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FILM & TV MUSIC NEWS

Cover: Tamba Alleny, Noel Purcell, Gregory Peck, Leo Genn and John Huston between shots for MOBY DICK.

(Please note FILM MUSIC announcement on back page.)



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FILM NEWS, established in 1939, is the news magazine of the filmstrip as an educational tool, and of the 16mm film — both for instruction and entertainment. Its departments deal with film in social work and community relations, in medicine and dentistry, in labor and industry, for religious and intercultural purposes, for community groups of all kinds, and schools on all levels. A technical and trade section are also carried. Previews and reviews of film and filmstrips are evaluative, interpretative, reliable. Feature articles are by acknowledged authorities. Accent is on the U. S. scene; approach is from the world point of view.

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THE MUSIC FOR "MOBY DICK"

Philip Sainton

I have been composing music for the greater part of a lifetime, and although I must confess to having entertained secret hopes that someone would some day ask me to do the score for a film, I had never really expected that it would happen. The music chosen to accompany the vast majority of film is not the sort of music that I find congenial to write. I knew, too, of fellow-composers who had been forced by film companies to work within time-limits that I should have found intolerably constricting. A piece of music that takes a minute to play takes a day to write and orchestrate for full orchestra — that is what it takes me, at any rate — and so I was never really sanguine enough to hope that the day would come when a director would not only request of me the sort of music I love but would also leave me, within reasonable limits, free to write it at my own pace and in my own time.

It is strange the way things happen. Although my works have received respectful attention in musical circles, it was almost by accident — certainly not through any composition of my own — that I was unexpectedly enabled to achieve my private ambition to write the score for a film. It came about in this way.

For some twenty years I have enjoyed the friendship of Jack Gerber, a steel manufacturer of Lowmoor. His two hobbies, as dissimilar as you could find, are horse-racing and music. He is an amateur composer, and from time to time he commissions me to score and arrange his more ambitious works. A short while ago I orchestrated two of his compositions, *Fiesta* and *Stonehenge*, and then I assembled an orchestra of sixty players and in a single session I conducted them in a recording of both works for HMV. John Huston happened to hear *Fiesta*, and he was sufficiently interested in it to ask if he might meet me. He was then looking for someone to write the score for *MOBY DICK*. That was in Ascot week in 1954.

At our first meeting he asked me to set to music Melville's "hymn", "The ribs and terrors in the whale". In a day or two I wrote the original tune that is sung in the chapel scene. It is of a type that might well have been sung by fisherfolk a hundred years ago. Leslie Woodgate recorded it for me, and it was sent to John Huston in Ireland. It was on this slender evidence that Huston later commissioned me to write the whole orchestral score.

Since those days many people have said to me that they supposed, since the score breathes the passion and excitement of the book, that I must have been a lover of *Moby Dick* since childhood. They are amazed — just as Huston was at our first interview — when I tell them that I had never even read it, indeed had scarcely heard of it. Huston actually gave me a copy of the novel to read at the same time as he handed me the script that had been prepared for the film.

If the score that I subsequently wrote is deemed a success, I want to underline the two factors that made it so. The first is that John Huston has a great understanding of music, and knows exactly the kind of sound he wants for each sequence in his films. He told me that I must treat *MOBY DICK* just as if I were writing an opera. There were no words that I better wanted to hear. This treatment ideally suited my own inclinations, and in his view it ideally suited the book as well.

So I happily followed his instructions, and that is why there is no one theme that keeps recurring, but several themes. In some sequences Huston wanted me to intensify in sound the visual scene; in others he required the music to reflect the thoughts and feelings of the characters. For instance, in the first hunting sequence he told me to write music that would be alive with the zest of the chase. The excitement of the crew was to be transmitted in sound. Then, when the *Pequod* comes upon an enormous school of whales, and thus from the crew's point of view the voyage has attained its object, he asked

MUSIC REFERENCE 1. I. HYMN. THE RIBS AND TERRORS IN THE WHALE P. SAINTON

MODERATO

Handwritten musical score for "The ribs and terrors in the whale". The score is written on two staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The tempo is marked "MODERATO". The music consists of a series of quarter and eighth notes, with some rests. There are dynamic markings such as "mf" and "CRES". A bracket under the first few notes is labeled "2ND + 3RD TIMES". A second staff continues the melody, with a key signature change to two flats (B-flat and E-flat) and a "4th TIME" marking. The second staff also has dynamic markings like "mf" and "CRES".

MODERATO CANTABILE

Handwritten musical score for "The Pequod theme". The score is written on two staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of two flats (B-flat and E-flat). The tempo is marked "MODERATO CANTABILE". The music consists of a series of quarter and eighth notes, with some rests. There are dynamic markings such as "mf" and "CRES". The second staff continues the melody, with a key signature change to one flat (B-flat) and a "B.T.C." marking.

for *carnival* music that would echo their exultation: I built this theme round old French hunting-calls, using mainly the open notes of the French horn. Again, Huston always spoke of the scene in which Ahab addresses his crew as Ahab's *aria*, thus emphasising for me his wish that the dialogue should be musically treated as if it were being sung. For this sequence, which is also to be heard in the title music, I tried to create the illusion of an incessant hammering, to convey Ahab's overwhelming obsession about Moby Dick.

It will be readily understood how helpful it was for me — for I had no previous experience of film-making — to be thus guided by a director who knew so clearly what he wanted. Although he has no technical knowledge of music, Huston is urgently aware of the effects which music can create; and having indicated what he required me to do, he left me to do it, unplagued by interference. And that was the second factor that enabled me to give of the best of which I was capable. He made no unreasonable demands in the way of a rigid time-schedule. I was able to write at my leisure.

3 AHAH'S THEME.

ALLEGRO *ff*

ILLUSTRATING THE HAMMERING OF HIS MOBY DICK OBSESSION

4. THE HUNTING THEME

ALLEGRO *ff* HORNS *ff* TRUMPETS *ff*

STRINGS and/or WOODWIND

In November 1954 I went to Elstree at Huston's request to see the film in the making on the studio floor, and then from January to April last year I concentrated on the script and leisurely wrote the themes I thought would be required. There were six of them, all quite short. Two I have already mentioned, the whale-hunting and Ahab's *aria*. For Moby Dick's own theme I tried to convey in music the relentlessness of the brute, its unappeasable thirst for destruction. On the other hand, for the *Pequod's* departure I wrote some soft music that I hoped would be indicative of the crew's silent dedication to their task.

