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THE MAN WITH THE GOLDEN ARM

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THE MAN WITH THE GOLDEN ARM

Elmer Bernstein

First, let me clear up an important point. The score for *THE MAN WITH THE GOLDEN ARM* is not a jazz score. It is a score in which jazz elements were incorporated toward the end of creating an atmosphere, I should say a highly specialized atmosphere, specific to this particular film. In this respect I was fortunate in that jazz has heretofore been used most sparingly in this manner. Now there are a rash of unpleasant films using jazz more or less skillfully. In the future, therefore, it will be difficult, if not impossible, to create a highly specialized atmosphere merely by using jazz elements. Let us then conclude that my notion was enhanced by fortuitous timing. But enough modesty. Let us get on to more interesting considerations, and the first one that presents itself is: Why Jazz?

I told Otto Preminger, the producer, of my intentions after one quick reading of the shooting script. The script had a Chicago slum street, heroin, hysteria, longing, frustration, despair and finally death. Whatever love one could feel in the script was the little, weak emotion left in a soul racked with heroin and guilt, a soul consuming its strength in the struggle for the good life and losing pitifully. There is something very American and contemporary about all the characters and their problems. I wanted an element that could speak readily of hysteria and despair, an element that would localize these emotions to our country, to a large city if possible. Ergo, — jazz.

Before going on to specific examples from the score I would like to make some general observations. This is not a score in which each character has a theme. It is not a score which creates a musical mirror for dialogue. Nor is it a score which psychoanalyzes the characters and serves up inner brain on the half shell. It is basically a simple score which deals with a man and his environment. There are only three themes which are exploited in a compositional manner in the development of the score. These can be loosely identified in the following manner:

- 1) Frank's relationship to his general environment; his job as a dealer in a cheap poker joint, to his fight against the dope habit, to the pusher who sells him the stuff, to the street itself.
- 2) Frank's relationship to his home environment; his neurotic wife, who feigns a debilitating illness in order to hold him, to the shabby flat with its "lower depth" inhabitants, to his own guilty lack of love for his wife.
- 3) Frank's relationship with "the other woman",

Ex. 1 is a portion of the main title. Here the intent was to create the atmosphere in a dramatic and straightforward way. There are no subtleties here. The repetitive bass figure gives us a sense of drive and grim monotony. At the top we have the hysterical scream of the brass and within, the chromatic triplets whirling about and circumscribing themselves in a hopeless circle from which they finally emerge, but only for the last cry of despair at the end of the title. (This material is contained in cut 1 of the Decca album from the sound track).

who is a symbol to him of love, and the better life, such small hopes as he has from time to time, and his chance of making it away from the habit and even the neighborhood and its hold on him.

Before we go on to examine the music in detail you should have some knowledge of what went into getting the score on film. My first move was to avail myself of the counsel and help of two brilliant young jazz musicians, Shorty Rogers and Shelly Manne. Rogers arranged all the band numbers and was of invaluable aid as a guide to the wonders of contemporary jazz. Shelly Manne created his own drum solos where indicated and thus made a unique and exciting contribution to many parts of the score. Since time was of the essence, (the score was written in twenty days) an orchestrator of the highest caliber was of great importance. In this my sketches were graced by the great talents of Fred Steiner, a fine composer in his own right, who subsequently went on to score the film, "Run for the Sun", soon to be released.

Upon completion of the score it was apparent that it would take a "super orchestra" of the finest jazz and symphonic musicians available to perform it. This job was entrusted to Bobby Helfer who, with even more than his customary magic, assembled a dream ensemble of 57 musicians from the four corners of the Hollywood symphonic and jazz scene. Perhaps the best way to indicate the cooperation and performance of these artists is to tell you than on one occasion Armand Kaproff was roundly applauded by his colleagues for his performance of a four bar 'cello solo. There was much applause those days for more spectacular feats by Shelly Manne, Pete Candoli, Milt Bernhart, Mitchell Lurie, Ray Turner, Martin Ruderman, Anatol Kaminsky, but it was the reaction to a short 'cello solo that most eloquently described the degree of concentration and intensity of performance achieved during this recording session.

Once the music was on film its care was entrusted to Leon Birnbaum, who used his vast experience as a music cutter to make life easier on the recording stage, and who was most helpful in preparing the film for transfer to the record album.

Of technical matters there is little to say. The score was recorded single channel on Westrex equipment. The recording room at RKO is too small to successfully record a full jazz and symphonic ensemble playing at the same time so in one notable case we tried a short cut. Leon Birnbaum built a click track for the main title and we recorded the two ensembles separately and they were reunited in dubbing. Other than that we made no further forays into technical fields.

THE MAN WITH THE GOLDEN ARM

Example 1

TPTS

STR. W.W. HORNS

SAXES, TBNS

Ex. 2 is the first statement of the second theme, described in an earlier paragraph. Here is a long line, faintly scented with an aura of romanticism, troubled, never quite going where you expect it to go, striving but never quite comfortable or fulfilled in its cadences. Later on in this scene as the exposition of the relationship between Frank and his wife becomes clearer we hear a lonely trumpet with a gentle rhythm accompaniment filter through the rather gentle string and woodwind setting of this composition. No matter what the specific scene dealt with we never lose our consciousness of the basic atmosphere.

Example 2

ANDANTE SOS.

VLNS FLS

VLAS espr. 5

CELLI BASS

OBOE SOLO

VLAS con. sor.

5 #F

Arranger

CLARS
VLNS
+ FLS

Example 3

Ex. 3 is a treatment of the third theme. This is the least disturbed theme although even in this case the first statement is a rather halting 5/4 lest we become too pat or, by making this extremely simple theme too symmetrical, render the relationship with the "other woman" too easy or ideal.

CLAR.
STR.
CELLI

Bva -
Vln SOLO
STR. BASSOON

Example 3 (cont.)

Musical score for Example 3 (cont.) featuring Clarinet (CLAR.), Violin (VNI), and Strings (STR.). The score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of four measures. The Clarinet part has a melodic line with some grace notes. The Violin part has a rhythmic accompaniment with some slurs. The String part includes a bass line and a pizzicato section in the second measure.

