top staff.

Handwritten musical score for 'The Old Chisholm Trail' for two guitars. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The music consists of a series of quarter and eighth notes, with some rests and a final fermata on the top staff.

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