The sea music I decided should not be divorced from the whole orchestration of the score. Thus there is no specific "sea" tune. The breadth and depth and silent enmity of the sea pervade the whole of Melville's novel, and I have attempted to reproduce this through the music, showing its subtle influence on all who lived within its power. In this I was mindful of Huston's advice that in certain sequences the sound should communicate what was passing through the minds of men.

Finally, there is the cataclysmic music at the end. Here I entwined the opposing themes of Moby Dick and Ahab and so fashioned a theme that should be heard throughout the dreadful scene in which all but one of

the *Pequod's* crew are killed. Then it changes to what I can only call the cataclysmic funereal music that plays while the monster slowly encircles the doomed ship. The rhythm here is subdued, for I was anxious that this music should not sound triumphant. What at last the *Pequod* sinks, we come to the climax of the film, and I have expressed it through a complete silence, a silence that last for four seconds. And then the coffin bobs up to the surface, and Ishmael, the only survivor of the crew, climbs on it and is rescued by the *Rachel*.

I worked on these themes for four months, rising each day with the sun in the lovely Surrey town of Haslemere, across the hill from Blackdown where Tennyson used to walk the woodlands and declaim his poetry. When the tunes were done, I reduced them to be played by a septet led by Jean Pougnet — five strings, piano and clarinet — and had them recorded. The records I took to Huston in Ireland, and he said he was delighted with what I had done.

Looking back on it, I see that my biggest problem was how to write music that would really enhance the visual scene and make its presence felt by every member of an audience, musical or not. I decided that the answer was rhythm. If there were a strong rhythmic interest, the music would hold the audience, for even the tone-

10 TO ALLEGRO.

5. MONTAGE. CARNIVAL.

Musical score for "5. MONTAGE. CARNIVAL." featuring two staves. The top staff is labeled "BASS" and includes the handwritten note: "After a passage in Bass, This is repeated with the following Counterpoint Tune over it." The music is written in 5/4 time and includes various rhythmic markings such as accents and slurs.

10 ALLEGRO

6. MOBY DICK THEME

Musical score for "6. MOBY DICK THEME" featuring two staves. The music is written in 3/4 time and includes various rhythmic markings such as accents and slurs. A handwritten note at the bottom reads: "The above is played in Bass of Orchestra."

deaf, heedless of melody, can recognize rhythm and respond to its insistence. I therefore concentrated on writing rhythmically grammatical sentences of music to fit the timings precisely, so that, however long or short the periods might be, the music should come, as it were, to a logically-placed comma or full-stop. Only where the *Pequot* lies becalmed in the heat have I not done this, because throughout this seven-minute sequence the music must bring to everyone a feeling of maddening monotony. For this scene Huston said he wanted "desert music", reflecting the perpetual relentless heat and the sameness of the land.

I received the first sheets of timings at the end of May, and those well versed in the writing of film music will smile when I confess that as I looked at the pages of timings for Ahab's aria, I gasped with fright. The sequence lasts for a little over six minutes, and for every 20 seconds — often for every 10 seconds — the footage was given. I had to accompany the dialogue as if it were being sung, and with the mood continually changing. I very soon discarded the metronome and stop-watch and solved the timings by elementary arithmetic, the sum being, "How many beats are wanted to cover 19 seconds if the tempo is 144 beats to the minute?"

Here I should like to say that I was greatly assisted by Louis Levy, director of music for Associated British Pictures at Elstree, who gave me a record of the dialogue. He conducted the whole score, and I am sincerely indebted to him for the able way in which he directed and fitted the music, as well as for the skilled advice he so freely gave me during the months we worked together. I hope that American audiences will recognize the superlative quality of the orchestra, which was composed of London's finest players. The music is often very difficult, but it does not sound difficult the way this orchestra played it.

The recording sessions generally lasted for six or seven hours, and they continued from July until December. Progress was often slow, because sequences were more than once recut and I had to rewrite the music. At these recordings Huston was represented by Russell Lloyd, who earned my thanks and immense admiration for his skillful balancing of the music with the sound effects. Here again I was lucky, in working with an editor whose deep appreciation of music was matched by his technical knowledge. Writing this score was a tremendous, and sometimes frightening, experience for one whose previous work has been done in calmer and less momentous circumstances.



Friedrich Ledebur (Queequeg) and Richard Basehart (Ishmael).

MOBY DICK . . . Warner Brothers. Gregory Peck, Richard Basehart. Produced and directed by John Huston. Music, Philip Sainton. Conductor, Louis Levy. Music copyright, Leeds Music Corp.

Record: Moby Dick. Music from the sound track; RCA Victor LPM-1247. Eight sequences have been chosen from Philip Sainton's big score and placed under various headings, "Quayside Scenes", "The Hunt", "Captain Ahab", and the like. From the grave beauty of the opening to the fury of the end, the music has a sweep of

composition that reflects the freedom in which it was created. The strong poetic writing calls up a constant feeling of the ocean, now lively and vigorous, now lonely and menacing. "The Sea" is a particularly haunting sequence — its strange, high, soft dissonances voicing the hazy melancholy of the men, stretched out in the shimmering heat on the decks of the becalmed ship. Here, disassociated from the picture, the music reveals its self-sufficiency and a striking power to sustain the mood and feeling of its subject.



Philip Sainton

(Philip Sainton comes of a family well-known in English music for the past hundred years. He himself has had a distinguished career as a performer and composer. He has been principal viola with the Queen's Hall Orchestra, the BBC Symphony Orchestra, and a member of the Royal Philharmonic. He has toured the United States with the London String Quartet. His works have been performed under the direction of Sir Adrian Boult, Sir John Barbirolli, the late Leslie Heward and other conductors. "Two Sea Pictures", "Nadir", "The Island", "Serenade Fantastique", the ballet "Dream of a Marionette" are among his compositions that have been widely heard in the concert hall and on the air.)

THE EDDY DUCHIN STORY

Francis Thorne



Tyrone Power as Eddy Duchin conducts a rehearsal.