At one point Molly (the other woman) leaves Frank when she realizes that he is once again falling before the narcotic habit. She runs from the dingy clip joint, through the slum street. Arriving at her place she hurriedly packs her few belongings as Frank pounds on the locked door. This scene presented a tough problem. The chase through the street was not the difficult part but I am presenting the first part of it (Ex. 4) as it is one of my favorite spots in the score. Being a realist I am forced to the melancholy fact that my solution of the problem is something less than genius; however, the intense, rather nervous rhythmic piano figures, string bass pizzicato and the insistent drumming of Shelly Manne seemed to me to create a kind of grim, driving excitement that suited the scene very well. One can judge the result much better by listening to the cut entitled "Breakup" in the Decca soundtrack album. The tough part of the scene was that in which we have Molly packing and Frank pounding on the door. As you already know from Ex. 3 the theme for this relationship is almost dangerously simple, and certainly devoid of great emotional impact. I wanted to use the theme in this scene and project some of the tears and bitterness of the scene through some use of that fragile motif. The results are in Ex. 5 and also in "Breakup" in the album.

Example 4

Musical score for Example 4 featuring Shelley Drums (SHELLEY DRUMS), Piano (PIANO), and Bass Pizzicato (BASS pizz.). The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of four measures. The Shelley Drums part has a rhythmic pattern. The Piano part has a complex rhythmic figure with many sixteenth notes. The Bass Pizzicato part has a simple rhythmic pattern.

Empty musical staves for the continuation of the score.

Musical score for Example 4 (cont.), featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, while the bass staff provides a rhythmic accompaniment with eighth notes and rests. The key signature has one sharp (F#) and the time signature is 4/4.

Example 5

First system of musical score for Example 5. It includes a treble staff and two bass staves. The top bass staff is labeled "HORNS" and the middle bass staff is labeled "CELLI BASS". The music is in 4/4 time with a key signature of one sharp (F#). The horns part features block chords and moving lines, while the cello/bass part provides a steady accompaniment.

Second system of musical score for Example 5. It includes a treble staff and two bass staves. The top treble staff is labeled "STR. W.W. TPT. Cup Mute" and "HORN VIBE 8va BASSO". The middle bass staff is labeled "SHALLEY" and the bottom bass staff is labeled "ALS + pizz.". The music continues in 4/4 time with a key signature of one sharp (F#). The strings play sustained chords, while the woodwinds and basses have more active parts.

Third system of musical score for Example 5. It includes a treble staff and two bass staves. The top treble staff features a long, sustained chord with a fermata. The middle bass staff has a melodic line with eighth notes, and the bottom bass staff has a rhythmic accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The page number "8" is visible at the bottom center.

There are various times in the course of the film when Frank is seized by the desire for heroin. In each case the desire is fulfilled as Frank seeks out the "pusher". The music which is used throughout to characterize this situation stems from the first theme and although space would not permit reproduction of each of these sequences one can hear these treatments in cuts named "The Fix" and "Sunday Morning" in the Album. On one occasion Frank approaches the "pusher" without money. During the tension which is growing through Frank's pleading an old jazz device, a form of "boogie-woogie" bass, was used to help increase the tension in consonance with the general atmosphere. (See Ex. 6). Although there is no accurate way of notating it, I should mention that when Frank's pleas fail and he attacks the "pusher" in a blind rage and ransacks his room, the entire frenzied sequence was underscored by a rather remarkable drum break by Shelly Manne.

Example 6

The musical score consists of three systems, each with three staves. The first system is in 6/8 time and includes the following elements:

- Staff 1:** Bass clef, key signature of two flats (B-flat, E-flat), and a tempo marking of *etc.* above the staff. The notation shows a sequence of eighth notes.
- Staff 2:** Bass clef, key signature of two flats, and a dynamic marking of *PIANO*. The notation features a series of chords and eighth notes.
- Staff 3:** Bass clef, key signature of two flats, and a dynamic marking of *PIANO*. The notation shows a sequence of eighth notes.

The second system includes the following elements:

- Staff 1:** Treble clef, key signature of two flats, and a dynamic marking of *pp*. It features a series of chords with a *FL. NOVACH. HARMONICS* annotation above the staff.
- Staff 2:** Bass clef, key signature of two flats, and a dynamic marking of *pp*. The notation includes triplets and chords.
- Staff 3:** Bass clef, key signature of two flats, and a dynamic marking of *pp*. The notation shows a sequence of eighth notes.

The third system includes the following elements:

- Staff 1:** Treble clef, key signature of two flats, and a dynamic marking of *pp*. It features a series of chords.
- Staff 2:** Bass clef, key signature of two flats, and a dynamic marking of *pp*. The notation includes triplets and chords.
- Staff 3:** Bass clef, key signature of two flats, and a dynamic marking of *pp*. The notation shows a sequence of eighth notes.

One of the most unusual scoring assignments I've run into up to now was that of scoring the so-called "withdrawal" sequence. For those of you who haven't had to break the narcotics habit recently I must explain that one manner of effecting some sort of cure is deprive the patient of his drugs suddenly and keep it up for a period of three or four days. Apparently the only problem with this cure is that the attendant pains and discomforting symptoms are so severe as to incite self-destruction, murder or death of the patient. The film pictures a most striking performance by Frank Sinatra portraying a withdrawal scene. He alternately tries breaking out of the room in which he has been locked, rolls around on the floor in agony, tries to quiet his craving by enacting self administration of the drug in a charade which is once again brilliantly underscored by Manne's drumming, and finally he's rescued as he's on his way out the window. I remember writing this sequence at four, one morning, feeling not much better than Sinatra looks in the scene. The entire scene is scored by a series of disconnected, but violent outbursts, mounting in fury and intensity until the character, exhausted, collapses writhing on the floor in pain. Ex. 7 contains the opening Bars of this sequence. On record it is the section entitled "Withdrawal".

Example 7

Ex. 7

FLS. TRPS.
XYL. PIANO

CLARS.
VLNS.

CELLI, BASS
TBNS.

f

pp *f*

VLNS. VLAS.
CELLI

mf

Example 7 (cont.)

System 1 of the musical score. It consists of four staves. The top staff is for Winds (Wds.) and features a **TUTTI** section with a **cresc.** (crescendo) leading to **fff** (fortississimo). The second staff is for Timpani (Timp.) with a **f** (forte) dynamic. The third staff is for Basses (Basses) with a **f** dynamic. The fourth staff is for Basses (Basses) with a **f** dynamic. The music is in 3/4 time and shows a dynamic increase from **f** to **fff** across the system.

System 2 of the musical score. It consists of four staves. The top staff is for Winds (Wds.) and features a **TUTTI** section with a **ff** (fortissimo) dynamic. The second staff is for Winds (Wds.) with a **gliss.** (glissando) marking. The third staff is for Timpani (Timp.) and Basses (Basses) with a **f** dynamic. The fourth staff is for Timpani (Timp.) and Basses (Basses) with a **f** dynamic. A handwritten note in the second staff reads: "AT THIS POINT THERE IS A 17-BAR DRUM SOLO BY SHELLEY MANNE." The music is in 3/4 time.

System 3 of the musical score. It consists of four staves. The top staff is for Winds (Wds.) and features a **Slower** marking. The second staff is for Winds (Wds.) with a **STR. HNS. TRNS.** (string harmonics, tremolos) marking. The third staff is for Winds (Wds.) with a **Noncholo** marking and a **wide vibrato** instruction. The fourth staff is for Basses (Basses) with a **gm Basso** (mezzo-forte bass) marking. The music is in 3/4 time and shows a dynamic increase from **f** to **fff** across the system.

In the end Frank's wife kills the "pusher" accidentally, and jumps from a fire escape in a fit of panic when apprehended. After the ambulance leaves Frank, Molly and other minor characters drift away from the scene, silently, thoughtfully, and the film ends without indicating more than the slimmest hope for the future. In the instance of this last composition I had my only serious disagreement with the producer. I lost. It seemed to me that the only honest way to end this film was on a "downbeat" note, to use an industry expression. There is a thoughtful feeling at this point in the film. We are left full of apprehension for Frank's future, which seems grim at best. We have seen all his dreams shattered by his addiction. It would be almost inconceivable to believe that Frank walks off into the sunset to find a pot of gold with the next day's dawning, and even if he found it, we have no reasonable guarantee that he wouldn't consume the pot, buying narcotics. In any case Mr. Preminger felt that the audience would have taken enough by that time, and to cheat the stricken spectators of Dr. Quack's quick remedy for narcotics addiction, wife's suicide, prison record and ruined lives would have been more than a body could bear. Let us not scoff too heartily. Mr. Preminger has yet to make an independent motion picture that did not require some extraordinary courage in one way or another. This a quality which comes very dearly in our industry. In any case in Ex. 8 we have Frank dutifully walking into a better life. The composition starts after the removal of Frank's wife. The lone trumpet sounds l'envoi with the same blues motif which had started the film with Frank's walk down the same street at the opening. For one moment we get the feeling that in some wonderfully gentle way we are going to follow Frank off the screen, walking beside him quietly, thoughtfully, but then the rose glow obediently suffuses the scene and we are sent from the theater in a state of euphoria.

Example 8

Musical score for Example 8, featuring a trumpet solo and bass pizzicato. The score is written in 4/4 time and consists of two systems of staves. The top system includes a trumpet staff and a bass staff. The trumpet staff is marked "TRP. SOLO" and "MODERATO". The bass staff is marked "BASS pizz". The music features a blues motif with triplets and a melodic line in the trumpet and a supporting line in the bass.

Continuation of the musical score for Example 8. The top system includes a trumpet staff and a bass staff. The music continues with the same blues motif and melodic lines as the first system.

The first system of the musical score consists of three staves. The top staff is for woodwinds, with the instruction "STR. W.W." above it. The middle staff is for strings, with the instruction "VLAS, CELLI, VENS" above it. The bottom staff is for bass. The music is in 3/4 time and features a melodic line in the woodwinds and a harmonic accompaniment in the strings and bass.

The second system of the musical score consists of three staves. The top staff is for brass, with the instruction "BRASS" above it. The middle staff is for strings, with the instruction "SXS, TONS, CELLO, BASS" above it. The bottom staff is for bass. The music is in 3/4 time and features a melodic line in the brass and a harmonic accompaniment in the strings and bass. The system ends with a double bar line and the instruction "Coda".

THE MAN WITH THE GOLDEN ARM . . . Otto Preminger; United Artists. Frank Sinatra, Kim Novak. Director, Otto Preminger. Music, Elmer Bernstein. Orchestrations, Fred Steiner. Jazz Arrangements, Shorty Rogers. Drumming Sequences, Shelly Manne. Music Editor, Leon Birnbaum. Orchestra conducted by Elmer Bernstein, Assistant to Mr. Bernstein, Robert Helfer. Music Copyright, Dena Music, Inc.

Record: The Man With the Golden Arm (Decca; sound track album DL 8257). It is seldom that a score reflects and confirms the atmosphere of a film so wholly. The almost savage rhythm of the brass and drum themes conflicting with the poignant sweetness of the woodwind and string melodies sustains a moody, apprehensive excitement, only interrupted by flare-ups into violence. An outstanding orchestra of jazz and symphonic players is conducted by the composer. Here is music that grows with listening, and this record plus Mr. Bernstein's vivid notes furnishes an excellent way to hear it. Lyrics have been added to individual themes from the score and issued on other recordings.

Records: Capitol, Columbia, Coral, Decca, Mercury, Vik, Wing.

LOVERS AND LOLLIPOPS; Operation New York

Eddy Manson

Producers Morris Engel and Ruth Orkin called me in to see *LOVERS AND LOLLIPOPS* in its rough stage, without any opticals, sound or dialogue. However it was not difficult to get the quality of the film, having broken into the Engel-Orkin technique with *LITTLE FUGITIVE*. Morris and Ruth use a candid yet poetic approach to the ordinary, extracting humor, wistfulness and pathos from the commonplace. One has the feeling that he is watching people — not players acting for his benefit. It is unexploited drama, and poses unusual problems for the composer.

I went to work in the Engel apartment, into which they had smuggled a movieola (not allowed in New York apartments). Ruth was then working on final editing, and we discussed cuts and splices with due regard to music, stretching or cutting to help the music make its point. I worked on the movieola for two weeks, taking copious notes, deciding on basic musical material, and laying out the score in very general terms such as "Shot 244 — Larry motif at 806 feet — legato at 823 feet — busy Larry motif at 857 feet". The entire score was planned in this fashion before I even knew what the music was going to be. After the layout was completed I put on the composer's beret and went to work.

At this stage of the game the wheels are turning constantly. I never know when or where an idea is likely to hit, so I stay armed at all times with my trusty harmonica and score paper. The score to *LOVERS AND LOLLIPOPS* was composed in such inspiring places as Hanson's Drugstore, the Independent Subway, a couple of phone booths and a playground bench while baby-sitting for four year old David Manson.

As was the case with *LITTLE FUGITIVE*, the harmonica came in quite handy. I was able to try out ideas on it while running the movieola with one hand. It also enabled me to demonstrate certain cues to the producers as the film unfolded in the projection room. With it I could test the lead line of a segment, to see if it held up by itself.