Eddy Duchin achieved an outstanding success by taking the "society" dance orchestra and infusing it with a very personal style of piano-playing-leadership that raised it above the commonplace into the unique. Sergei Rachmaninoff was one of his fans, who were many and varied. The commercial success he achieved was substantial, through recordings as well as long engagements in

very high class hotels.

His style of piano-playing, which is easily recognizable, involved a showy bravura — superficial to a marked degree and full of frills. Nevertheless, there was an elegance in the showmanship and delivery which stamped everything he did. Eddy Duchin, regardless of his mannerisms, was an artist of originality.

The movie captures the society-dance feeling and the Duchin style well, particularly in the beginning. The style is easy to imitate, perhaps, but Carmen Cavallaro gets the octave passages and the rhythmic patterns in a direct way that sounds authentic. The big "Brazil" production number rang false to me because I don't recall Duchin employing so complicated or involved a technique. Nor did his regular band ever achieve half the size of the filmed one. There was almost a "chamber" sound to the Duchin band which seldom gets across in the film.

As a featured soloist with the Reisman band, Duchin may well have employed more bravura and less personal directness. His later records with his own band show less frill and more bite and drive. In the film there seems to

be a development in the reverse direction, although the question of the post-war band is one I cannot verify. **THE EDDY DUCHIN STORY** is generally successful in evoking the sounds of the Duchin style, particularly of the piano solos.

THE EDDY DUCHIN STORY. Columbia Pictures. Tyrone Power, Kim Novak. Director, George Sidney. Music supervised and conducted by Morris Stoloff. Piano recordings, Carmen Cavallaro. Incidental Music, George Duning. Music co-ordinator, Fred Karger.

Records: **THE EDDY DUCHIN STORY** (Decca; sound track album DL8289). Other albums, Capitol, Columbia, Coral, Mercury, Vik. Song "To Love Again", Ned Washington, Morris Stoloff, George Sidney.

THE MAN WHO KNEW TOO MUCH



Doris Day, Alfred Hitchcock and passersby.
(Copyright, Paramount Pictures Corp.)

Alfred Hitchcock's first version of **THE MAN WHO KNEW TOO MUCH** appeared here in 1935, and certified that he combined a flair for the different with the ability to frighten one enjoyably half to death. The present story, nearly twice as long and in Technicolor, substitutes Morocco for the Alps and an American couple with a son for the English parents of a daughter. But it still concerns a spot of international intrigue that reaches its shattering climax at a concert in Albert Hall. Here the music, as a time-piece for a planned assassination, becomes as much a part of the action as any of the cast. Roy Fjastad, General Music Director for Paramount Pictures, says "The Storm Clouds' cantata was originally composed by Arthur Benjamin for Mr. Hitchcock's first version of **THE MAN WHO KNEW TOO MUCH**, produced in Great Britain about 1931. The composition as used in the present picture has been extended to some extent, since the dramatic action which takes place during the concert is of longer duration. This was done by incorporating some of Mr. Benjamin's prelude music with

that of the original cantata. Some slight revisions and new orchestrations were furnished by Bernard Herrmann, who was the music director and composer of the background score.

Great care was taken so that the piece would unfold in such a manner that the audience would hear the more lyrical passages during the less dramatic portion of the sequence, and that the peaks and minor climaxes would punctuate the more dramatic action, and of course reach the cymbal crash climax at the moment of the attempted assassination. This musical sequence was recorded in London by the London Symphony Orchestra and the Covent Garden Choir, conducted by Mr. Herrmann".

THE MAN WHO KNEW TOO MUCH. Paramount. James Stewart, Doris Day. Director, Alfred Hitchcock. Score, Bernard Herrmann. Storm Cloud Cantata, Arthur Benjamin, D. B. Wyndham Lewis; conducted by Bernard Herrmann. Songs: "Whatever Will Be, Will Be", "We'll Love Again", Jay Livingston, Ray Evans.

INVITATION TO THE DANCE

(Ring Around the Rosy Sequence)

André Previn

INVITATION TO THE DANCE is a film which certainly offered a unique opportunity for the composers involved. It is a picture consisting of three separate and distinct balletic sequences lasting approximately 40 minutes each. Apart from the visual picture, there is only the music track, thus eliminating the customary scoring hurdles of dialogue, effect, taps, source music, etc.

My assignment was to compose original ballet music for the middle sequence of the picture. Entitled "Ring around the Rosy", the plot of the ballet concerns a bracelet which wanders from owner to owner through a series of infidelities, finally completing the circle and reverting back to its original recipient. Because of the widely divergent circumstances involving each of the protagonists, and because of the afore-mentioned unusual liberties, the assignment sounded like an opportunity all too rare in the film-scoring business. However, there turned out to be several technical difficulties which made the mechanical preparation of the film almost as difficult as the writing of the music. First of all, there was the following hurdle to be cleared: through a series of circumstances too involved to detail here, the picture had been shot in its entirety before I was assigned to it. There were

some temporary tracks, some verbal counting, and a lot of deep, dark silence. Therefore when the film was turned over to me I was faced with the problem of writing a balletic score entirely dictated by the already existing and unchangeable film. Every nuance of tempo, every phrase, every meter change had to be fitted exactly to the picture; normal procedure for the scoring of a normal film, but certainly the hard way to compose a ballet. When the final timing sheets and click track charts were put in a bundle, they looked like the Manhattan City Directory. No end of credit must be given to Lela Simone, the music co-ordinator of the picture, for putting these together. She practically lived in the projection and cutting rooms, and it is due to her musicianship and technical skill that not one frame was wrong on the scoring stage.

The ballet is divided into eleven sections which I will discuss briefly. The first is the Overture, written in an almost purely classical manner with the exception of the recurring shifts in meter, and using the nursery tune "Ring around the Rosy" as a starting point for elaborations and variations. (Example 1)

Example 1. Ring Around The Rosy; Overture.