All during the writing of the score we were not sure if we should use a small group of instruments or full orchestra. The film is intimate and delicate, and an over-sized instrumentation could easily have lent an unwelcome note of pretentiousness. We settled finally on a two-group setup — a large group of twenty-eight men (large for us) and a small group of eleven. The large group consisted of conventional strings, winds and percussion; the smaller one was an unusual blend of three strings, two woodwinds, piano, electric guitar, two percussion and the harmonica. This entailed a double orchestration job which had to be done in two weeks — thirty-one cues and a total of over fifty minutes of music. The reason for the rush was that studio time was terribly scarce, and we had to grab what we could. So I took off the composer's hat and put on the orchestrator's.

While this seige was in progress, our contractor Julie Held, an excellent musician, scoured the city for the best man in each chair. Knowing the pressure of badly limited recording time, Julie had to consider the personality

of each man as well. We simply could not afford the time waste of temperament and fussiness. Julie did a splendid job and the orchestra was a conductor's delight, including Arnold Eidus, Buddy Weed, Julien Smit, Emanuel Vardi, Jimmy Abato, Don Arnone and others of that calibre. We were allowed only three sessions, or seven and a half working hours in which to record the entire score in synchronization with the projected film. None of it was to be done the easy way, on plain wild tape. Morris feels very strongly about this method — that it conveys a dimension not possible with wild tape.

We prepared the session with great care, leaving nothing to chance. Wedo Marasco, who did the extraction of parts, carefully proof-read every part so that no mistakes would crop up at the session to waste precious minutes. Our sound editors John Mack and Ruth Orkin, both of whom read music, familiarized themselves with the orchestrations, while Morris and I marked the film with necessary sight cues. I completed the orchestrations with three days to spare, which gave me time to study the conducting problems. I memorized as much of the score as I could so that my eyes would be free to watch the film, the stopwatch and the footage-counter. Time saving strategy was laid out. It was agreed that if a mistake was made we would continue playing until the end of the segment, rather than lose time by stopping and starting over again, since it was possible that John Mack could fix the spot or something else could be substituted for it.

The larger group was recorded in one session, and was used for main titles, climaxes and certain scenic places. The bulk of the score was done with the smaller group. We raced through the three sessions so fast that toward the end of the last session I didn't rehearse the group, but simply gave a short explanation, and recorded a whole reel at a time (nine or ten minutes). We finished just under the wire, thanks to the marvelous musicianship and cooperation of the boys. A full length movie score is a rarity around these parts and for all of us it had become a real labor of love. This more than off-set the hectic nature of "Operation New York".

LOVERS AND LOLLIPOPS involves three people — Ann, an attractive young widow, Larry, a nice guy who wants to marry her, and Peggy, Ann's seven year old daughter, a lovable mopper who resents Larry's infringement on her mother's affections. I based the entire score on three themes, bearing the same color and contrasts we find in these individual personalities. Ann's theme develops into the love theme, the main theme of the three. Peggy's theme is childlike, and based on "Clementine", a song she associates with her dead father. In Example 1, Ann's theme is stated simply by the guitar, segues into "Clementine", which then develops into Peggy's theme. Larry's theme is a trifle more worldly yet introspective in character. Its peculiar rhythm is based on the rhythm of his doorbell ring.

♯ ̣ ̣ ̣ ̣ ̣ |

LOVERS AND LOLLIPOPS

Example 1

Example 1) SLOW 3 (♩ = 66)

Small Group

action: KUN WALKS DOWN STREET - Start 134 ft. - R.1

Handwritten musical score for Example 1, measures 1-5. The score is in 3/4 time with a key signature of one sharp (F#). It features a guitar solo in the upper voice and a bass line in the lower voice. Chords indicated are G, Em, G, Am, and D7. A box containing ':00' is present above the first measure.

Handwritten musical score for Example 1, measures 6-11. The score continues with guitar and bass parts. Chords include Am, D7, D7b9, G, and F#. Annotations include ':22 (Flute)', ':30 HER HAND ON SHINY DADDY', and 'Piano: Vibes'. A 'Cello Solo' is marked in the lower voice.

Handwritten musical score for Example 1, measures 12-16. The score includes a 'Family' section with 'HARMONICA' and 'Tempo 1' markings. The upper voice has 'ANN REACTS Solo' and 'sadly (move it)'. The lower voice is marked 'Cello'. Chords include F#, G, and A. A box containing ':35' is present above the final measure.

Handwritten musical score for Example 1, measures 17-21. The score is in 3/4 time with a key signature of one sharp. It features a 'COND. HARMONICA' section and a 'FISH BOWL' section. The upper voice has 'CLAP' markings. The lower voice is marked 'Bassoon'. Chords include F, F#, and F. A box containing '1:03' is present above the final measure.

Example 1 (cont.)

Handwritten musical score for Example 1 (cont.). The score is written on two systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part is marked "Piano VIBES" and includes a circled measure number 22. The vocal line has circled measure numbers 23, 24, 25, and 26. A box containing "1:19" is placed above the piano staff between measures 23 and 24. A circled measure number 27 is at the end of the first system. The second system continues the piano accompaniment with circled measure numbers 28, 29, 30, 31, and 32. A box containing "1:21" is placed above the piano staff between measures 29 and 30. The text "ANN WALKS ACROSS ROOM" is written above the piano staff between measures 29 and 30.

Example 2 2

(d=69)

Action: ANN CROSSES ROOM Start: 8064. R.3

Handwritten musical score for Example 2. The score is written on two systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part is marked "Piano VIBES" and includes a circled measure number 1. The vocal line has circled measure numbers 2 and 3. A box containing ":11" is placed above the piano staff between measures 1 and 2. A box containing ":15" is placed above the piano staff between measures 2 and 3. The text "ANN RESTING - GETS UP" is written above the piano staff between measures 2 and 3. The second system continues the piano accompaniment with circled measure numbers 4, 5, and 6. The text "ANN CROSSES ROOM" is written above the piano staff between measures 4 and 5.

Example 2 (cont.)

Musical score for Example 2 (cont.) showing a vocal line and piano accompaniment. The vocal line has two boxed measures with time signatures :25 and :29. The piano accompaniment includes handwritten annotations such as 'Cm10', '267', and '273'. The score is written on a grand staff with treble and bass clefs.

Fundamentally, the score becomes a set of dramatic variations on the three themes, with chief emphasis on the love theme. This device provides a strong sense of continuity and pace for the story. The language of the score is the language of the protagonists, simple and contemporary, practically "pop" in nature. The technique, however, is only sometimes a "pop" technique. There are many subtleties in the inner voices, and much polyphony. At one point, Peggy sails a boat in the pond at the Museum of Modern Art. It gets stuck in mid-stream, and people gather one by one to watch, with a quite funny effect. This scene is underlined by a tongue in cheek fugue. (Example 3)

Example 3

Musical score for Example 3, featuring multiple staves for different instruments. The score includes annotations for 'VLN' (Violin), 'CLAR' (Clarinet), 'BASSOON', and 'CELLO'. It also contains time signatures like 3/8 and 1:47, and measure numbers 27 through 41. The score is written on a grand staff with treble and bass clefs.

Larry and Ann, on their first date without Peg, visit various parts of New York and end up at a table in Radio City Plaza. Larry says "You know we've been together since nine this morning?" They clasp hands, against a background of the Plaza fountains. Then we see Larry in Ann's apartment, waiting for their first embrace. At the height of their kiss, a sudden cut reveals little Peg peeking through the door. (Example 4) This sequence is based on a three note figure which recurs regularly in the love sequences and is used to accompany the love theme. (Example 1, bars 9, 10, 11).

Example 4

Example 4. ACTION: R.C.A. Plaza - " - together since 9 this A.M.?" - 357.R.3

REACHES FOR HER HAND

10 C.U.-HANDS

SHE REACTS! FL.-DB. EXPR!

SLW 3 (♩=63)

CL. b7

BRASS

HORN

PLNS. 4=3

ALL STR.

HARD

LA. IN APT.

15

19

TRUMPET

DRUMS

CELLO SOLO

GUIT. SOLO - molto expr!

HARD

355 p.22.)

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ANN IN (HOLD BACK) :39

:27

Annotations: BSN., GUIT.-VIBES, HVS., (GUIT.), (CELLO), VLNA, FL. O3. CL., TRB. BSN., P HARP, RIT., HVS., TRB. BSN., POCO A POCO CRESCENDO, P 16, 1:02 PEGGY THRU' DOOR

10 **11** **12** **13** **14** **15** **18** **19**

STARTS TO CLOSE DOOR

VIBES - GTR.

1:13

HARD

sf #

VLNS. A-B-C-

21 22 23

LOVERS AND LOLLIPOPS . . . Trans. Lux Release. Lori March, Gerald O'Loughlin, Cathy Dunn. Written, directed and produced by Morris Engel and Ruth Orkin. Music, Eddy Manson. Music copyright, Trinity Music Co., N. Y. C.

Records: Lovers and Lollipops Theme. Peggy's Theme. (M-G-M) Eddie Manson and Orchestra. Lovers and Lollipop Theme. (Mercury) Jan August.

MUSIC FOR SHAKESPEAREAN FILMS

William Walton

The value to a film of its musical score rests chiefly in the creation of mood, atmosphere, and the sense of period. When the enormous task of reimagining a Shakespearean drama in terms of the screen has been achieved, these three qualities, which must be common to all film music, appear in high relief. In the case of "mood" I would quote as an example the incidental musical effects in Hamlet's soliloquies which varied their orchestral colour according to the shifts of his thought. For "Atmosphere" take the music of rejoicing after the victory of Agincourt in HENRY V, which also illustrates the power to evoke a sense of historical period in a special way, for the contemporary Agincourt hymn which has been handed down to us was adapted to my purpose. Indeed the atmosphere of human feeling and the evocation of a past time are often combined, or made to blend from one to the other without any abruptness of transition. At the entry of the players in HAMLET I took the chance to suggest the musical idiom of the time by using a small sub-section of the orchestra (two violas, cello, oboe, cor anglais, bassoon, harpsicord) then proceeded to make my comment on the action in my own personal idiom.

In a film the visual effect is of course predominant, and the music subserves the visual sequences, providing a subtle form of punctuation — lines can seem to have been given the emphasis of italics, exclamation marks added to details of stage business, phases of the action broken into paragraphs, and the turning of the page at a crossfade or cut can be helped by music's power to summarise the immediate past or heighten expectation of what is to come. The analogy with printer's typography is useful, but beyond this, music offers orchestral "colour" to the mind's ear in such a way that at every stage it confirms and reinforces the colour on the screen which is engaging the eye.

The composer in the cinema is the servant of the eye. In the Opera House he is, of course, the dominating partner. There everyone, beginning with the librettist,

must serve him and the needs of the ear. In the film world, however, from the first stage called the "rough-cut" where the composer first sees the visual images that his work must reinforce, an opera composer finds his controlling position usurped. He works in the service of a director. Since proportion is as important in music as in any other of the arts, the film composer, no longer his own master, is to a great extent at the *mercy* of his director. A close and delicate collaboration is essential for the film must be served but music must not be asked to do what it should not or cannot. After a while the composer who stays the pace acquires what has been called "the stop-watch mentality", a quality which I have heard deplored, but I am quite certain the habit, a peculiarly strict form of self-discipline, does a composer far more good than harm when he is working on his own for his own ends. Within or outside the cinema every second counts.

A film composer must have confidence in his director or collaboration will break down. In my three major Shakespearean films I have been particularly blessed in working with a director who knew precisely what he wanted at any given point not only in quantity but in kind. Laurence Oliver understands the composer's problems. He has a genius for thinking up ways of adding to them or increasing those that already exist, but he never demands the impossible, and his challenges have invariably led me to be grateful in the end. In the deployment of his visual resources he is himself a dramatist and though a composer's task is never anything but difficult, the confidence inspired by such a director has certainly made things far easier than they might have been. If the musical aspect of the battle sequences in HENRY V and RICHARD III, for instance, is considered helpful to the general effect, that is due to an unusually complex and close collaboration of sound and screen from one bar or visual movement to the next, the outcome of much patience and exercise of technique certainly, but above all, I think, the fruit of mutual confidence and esteem.

CAROUSEL

Alfred Simon

Before Alfred Newman went to Hollywood in the early thirties to become music director for Twentieth Century-Fox, he conducted a memorable series of Gershwin and Rodgers musical comedies on Broadway. There was always something special about Newman's conducting of these shows — a kind of loving care that added to their distinction, and this quality is gratifyingly in evidence in his conducting and general musical supervision of CAROUSEL. Largely because of it, the film version of Rodgers and Hammerstein's wonderful show is as fine an adaptation of a Broadway musical as this reviewer has ever seen.