The musical score is presented in two systems of staves. The first system includes staves for 1st Trumpet, Bells & Pans (1 Trpt., Bells & Pa.), Violins (Vns.), Horns, Viola, Trombone, and Drums (Horns, Va. Trbn. Drs.), and a double bass line with a pizzicato (pizz.) marking. The second system includes staves for Violins (Vns.), Horns, Viola, Trombone, and Drums (Horns, Va. Trbn. Drs.), and a Timpani (Timp.) line. The score features complex rhythmic patterns, including triplets and various time signatures such as 2/4, 3/4, and 4/4. The notation includes various musical symbols like accents, slurs, and dynamic markings.

This musical score, labeled 'Example 2', consists of several systems of staves. The top system includes staves for Woodwinds (W.W.), Strings (Strg.), and Timpani (Timp). The middle system includes Flute (Fl.), Clarinet (Cl.), and Trombone (Tbn). The bottom system includes Horns and additional percussion. The score is written in a complex, fast tempo with various dynamic markings and articulations.

Example 2.

Next comes the first sequence proper, called "Cocktail Party". Gene Kelly, in wanting to show the frantic tempo at which certain parties are conducted, and during which people do nothing, but do it in a great hurry, undercranked the whole sequence, thus giving an almost surrealist quality to the proceedings. The music is necessarily fast, loud and fairly discordant. (Examples 2, 3, 4). I used a great deal of solo piano during this scene.

This is a close-up of a section of the musical score for Example 2. It features staves for Piccolo Flute and Oboe (Picc. Fl. Ob. + Ytl.), Violins and Double Basses (Vn. + Db.), Horns, and Percussion (Perc.). The notation is dense and fast, with various dynamic markings and articulations.

This is another close-up of the musical score for Example 2. It features staves for Piano, Percussion (Perc.), and other instruments. The notation is dense and fast, with various dynamic markings and articulations. The piano part is particularly prominent, with a 'Piano' dynamic marking.

117
Rg.
Lg.
S. Dr.
B. Dr.
Cym.

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Example 3.

Ex. 1M
129
Horns
Trpts. 1 & 2
Trbn.
W.W. Bva.
133
Trpts. 1 & 2
Trbn.
Cym.
+ Triab.
137
ff Piano Solo

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Example 4.

Handwritten musical score for Example 4, measures 205-206. The score is arranged in two systems of staves. The first system includes staves for Piccolo (Picc.), Cymbals (Cym.), Snare Drum (S.Dr.), Violins (Vns.), Horns (Hns.), Trombones (Tbns.), and Trumpets (Tpts.). The second system includes staves for Violins (Vns.), Horns (Hns.), Trombones (Tbns.), and Drums (Dr.). The music is in 4/4 time and features various rhythmic patterns and dynamics.

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As far as the plot is concerned, The Husband, upon entering the party, gives his wife the bracelet as an anniversary present. Upon seeing her dance off with The Artist, he leaves the party sadly. The ensuing sequence takes place in The Artist's studio, where he is seen painting a young ballerina. He gives her the bracelet and

attempts to woo her in a classical Pas de Deux which is hampered by the fact that the girl is mainly interested in food, and eats The Artist's lunch during their dance. Here the music is a purposely clumsy waltz, lightly orchestrated, with solos by Piccolo, Tuba, and Violin. (Examples 5 & 6).

Example 5. Artist Studio.

Handwritten musical score for Example 5, measures 207-210. The score is arranged in five staves. The first staff is for Piccolo (Picc.), the second for Tuba, the third for Horns (Hns.), the fourth for Violins (Vns.), and the fifth for Bass (B.). The music is in 3/4 time and features various rhythmic patterns and dynamics.

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Example 6.

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This scene is followed by a dance outside a stage door, where The Sharpie, in waiting for the Ballerina, executes the only tap dance of the picture. Here again, solo piano is used with the orchestra in a fast, light-hearted 2/4. The clumsy waltz is heard again as the girl appears in the stage door and as she and The Sharpie disappear.

The following section finds The Sharpie and his new amour, The Vamp, in a night club, listening to The Crooner. Pictorially, this crooner is a devastating parody on all the current rages combined; thin, overdressed, boyish with a vengeance, clinging to the mike, and occasionally rolling on the floor to the delight of his female audience. Rather than using a voice, a solo trombone was employed to stimulate the singing, thus enabling me to write glissandi, scoops and bent notes more vulgar than possible with a human voice. After the Crooner's

number, The Vamp determinedly drags him off to the sound of a jazz rhythm section, stopped horns and solo piano. After a Fade-out, the Crooner is again seen, sitting in the now deserted night club and wearing the bracelet. The Hat-check girl comes over to throw him out, sees the bracelet, and a frantic dance of attraction starts. For this sequence I used the standard big jazz band instrumentation: 8 brass, 5 saxes, 4 rhythm, with the solo piano improvising on the chord changes rather than playing prescribed passages. The next scene involved the Hat-check girl and her boy friend, The Marine. He sees the bracelet on her wrist and walks out in a jealous rage. After coming out of a neighborhood saloon, he is accosted by a streetwalker and dances with her on the steps of a brownstone. The music features alto sax and solo piano trading off the thematic material with muted violins, accompanied by muted trombones. (Example 7).

Example 7. Tamara.

The musical score is handwritten and consists of two systems of staves. The first system is marked "SLOW" and includes staves for Violins (VLS), Alto Sax (ALTO SAX), Horns (HORN), Trombones (TBN.), and Bass (BASS). The second system includes staves for Clarinet (CLAR.), Solo Trombone (S. TBN.), and Bass (BASS). The score features various musical notations such as notes, rests, and dynamic markings like "Rit" and "f". There are also some handwritten annotations like "stg. (pinn)", "(a-v-a) u/f", "VLS (pinn) + HP", "BASS (a-v-a)", "FLS. VNS BUN", and "EN. HN. 1".

Example 8. Prostitute and Husband.

HE SEES
BRAGLET

Cue for Bali Bells

1. Trpt.
2. Trpt.
3. Trpt.
4. Trpt.

Cym.
Strgs. Kn.
W.W. + Trba

(Bali Bells) :27

1. horn rit. 3 horns

4. Trpt. 2. horn

Violins

9

Tripl. Strgs.

mf W.W. + Trba

rit.

W.W.

3 horns

Vns. 8vs

13

Example 9.

After his exit, the Streetwalker stops the Husband (remember?). He is startled, to put it mildly, at seeing the bracelet again, buys it from the woman, and heads for home again. (Example 8). The Cocktail Party is again in progress, again undercranked, and there is a recapitulation and further development of the opening music, played even faster this time. The now repentant Wife receives the bracelet once more and is re-united with the Husband. At this point, on a separate track, the strings are heard playing a romantic counter-theme to the still existing party music (Examples 9 & 10). As the couple disappears, the partygoers are seen dancing in a large circle, may-pole fashion, to an increasingly dissonant version of the nursery tune, and the ballet ends.

SOLO PIA.

BAR 1 PART 2 STARTS HERE SEPARATE TRACK

8va bassa

S.D.

SOLO PIA.

8va bassa

39

S.D.

TIMP.

8va bassa

43

HNS., VNS.

S.D.

8va bassa

TRUMPS.

47

S.D.

TIMP.

Example 10.

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It was my ambition to accentuate the air of unreality of the ballet rather than to score it in a matter-of-fact manner. The music is often obviously satiric and calculatingly cold-hearted, and it is my hope that the end result matched the unusual and imaginative concept of the production.

Seven of the sequences (Overture, Party, Artist Studio, Vamp, Hat-check Girl, Marine, and Final Party) are available on MGM Long-Playing album E3207. The other side of the record is devoted to Jacques Ibert's brilliant score to "Circus", the first ballet seen in "Invitation".

INVITATION TO THE DANCE . . . M.G.M. Direction and Choreography, Gene Kelly. Music Co-ordinator, Lela Simone. *Circus*: Igor Youskevitch, Claire Sombert, Gene Kelly. Music, Jacques Ibert. Conductor, John Hollingworth; Royal Philharmonic Orchestra. *Ring Around the Rosy*: Gene Kelly, Tamara Toumanova. Music composed and conducted by André Previn. *Sinbad the Sailor*: Gene Kelly, David Kasday. Score based on music by Nikolai Rimsky-Korsakov, adapted by Roger Edens, conducted by Johnny Green. Orchestration, Conrad Salinger.

Record: Invitation to the Dance. Music from the Sound Track; M-G-M E 3207. Music for two of the ballets — *Circus* and *Ring Around the Rosy* — makes up this recording. The score for *Sinbad the Sailor*, intended merely as dance accompaniment, is adapted from *Scheherazade*, and is not included here. *Circus* has the humor and melody for which Jacques Ibert is famous; tumblers and jugglers clown to his rollicking bells and trick instruments and carnival oompah, Pierrrot and Columbine yearn to the poignant sweetness of his "Love Duet" and his "Cloak Dance". André Previn sets up a piquant con-

trast in "Ring Around the Rosy", as he follows the travels of a bracelet that makes the rounds of a circle of lovers. From his impudent comment on a cocktail party to his Girl-in-the-Red-Skirt blues, he is gaily and cleverly sophisticated. The youthful composer himself plays his highly effective piano passages. Both scores are thoroughly entertaining in themselves, as well as being admirable accompaniment for their screen ballets.



Claude Bessy and Igor Youskevitch

THE KING AND I

Alfred Simon



Deborah Kerr and her Siamese pupils.

In OKLAHOMA and CAROUSEL, the first two Rodgers and Hammerstein musical plays to be transferred to the screen, the prevailing mood was one of light-heartedness, and so the emphasis was quite logically on the song and dance sequences. On the other hand, because of the more serious and subdued nature of its story, the accent in the latest Rodgers and Hammerstein film, THE KING AND I, is on its dramatic aspects, and of course its pictorial splendors. This is not to imply, however, that the musical values have by any means been neglected; here the music underscores the action, rather than dominates it.

When THE KING AND I opened on Broadway in 1951, Richard Rodgers wrote an article for the New York Herald Tribune in which he said "It seems certain that a too-accurate reproduction of the sound of 1860 Siam would give less than small pleasure to the Occidental ear, and an evening of it would drive an American audience howling into the streets. The score makes an occasional pass at the five-tone scale, but only in the interest of color."

Fortunately, Alfred Newman, who was responsible for so many of the good things about CAROUSEL, is again in charge of musical matters in THE KING AND I and again demonstrated his understanding of how a Rodgers score should be performed. He has been quite faithful to the original score, departing from it radically only in some of the more spectacular scenes. For example, in the wonderful ballet "The Small House of Uncle Thomas", to quote 20th Century-Fox publicity, "strange instruments of ancient Siam were borrowed from collectors, others carefully reproduced to achieve the Thailand harmonics which backgrounded the ballet. Among the orchestra instruments used were 20 gongs, 30 cymbals, 14 triangles, 6 anvils, 2 gamelons, 3 sets of Siamese chimes, 8 woodblocks, 11 trimpani, a 60-foot drum, a 1½ octave drum, 3 sets of oriental drums, 10 musical instruments indigenous to Siam; an anklung, a konag, a moganang, a rebal, a suling, a gangban, a chekchek, a gendang, a tambur and a salung. Only Westernized instruments in the orchestra were 6 flutes, 3 oboes, 3 English horns, 3 bassoons, 4 French horns, 3 trumpets, 2 tubas, 4 basses, 2 harps, 2 pianos, a mandolin, a novachord, and a banjo." All of which is as lush to the ear as the spectacle is to the eye. And quite as charming, in quite a different way, is the "March of the Siamese Children". With the orchestra augmented, the musical build-up to the entrance of the young Prince Chulalongkorn is particularly striking.

Since Deborah Kerr is not a trained singer, her numbers have been dubbed by Marni Nixon, and a more

remarkable choice could not have been made. Miss Nixon's voice quality sounds just as one might imagine Miss Kerr's would if she were to break into song; in fact, there is no noticeable change in quality when Miss Kerr apparently goes from dialogue into such musical numbers as "I Whistle a Happy Tune", "Getting to Know You", "Hello, Young Lovers" and "Shall We Dance".

It is too bad that voices were not dubbed for Carlos Rivas and Rita Moreno, who play the ill-fated lovers, for although they are pictorially right, the strong Mexican accent of Mr. Rivas, and the intimate, breathy style of Miss Moreno are not suited to the heart-breaking mood of "We Kiss In a Shadow".