But of course there is much more to the musical delights of CAROUSEL. Vocally, the film is nothing short of superb. Gordon MacRae and Shirley Jones, who charmed us all in OKLAHOMA! are equally good as the ill-fated lovers, Billy Bigelow and Julie Jordan; if anything, because of the greater musical and emotional scope of CAROUSEL they are even more impressive in their vocal and acting abilities. Then there is Robert Rounseville, whose thrilling voice was a high-spot of the filmed TALES OF HOFFMANN. Here, as Mr. Snow, he has far too little singing to do, but he does a charming job in "When the Children Are Asleep", which he duets with Barbara Ruick. Miss Ruick, as Carrie Pipperidge, is completely delightful, particularly in her singing of "When I Marry Mr. Snow". Still another and very important member of the singing cast is Claramae Turner, who makes something quite moving out of "You'll Never Walk Alone". This beautiful song is reprised very effectively at the end of the picture by the chorus, and while we're at it, Ken Darby's fine choral direction throughout deserves a lot of applause.

As in the stage version, the greatest climax of the filmed CAROUSEL comes in the singing of Billy Bigelow's "Soliloquy". Gordon MacRae delivers this magnificently, as he roams up and down the rocks and shore

of the Maine coast, with a pounding surf in the background. Shirley Jones contributes another high spot with her touching singing of "What's The Use of Wondrin'"; in fact, we could go on for quite a while listing the musical treats of CAROUSEL.

Regrettably, some of the songs you may remember from the stage version have had to be cut from the film. Missing, for instance, are "You're a Queer One, Julie Jordan", "Blow High, Blow Low", and the lilting verse ("When I Make Enough Money Out of One Little Boat") of "When the Children Are Asleep"; these, however, have fortunately been preserved on Capitol's excellent record from the sound-track. Some of this material, as well as the haunting strains of the "Carousel Waltz", are also included in the ballet music, and in the extensive and beautifully orchestrated background score.

CAROUSEL . . . 20th Century Fox. Gordon MacRae, Shirley Jones. Director, Henry King. Music, Richard Rodgers. Music supervised and conducted by Alfred Newman. Associate, Ken Darby. Orchestration, Edward B. Powell, Herbert Spencer, Earle Hagen, Nelson Riddle, Bernard Mayers, Gus Levene.

Record: Carousel (Capitol; film soundtrack album W 694; EDM 694). Top-notch performance brings out all of the melody and rhythm in the perennially fresh tunes. Claramae Turner, Robert Rounseville, Barbara Ruick, Shirley Jones and Gordon MacRae, all in excellent voice, place this considerably above the usual well produced musical. Alfred Newman conducts the orchestra and chorus.

Records: 33 recordings; Capitol, Columbia, Coral, Decca, Epic, Kapp, M-G-M, Victor.

Sheet Music: 7 songs from CAROUSEL, Williamson Music, Inc.

OPERA AND FILMS

David S. Rattner

MADAME BUTTERFLY

Puccini's MADAME BUTTERFLY, sung by fine Italian singers with the chorus and orchestra of the Rome Opera, acted by a cast that includes native Japanese in the appropriate parts, and including such added touches as a genuine Japanese house, an authentic Buddhist shrine, and a troupe of Kabuki dancers transported to Italy for the occasion — the product of such ingredients should be a sure-fire success. But, somehow, nothing quite comes off. The producers have devised a prologue for the opera. Here, Pinkerton and another "young officer on the town" meet Butterfly in a tea house, while an English commentary, in documentary fashion, goes to great pains to explain that a tea house represents a perfectly respectable diversion and that geishas are honorable young ladies. The prologue also contains some interesting singing and dancing by the Kabuki troupe, but the titles and credits of the picture proper (there

are none before the prologue) then appear as a complete break in the continuity, leaving the viewer only with some of the inconsistencies created by this prologue. For example, in the prologue, Butterfly speaks Japanese, and Pinkerton, who speaks dubbed-in English, requires a translator to understand her, while in the rest of the picture, they both sing Italian, and communication between them is direct. Likewise, the prologue takes us on a brief, yet interesting, rickshaw ride through the streets of Nagasaki; but all the rest of the film is limited to the house and garden of the married Butterfly.

It is here that the film falls shortest of being a good movie. It confines its action just as markedly as does any stage production of the opera, except that the sets are a little bigger and a little more saccharinly technicolored than those most opera companies can afford. The

camera monotonously notes change of season with that most cliché of movie shots — blossoms blooming on or falling from a branch reflected in a pool. Except for an occasional close-up (and because of the great and exotic beauty of Miss Yachigusa as Butterfly, this is an important exception), the producers might just as well have photographed any standard stage production of the opera. For with the prologue and the use of Japanese actors, we have had all the directorial originality this film has to offer.

For the rest it is well sung and well cut musically, though poorly edited (some of the transitions are too explosive). Unfortunately, the English commentary continues throughout the opera. It is inadequate in providing any real understanding of the longer solos and duets. At times it is terribly obtrusive, for it rides roughshod over some of the music's finest moments. It even breaks in on the exquisite music to which Butterfly stands her night long vigil after the return of Pinkerton's ship. The articulation between the voices of the actors and the singers is only partly effective. At least half the time the actors look as if the singers aren't even half trying (although they are, and with good result). The sound reproduction is acceptable, though not outstanding, as it comes through the equipment of a small preview theatre.

In the final analysis, *MADAME BUTTERFLY* is an obvious, sentimental, little story of almost soap opera proportions. Luckily, it comes supplied with Puccini's ingratiating music, which, while not of heroic stature, does manage to change the story's potentially dangerous qualities into virtues. Overburdened and heavily underlined, as it is in this film, even the music cannot save it from cheap prettiness and suffocating dullness. Besides, it is so long!

MADAME BUTTERFLY . . . Rizzoli - Toho - Gallone; I.F.E. Releasing Corp. Kaoru Yachigusa, Orietta Moscucci, Nicola Filacuridi, Giuseppe Campora. Director, Carmine Gallone. Music, Giacomo Puccini. Orchestra and chorus of the Royal Opera House, Rome, conducted by Oliviere de Fabritis and Guiseppe Conca.

HOUSE OF RICORDI

HOUSE OF RICORDI hangs a pleasant opera concert on the slender story thread of the association of the publishing house named in the title with five great composers. Rossini, Donizetti, Bellini, Verdi, and Puccini, as well as three generations of Ricordis, appear in some highly romanticized tales. Their ladies are all lovely and passionate, they themselves extraordinarily handsome men, especially for composers and editors. They all wear beautiful clothes in settings that range from the picturesque to the sumptuous. And they live their lives around opera.

Such opera! Beautifully sung by some of today's most notable Italian singers, staged for the most part with imagination and taste, and photographed in exquisite colors, these scenes are memorable. Mario Del Monaco's final scene, the "Esulta", from *Othello* is immensely moving. The garret setting for *La Boheme* is a delightfully lighthearted Parisian rooftop birdcage that would serve admirably to heighten the humor of

Act I. As it is, in the scene of Mimi's dying, its gay contrasts add a deeper and ironic poignancy to Renata Tebaldi's superb singing. If you like what used to be called a "gala evening of opera" in which the major opera companies used to stage three or four acts from different operas in one evening, than this is your film. The continuity is insignificant. Only the opera counts and it is good.

HOUSE OF RICORDO . . . Documento Films, Corman Films; Manson Distributing Co. Mario Del Monaco, Renata Tebaldi. Director, Carmine Gallone. Music, Bellini, Rossini, Donizetti, Verdi, Puccini. Musical Director, Renzo Rossellini.

SERENADE

SERENADE brings Mario Lanza back to the screen in a varied and lengthy program of songs. The story line has been watered down from a novel by James M. Cain and retains some bite only in Vincent Price's performance as a cynical concert manager. Joan Fontaine has little to do but look aristocratically lovely, which she does with no effort at all. And Lanza and his Mexican true-love, Sarita Monteil, act with adequate though hardly professional polish.

Musically, the film introduces two songs, "Serenade" and "My Destiny," in situations so awkwardly sentimental that even good songs well sung would suffer. Under the circumstances, this reviewer found the pair of them banal and excruciating. Lanza also sings a dangerously mawkish "Ave Maria," a shouted and scoopy "Sorrento," and a rhythmically careless "La Danza." There are two duets, one with Jean Fenn and the other with Licia Albanese.

However, the long list of operatic arias includes some relatively unfamiliar ones, and these Lanza sings excellently. Here, he uses his voice impeccably with a tasteful understanding of the style and meaning of the music. He avoids the big, raw, open tone, the exaggerated portamento, the excessive sob, the cheaply melodramatic effect that mar so much of his singing of familiar music. Whether renewed study and coaching or the challenges inherent in the music itself have produced this change is anybody's guess. But it and a howling rainstorm are the highlights in an otherwise undistinguished picture.

SERENADE . . . Warner Brothers. Mario Lanza, Joan Fontaine. Director, Anthony Mann. Musical Director, Ray Heindorf. Operatic Adviser, Walter Ducloux. Operatic Coach, Giacomo Spadoni. Songs, "Serenade", "My Destiny", Sammy Cahn, Nicholas Brodzsky.

Record: *Serenade*. (RCA-Victor; film sound track album LM-1996). Mario Lanza's rich voice is heard in twelve of the numbers which he sings in the film. The two Cahn-Brodzsky songs "Serenade" and "My Destiny" are not suited either to his voice or to this collection. Rossini, Meyerbeer, Richard Strauss, Puccini are represented in operatic excerpts. The tenor is at his best in his Verdi, "Di quella pira" (*Il Trovatore*) and "Dio ti giocondi" (*Otello*), which he sings with Licia Albanese. He is accompanied by Jacob Gimpel, and by music director Ray Heindorf with the Warner Brother studio orchestra.

COMPOSERS AT WORK

Gerald Pratley

Looking back over a recent stay in Hollywood I remember with pleasure the visits to the music departments of some of the studios. The first composer I met was Paul Smith of the Disney studios. Having written to him often and heard his voice on recordings, our meeting was most enjoyable. I saw him first conducting the recording of sequences from his score for a new Disney film about children and horses. After this session we went back to his office, littered with manuscripts and dominated by a piano, where we talked about film music, the problems of scoring nature films and giving "character" to animals. Here I met Oliver Wallace, a charming and witty gentleman with a shock of white hair and a fund of amusing stories about his work in scoring cartoons.

At MGM I met Johnny Green, whose name has been for so long associated with popular music and MGM musicals. Mr. Green, an alert and busy man, relaxed for an hour to talk about film music, stereophonic sound (he thinks it is used to the best advantage in OKLAHOMA!), the scoring presently being done at Metro by Previn, Amfiteatrof, Kaper and Alexander, and to reflect on the use of modern jazz music as scores for films dealing with juvenile delinquency and stories of crime. As Mr. Green left, Miklos Rozsa came in. Gentle and kindly, with a quiet sense of humour, he spoke at length on the scores for his early Korda films, the historical cycle he has recently come through, and the ideas he had tried in his score for DIANE. Johnny Green, Andre Previn and Dr. Rozsa are frequently engaged in concert work.

At Columbia George Duning was preparing to record the score for PICNIC. His office is a comfortable peaceful place. After showing me manuscripts of recent

scores we went to lunch at the Brown Derby. Tall and graying, unassuming and quiet spoken, Mr. Duning talked about his recent scores, his early work, and conducting and orchestrating. Like myself, he is tired of title songs.

In the commissary of Universal-International I met Henry Mancini, the youthful staff composer who works industriously with Joseph Gershenson. Away from the studios were George Antheil and Andre Previn, whom I met at Lawrence Morton's Monday Evening Concert of music by Gesualdo.

At the Warner studios it was pleasant to meet the tireless Ray Heindorf again, who showed me the entire section of the studio devoted to the complicated techniques of recording, dubbing and processing of music and dialogue. We met Dimitri Tiomkin, energetically conducting his score for THE COURT MARTIAL OF BILLY MITCHELL. In a recording room the final version of Waxman's score for MIRACLE IN THE RAIN was being added to the sound track. In a screening room we listened to the recordings made by Mario Lanza for SERENADE, and then, on the floor, watched him singing to playback in a difficult scene staged in a splendid restaurant. And in the many rooms which make up the music library, Heindorf showed me the hundreds of scores for Warner films going back to the pre-sound era.

It was a rewarding experience also to meet and talk with Clifford McCarty, author of "Film Composers in America," and with Lawrence Morton, whose wise critiques on film music (once a part of FILM MUSIC and THE HOLLYWOOD QUARTERLY) remain unsurpassed. Their absence now is cause for regret.

16 mm FILMS

Folklore Research (Young America Films, 18 East 41st St., New York. b and w. 27 min. A reduction print of the original 35 mm film in the CBS-TV series "The Search.") Charles Romine of CBS and Professor Mary Celestia Parler of the University of Arkansas go on a ballad hunt through the backwoods country of the Ozarks. Folk tunes have been transmitted here from generation to generation by descendants of the original Scottish and English settlers, and their collection is a project of the University. "The Two Sisters", dating back perhaps to the 16th century, is the object in the present search. Miles are covered in getting to four colorful "informants" — an ancient farmer who sings "Dick German the Cobbler", eighty year old Aunt Sukey, whose offerings are a song about Lazarus and a giggled rendition of "Kissin' on the Sly", her brother Fred with a strange lovely melody based on an untempered scale, and a grey-bearded banjo-player in a hospital bed, whose several ballads are entertaining, though comparatively modern. "The Two Sisters" is found eventually at an evening "play party", where a girl sings its many verses during a rest in the folk-dancing. This is a delightful and valuable film. Its unusual musical experience carries in it a picture of these fine mountain people, recorded

with honesty and character. Henwar Rodakiewicz was the director. There are no credits for the excellent music supervision.