The best singing in the film comes from Terry Saunders, who uses her own vocal chords to fine effect in the poignant "Something Wonderful". Miss Saunders, incidentally, replaced Dorothy Sarnoff as the original Lady Thiang in the Broadway production. And Yul Brynner, the original King, is if anything in finer form here; like Rex Harrison in "My Fair Lady", he has the amazing faculty of making you believe that he's a much better singer than he really is. There is fascinating contrast in his two solos — first the troubled mood of "Is a Puzzlement", and then the sly humor of "The King's Song". The most captivating song in the score is still "Shall We Dance". Beginning as a wistful solo and dance by Mrs. Anna, the orchestra provides a gently rhythmic accompaniment — then, as the King joins her, the orchestra in full force steps up the tempo and sweeps into a magnificently compelling, almost barbaric polka, resulting in what should go down as one of the truly memorable sequences in the history of musical movies.

Due to the unusual length of THE KING AND I, some of the songs had to be cut from the final version. However, you may supplement your enjoyment of this superb film by listening to them on a new Capitol record (W-750) made from the sound-track. In addition to the songs mentioned earlier, the record includes such omitted numbers as "My Lord and Master", sung by Rita Moreno, "I Have Dreamed", with Miss Moreno and Carlos Rivas, Mrs. Anna's Soliloquy, "Shall I Tell You What I Think Of You", charmingly performed by Deborah Kerr (via Marni Nixon), and a well-played orchestral medley of the best-known songs.

THE KING AND I . . . 20th Century-Fox. Deborah Kerr, Yul Brynner. Director, Walter Lang. Music, Richard Rodgers. Book and lyrics, Oscar Hammerstein II.

FORBIDDEN PLANET

Louis and Bebe Barron

Electronic Tonalities came into the MGM film, FORBIDDEN PLANET, when Studio Chief Dore Schary and General Musical Director Johnny Green decided that this picture should not have a *musical* score (neither did EXECUTIVE SUITE), but should in this case express its moods and actions with a new auditory art form.

The need for a completely new art in scoring FORBIDDEN PLANET was intensified by the fact that MGM had never approached this kind of film before, and in their determination to make an adult science-fiction picture, had budgeted the production at two million dollars in order to make full use of all the artistic resources of the film medium in expressing the really unique dramatic values of the story and its out-of-this-world locale. Dore Schary and Johnny Green both felt that these unique emotional expressions required a new aesthetic experience for the audience, creating emotional messages which they had not before received.

At this point we were called in. Although we had not yet scored a feature film with our new electronic medium, we had done several short experimental films produced by Ian Hugo and Walter Lewisoohn which had been seen at European festivals. We had always avoided science-fiction themes because of the obvious danger of being type-cast, but the challenges offered in FORBIDDEN PLANET tempted us to chance the hazards of being professionally pigeon-holed.

Our big problem was (and still is) that we are "artistic orphans", since what we compose is not music (it is almost more like choreographing for the ear). Dore Schary christened our work "Electronic Tonalities", and Johnny Green personally took charge of us and supervised us as if we were composing a musical score.

The MGM music run, as Johnny Green has set it up, was most useful to us both in helping us orient our dramatic function and in establishing a close rapport with the producer, Nicholas Nayfack. In fact, Mr. Green's helpfulness is based not only on his wide musical talents and experience, but also a great sense of dramatic values.

Some of the themes which we worked with were Robby, the Lovable Robot; the invisible monster, serene space, playful pseudo-love, true love, 60 gallons of bourbon for two, a unicorn theme, night with two moons, suspense and terror of the unknown, comic dialogue, etc.

Electronic Tonalities are *not* music, but they are composed — in the sense that the acting and dancing of a scene is composed — differently from the manner of music which organizes and structures a sequence of individual notes. In our case we do not compose in the sense of note-by-note construction.

We design and construct electronic circuits which function electronically in a manner remarkably similar to the way that lower life-forms function psychologically. This is really a fascinating phenomenon, and there is even a young but respectable science explaining it, called "Cybernetics" and first propounded by Prof. Norbert Wiener* of M.I.T. It is found that there are certain

natural laws of behavior applicable alike to animals (including humans) and electronic machines of certain types of complexity.

Although Cybernetics does not concern itself with artistic or even audible expressions, the scientific laws are there to be borrowed, and electronic nervous systems can be specifically designed with built-in behavior patterns resembling emotional personality types. When these circuits are properly designed, controlled, and stimulated, they react emotionally with strange and meaningful sounds.

If we think of these electronic personality circuits as character actors, then when we compose for them, we function like writer-director. Like writers, we first decide on a *cast of characters*, and design and build the circuits to act out the character parts. Then we structure a *dramatic plot* in which these electronic characters inter-act with each other as the plot unfolds. Now we become directors and see to it that the actor-circuits get their cues at the right times, and express their characters authentically and effectively. This is possible by properly understanding and controlling their electronic activity.

By amplifying the electronic activity and recording it on magnetic tape, we are able to translate the electron behavior into audible form. The most remarkable aspect of this whole phenomenon is that the sounds which result from these electronic nervous systems convey distinct emotional meaning to listeners.

The design and dramatic control of synthetic nervous systems which care nothing about symbols, but which seem to feel, and seem to express audibly the emotions which the artist intends, and which the audience *unconsciously* experiences, is the essence of what we do. We were gratified to hear people tell us after seeing FORBIDDEN PLANET that the Tonalities reminded them of what their dreams sound like.

Actually, this orphan art is more related to drama than it is to music, for it is governed very much by dramatic laws, and very little by musical laws. The art of "composing" an electronic-nervous-system score is largely an art of dramatic construction. Yet musical training is invaluable because this is an *abstract* art, manifesting itself in pure form and sonic sensation rather than in the literal symbols (like words and gesture) of drama.

We believe this new art is in the trend of direct communication from artist to audience — direct in the sense of coming from the unconscious (non-symbolic) emotions of the artist, and proceeding to the unconscious emotions of the audience, without translating the message into the conscious level where symbols are used to represent agreed-upon meanings. We are striving to make the audience feel a pure flow of sonic sensations unrelated either to the world we live in, or to the literary-theatrical experiences and traditions we have grown up with.