Young America Sings (Young America Films, Inc., 18 East 41st St., New York. Filmstrips.) Filmstrips with synchronized recordings are used in this audio-visual aid for elementary music education. Dr. W. Otto Miessner with an editorial board of music educators has prepared a program of lesson units for the Fourth, Fifth and Sixth Grades. Each Grade Unit is equipped with two 33 1/3 rpm microgroove records, eight correlated film strips (two for each record face), and an eight page Teacher's Guide. Procedures for every lesson are the same. 1. A soloist introduces a song on record while the class listens and follows words and music on the screen. 2. Rhythm and melodic study of the song are directed by a narrator. 3. Class and soloist sing the song together. The lesson is summarized. The Teacher's Guide lists "Related Songs from Your Music Books" so that the methods can be applied to music materials already in use in the classroom. Young America Films offers a Demonstration Kit on ten day free loan to teachers interested in the program.

M. H.

CREDITS IN CURRENT RELEASES

ALEXANDER THE GREAT . . . Robert Rossen; United Artists. Director, Robert Rossen. Music, Mario Nascimbene.

ALL THAT HEAVEN ALLOWS . . . Universal-International. Director, Douglas Sirk. Music, Frank Skinner. Music Supervisor, Joseph Gershenson.

ANYTHING GOES . . . Paramount. Director, Robert Lewis. Music, Cole Porter. Music arranged and conducted by Joseph Lilley. Special orchestrations, Van Cleave. New songs, Sammy Cahn, James Van Heusen. Record: soundtrack album, Decca.

ARTISTS AND MODELS . . . Hal Wallis; Paramount. Director, Frank Tashlin. Music arranged and conducted by Walter Scharf. Vocal arrangements, Norman Luboff. Songs, Jack Brooks, Harry Warren. Records: Capitol, Columbia. Sheet music, Paramount Music Corp., N. Y.

BIRDS AND THE BEES, THE . . . Paramount. Director, Norman Taurog. Score, Walter Scharf. Songs, Mack David, Harry Warren. Sheet music, Famous Music Corp., N. Y.

BOLD AND THE BRAVE, THE . . . Irving H. Levin; RKO. Director, Lewis R. Foster. Music, Herschel Burke Gilbert. Orchestrations, Joseph Mullendore, Walter Sheets. Title song, Mickey Rooney, Ross Bagdasarian.

*CAROUSEL

COMANCHE . . . Carl Krueger; United Artists. Director, George Sherman. Music, Herschel Burke Gilbert. Song, Alfred Perry, H. B. Gilbert.

COME NEXT SPRING . . . Republic. Director, R. G. Springsteen. Music, Max Steiner. Title song, Lenny Adelson, Max Steiner.

CONQUEROR, THE . . . Howard Hughes; RKO. Director, Dick Powell. Music, Victor Young. Orchestrations, Leo Shuken, Sidney Cutner. Music supervisor, C. Bakaleinikoff.

COURT JESTER, THE . . . Paramount. Directors, Norman Panama, Melvin Frank. Music scored and conducted by Victor Schoen. Songs, Sammy Cahn, Sylvia Fine. Records: Decca, M-G-M. Soundtrack album, Decca.

FOREVER DARLING . . . MGM. Director, Alexander Hall. Music, Bronislau Kaper. Title song, Sammy Cahn, Bronislau Kaper. Record, M-G-M.

LAST HUNT, THE . . . MGM. Director, Richard Brooks. Music, Daniel Amfitheatrof.

*LOVERS AND LOLLIPOPS

MAN IN THE GRAY FLANNEL SUIT, THE . . . 20th Century Fox. Director, Nunnally Johnson. Music, Bernard Herrmann.

*MAN WITH THE GOLDEN ARM, THE

MEET ME IN LAS VEGAS . . . MGM. Director, Roy Rowland. Songs, Sammy Cahn, Nicholas Brodsky. Music supervised and conducted by George Stoll. Music, "Frankie and Johnny" ballet, adapted by Johnny Green. Music, Lena Horne, arranged and conducted by Lennie Hayton. Orchestrations, Albert Sendrey, Skip Martin. Vocal supervision, Robert Tucker. Music coordinator, Irving Aaronson. Records, Decca, M-G-M. Sheet music, Feist Miller.

MIRACLE IN THE RAIN . . . Warner Brothers. Director, Rudolph Mate. Music composed and conducted by Franz Waxman. Orchestration, Leonid Raab. Song, Ned Washington, M. K. Jerome, Ray Heindorf. Sheet music, Remick.

ON THE THRESHOLD OF SPACE . . . 20th Century Fox. Director, Robert D. Webb. Music, Lyn Murray. Orchestration, Bernard Mayers. Conducted, Lionel Newman.

PICNIC . . . Columbia. Director, Joshua Logan. Music, George Duning. Orchestration, Arthur Morton. Records: soundtrack album, Decca; RCA Victor, Decca, Coral. Sheet music, Mills, Shapiro.

SCARLET HOUR, THE . . . Paramount. Director, Michael Curtiz. Music, Leith Stevens. Song, Ray Evans, Jay Livingston. Sheet music, Famous Music Corp.

*SERENADE

SEVEN WONDERS OF THE WORLD . . . Stanley Warner-Cinerama. Directors, Ted Tetzlaff, Andrew Marton, Tay Garnett, Paul Mantz, Walter Thompson. Music, David Raksin, Jerome Moross, Emil Newman. Cinerama Symphony Orchestra conducted by Emil Newman. Choral group, Apollo Club of Minneapolis. Music Editors, Lovel S. Ellis, Richard C. Harris.

SWAN, THE . . . MGM. Director, Charles Vidor. Music, Bronislau Kaper.

TROUBLE WITH HARRY, THE . . . Paramount. Director, Alfred Hitchcock. Music, Bernard Herrmann. Song, Mack David, Raymond Scott.

TRIBUTE TO A BAD MAN . . . MGM. Director, Robert Wise. Music Miklos Rozsa.

*Reviewed in this issue.