FORBIDDEN PLANET . . . M.G.M. Walter Pidgeon, Anne-Francis. Director, Fred McLeod Wilcox. Electronic Tonalities by Louis and Bebe Barron.

*Norbert Wiener: *Cybernetics* or Control and Communication in the Animal and the Machine. New York: Wiley 1948.

MUSIC FOR TELEVISION

Tom Scott

The rare appearances of original dramatic scores on television contrast rather shockingly with Hollywood's habitual and knowledgeable use of specially composed music. Even in television's most lavishly produced dramas, a budget for original music is not customarily provided. In spite of its infatuation with the visual potentialities of the medium, where settings and their accessories are often reproduced with tedious accuracy, television is usually content to patch together a dramatic score from scraps of taped and recorded musical materials which have no relation either to each other or to the script which they serve. And when a composer is called in, he must frequently produce a score within a very limited budget. Paradoxically, this economic factor often operates to produce a better quality of music. For many scripts, music for single or small groups of instruments is far more relevant and evocative than a full orchestrated score.

Doubling as an actor, I have written and performed scores for guitar and voice for such programs as Chevrolet Teletheatre, Lux Video Theatre, the Robert Montgomery Show and Big Story. These performances have been variations of an integrated ballad technique where the balladeer carries the story forward with his voice and, at the same time, provides dramatic music with the guitar. There are many scripts in which this is a natural and an economical way of advancing the story and the result is a happy cohesion between script and music. A similar use of guitar and ballad has been used on Adventure with the addition of dance. Also, on Adventure, I have extended the usefulness of the guitar by treating it electronically on tape for special effects.

It is not surprising that the low-budget shows have been the most daring and successful in their use of original scores. Most notable have been CBS' Camera Three productions by Robert Herridge. Stripped of sets and costumes, Camera Three has given to the music the function not only of defining the emotional course of the story but also of evoking much of the world around the characters. Music has been almost continuous, space allotted to music in the open, simple but striking instrumentation employed and the score has been permitted vitality and expressiveness to a very high degree.



John Drainie in "The Dream of a Ridiculous Man."

Perhaps the most important and least understood value which an original score can contribute to the dramatic medium lies in the domain of form. It can supply unity, contour, cohesion and variety to the overall motion of a dramatic work. These values cannot be realized with a library-tape score since they require the subtlest synchronization and careful development of thematic material coincident with the development of the drama. An exceptional opportunity for this type of scoring was Robert Herridge's beautiful script on Emily Dickinson for Camera Three. Music and script were carefully worked out in order that the whole would have a dynamic congruity. The mold of the show was so cast that the entire presentation had the unified impact on the viewer of the classic sonata pattern. The poems were so selected that the musical themes could be presented and developed in the pattern of exposition, development and recapitulation. This score will be analyzed in detail in a later article.

To illustrate the use of one instrument, here are two excerpts from the score of Camera Three's "The Open Boat," adapted by Herridge from Stephen Crane's story. Four men, after leaving their storm-wrecked ship, spend the night in a life-boat waiting for the surf to moderate. Music establishes a mood of the sea (no sea was shown on camera) and intensifies the emotional values.

Ex. 1: Opening under narration (main theme, a variant of the chantey "Lowlands."). The high, thin reed of the accordion, suggestive of a ship's pipe, needed no accompaniment.

Ex. 2: Background for soliloquy on the loneliness and immensity of the sea.

Example 1

Example 2

The music for Camera Three's "Dream of a Ridiculous Man" is scored for three players: cello, accordion and piano-celiste.

- Ex. 3: cello solo, under main titles, creates moody Russian world of Dostoevsky.
- Ex. 4: theme of protagonist, his despair and welt-schmerz.

Ex. 5: development of protagonist's theme, as his despair increases.

Ex. 6: heard as he tells of meeting a lost child crying for her mother.

In his dream, he goes to another planet where mankind has remained in the original innocence of the Garden of Eden.

Ex. 7: underscores his description of the happy state of these people. It is an inversion of the main theme, in major mode and treated as a pavanne.

Ex. 8: heard as he tells of corrupting these happy people.

Ex. 9: underscores their increasing decadence and corruption in the dream.

Example 3:

Cello $\text{♩} = 60$

Example 4:

Accordion *mp*

Example 5

Cello *Accel.*

Accordion *mp*

Guitar *p?*

Cello *Allargato* Example 6.

mp *Accordion*

Example 7 *Pavanne* *cello mp*

Accordin

Example 8

Accordin mf

Example 9

Accordion

For Herridge's adaptation of the Turgenev story, "Rendezvous," I used a string quartet. For the first ten minutes only the narrator is seen, wandering in a forest, reminiscing of the beauty of an autumn day. Since there were no sets, I tried to create the forest with the music.

- Ex. 10: (first violin) is the main theme.
- Ex. 11: light drizzle falling through trees.
- Ex. 12: poplars, swaying and rippling.
- Ex. 13: The girl nervously waits for her lover, her theme heard high in the first violin. As he approaches, the

viola harshly grunts out a twelve-tone variant of the main theme.

- Ex. 14: As the atmosphere of their meeting grows increasingly brittle the twelve-tone variant of main theme is developed.
- Ex. 15: Climax. Under the valet's coldness the girl's heart gradually breaks. Two chords, pizzicato, punctuate this.
- Ex. 16: As the narrator sums up the story, he feels lovely autumn turning to winter, and the music grows cold with an organum-like progression.
- Ex. 17: Jungle sequence of Camera Three's production of Conrad's "Heart of Darkness." Scored for woodwind, accordion and percussion.

Example 10.

Example 17.

Handwritten musical score for Example 17. The score is written on multiple staves and includes the following parts and markings:

- Bass Clarinet:** Top staff, marked *mf*.
- Calabash:** Second staff, marked *mf*.
- Elephant Bells:** Third staff, marked *mf*.
- Marimba:** Fourth staff, marked *mf*.
- Timp.:** Fifth staff, marked *p*.
- Snare:** Sixth staff, marked *p*.
- 2 Bells:** Seventh staff, marked *f*.
- Maracas:** Eighth staff, marked *f*.

Additional markings include "slap tongue" and "To Timp". The score is densely notated with various rhythmic patterns and dynamic markings.

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Tom Scott

Tom Scott's background contributes uniquely to his career as a dramatic composer. An authority in the field of American folk song, he has concertized internationally as a balladeer. His symphonic compositions have been widely performed by leading conductors. His works include a symphony, an opera, several ballets, two string quartets, many works for orchestra and an extensive list of vocal, choral and chamber compositions. Recently released are his "Binorie Variations," adapted from a film score, and "Hornpipe and Chantey" on the Composers Recordings Inc. label, played by the Vienna Orchestra under the direction of F. Charles Adler. Soon to be released are two more performances by the same conductor and orchestra — "Coney Island" and "Sophocles and Hyena."

CREDITS IN CURRENT RELEASES

BATTLE OF GETTYSBURG, THE . . . MGM. Written and produced by Dore Schary. Director, Herman Hoffman. Music adapted and conducted by Adolph Deutsch.

CATERED AFFAIR, THE . . . MGM. Bette Davis, Ernest Borgnine. Director, Richard Brooks. Music, André Previn. Record: The Cated Affair Theme, M-G-M.

GREAT LOCOMOTIVE CHASE, THE . . . Walt Disney; Buena Vista. Fess Parker, Jeffrey Hunter. Director, Francis D. Lyon. Music, Paul Smith. Orchestration, Franklyn Marks. Song: "Sons of Old Aunt Dinah", L. E. Watkin, Stan Jones.

JUBAL . . . Columbia. Glenn Ford, Ernest Borgnine. Director, Delmer Daves. Music, David Raksin. Orchestration, Arthur Morton. Conductor, Morris Stoloff.

PROUD AND PROFANE, THE . . . Paramount. William Holden, Deborah Kerr. Director, George Seaton. Music, Victor Young. Sheet music, Paramount Music Corp.: "To Love You", Mack Gordon, Victor Young. "Ballad of Colin Black", Ross Bagdasarian.

PROUD ONES, THE . . . 20th Century Fox. Robert Ryan, Virginia Mayo. Director, Robert D. Webb.

Music, Lionel Newman. Records: Theme from "The Proud Ones", Capitol, Columbia, Coral, M-G-M, RCA Victor, Wing.

SEARCHERS, THE . . . C. V. Whitney; Warner. John Wayne, Jeffrey Hunter. Director, John Ford. Music, Max Steiner. Song, "The Searchers", Stan Jones. Record: The Searchers (Ride Away), M-G-M.

SOMEBODY UP THERE LIKES ME . . . MGM. Paul Newman, Pier Angeli. Director, Robert Wise. Music, Bronislau Kaper. Title song, Sammy Kahn, Bronislau Kaper; sung by Perry Como. Record: "Somebody Up There Likes Me", M-G-M, RCA Victor.

THAT CERTAIN FEELING . . . Paramount. Bob Hope, Eva Marie Saint, Pearl Bailey. Directors, Norman Panama, Melvin Frank. Music scored and conducted by Joseph J. Lilley. Songs, "That Certain Feeling", George and Ira Gershwin; "Zing Went the Strings of My Heart", J. F. Hanley; "Hit the Road to Dreamland", Johnny Mercer, Harold Arlen. Record: RCA Victor.

TRAPEZE . . . Hecht-Lancaster; United Artists. Burt Lancaster, Tony Curtis. Director, Carol Reed. Music, Malcolm Arnold. Conductor, Muir Mathieson. Records: Sound track album, "Lola's Theme", Columbia.

FILM AND TV MUSIC NEWS

The CBS presentation of Louis Armstrong's recent jazz tour of Europe on a "See It Now" program last December used only part of the footage filmed by Edward R. Murrow and Fred W. Friendly. The producers are preparing the remainder, including Armstrong appearances in France, Australia and Africa, as an 80 minute documentary for release by United Artists in the fall . . . The Music Division of the Library of Congress is placing four of David Raskin's U.P.A. cartoon scores and five of his feature scores in its archives . . . Through arrangements between the Ford Foundation Radio-TV Workshop and the McGraw-Hill Text-Film Department, 70 of the "Omnibus" telecasts will be made available to educational institutions and civic organizations. A number of outstanding "Omnibus" programs have been devoted to musical subjects. Leonard Bernstein, whose programs were highlights in the series last season, will appear again in the fall when "Omnibus" moves from CBS to the American Broadcasting Company . . . Miklos Rozsa's Violin Concerto, played by Jascha Heifetz, received an ovation at its premiere in Dallas. Franz Waxman conducted the work with Tossy Spivakovsky as soloist at the Los Angeles Music Festival's tenth anniversary in June, and it will be heard at the Baden-Baden Music Festival. The Los Angeles Conservatory of Music conferred an honorary doctorate on Dr. Rozsa before his summer European tour, on which he will conduct his own works . . . Gail Kubik's Symphony No. 2, commissioned by the Louisville Philharmonic Society for the Louisville Orchestra, had its premiere this spring. The work will have at least two more performances before being recorded . . . National Educational Television, a

part of the Educational Television and Radio Center, is presenting a 16mm series of 13 programs, "Music for Young People". Members of the Juillard String Quartet, the New York Woodwind Quintet, the Trio Concertante and others, explain their instruments to small groups of children and then give brief recitals that point up the distinctive sounds of their ensembles. Yehudi Menuhin is commentator for "Introducing the Woodwinds", Thomas Scherman for "Meet the Brasses". The films are produced by Nina Collier for Arts and Audiences, Inc., of which she is executive director. Seymour N. Siegel, Director of the Municipal Broadcasting System, New York, is president. The programs will be shown on educational television stations this fall and will be available for group use after the completion of their network run.

Beginning with the first issue of Volume XVI next fall, FILM MUSIC will become FILM AND TV MUSIC, introducing articles on television music and musicians by composers and producers in the field as a regular part of the magazine. We intend at the same time to widen our film coverage, and will be glad to have suggestions on changes and additions in content. With the first fall issue, also, the magazine must raise its price to \$3.50 a year (5 issues), due to rising production costs. Present subscriptions, of course, will be continued until expiration at the old rate. FILM MUSIC is a non-profit publication, wholly unsubsidized, and its expenses are met by its subscriptions. We hope that our readers will like its expansion as FILM AND TV MUSIC, and will get other subscribers for its support.