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FILM AND TV MUSIC

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AUG 22 1957



THE PRIDE AND THE PASSION

SUMMER 1957

VOLUME XVI NUMBER 4

FILM AND TV MUSIC

(Formerly FILM MUSIC)

Official Publication of the National Film Music Council

11 EAST 87TH STREET, NEW YORK 28, N. Y.

FILLMORE 8-5502

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(with score excerpts)

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Cover: Men and mules haul the great gun in THE PRIDE AND THE PASSION.

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National Film Music Council

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Published by the National Film Music Council, 11 East 87th St., New York 28, N.Y. President, William Hamilton; Vice-President and Editor, Marie L. Hamilton; Secretary, Grace W. Mabee. Five issues each year, three dollars and fifty cents.

THE MUSICAL SCORE TO THE "The Pride And The Passion"

George Antheil

Ex. 1

"The Gun Salvaged"

($\frac{1}{2}$ second pedal)

I felt it a rare privilege to be given to compose such a picture as THE PRIDE AND THE PASSION. Here, for once, was a large and completely authentic background picture, laid in Spain of the earliest 1800's, and with a compelling heart interest story as well as a larger story of the Spanish people in revolt against their Napoleonic oppressors.

As it is a Spanish story, and as I believe that a motion picture score must conjure up the very essence of the geography and time of its story — as well as highlight its every important dramatic aspect — I have tried to solve each problem as it came along in an intrinsic Spanish way; if I found that I was merely composing dramatic music to fit the scene, I rewrote it until it became Spanish dramatic music to fit the scene.

In BAR 9 of Example 1, for instance, the theme of the great gun of the picture becomes intrinsically Spanish; it remains so for the remainder of the picture's score. The "gun theme", incidentally, is one of the main themes of the picture, for the gun is as much a star of this picture as any of our fine actors and actresses. When first discovered, as in Example 1 theme, it is like a ferocious tiger, caught by the tail, killing friend as well as foe. It never ceases being terrifying — though it has its occasional gay moods too, and finally of victory for the Spanish revolutionaries.



Frank Sinatra, Cary Grant.

Handwritten musical score system 1. It consists of a grand staff with three staves. The top staff has a treble clef and contains complex rhythmic patterns with many beamed notes. The middle and bottom staves have bass clefs and contain simpler rhythmic patterns. There are various musical notations such as slurs, accents, and dynamic markings. At the bottom of the system, there is a wavy line and the handwritten text "8va" and "basso".

Handwritten musical score system 2. It consists of a grand staff with three staves. The top staff has a treble clef and contains complex rhythmic patterns. The middle and bottom staves have bass clefs and contain simpler rhythmic patterns. There are various musical notations such as slurs, accents, and dynamic markings. In the middle of the system, there is a handwritten annotation "4 horns, unison" and "sss". At the bottom of the system, there is a wavy line and the handwritten text "8va" and "basso".

Handwritten musical score system 3. It consists of a grand staff with three staves. The top staff has a treble clef and contains complex rhythmic patterns. The middle and bottom staves have bass clefs and contain simpler rhythmic patterns. There are various musical notations such as slurs, accents, and dynamic markings. At the bottom of the system, there is a wavy line and the handwritten text "8va" and "basso".

Handwritten musical score system 4. It consists of a grand staff with three staves. The top staff has a treble clef and contains complex rhythmic patterns. The middle and bottom staves have bass clefs and contain simpler rhythmic patterns. There are various musical notations such as slurs, accents, and dynamic markings. At the bottom of the system, there is a wavy line and the handwritten text "8va" and "basso".

Handwritten musical score for piano, consisting of two systems. The first system has three measures with various chords and melodic lines. The second system has two measures with more complex textures and dynamics like 'ff' and 'f'.

Ex. 2

Avila Bolero

Handwritten musical score for "Avila Bolero" in 3/4 time. It includes tempo markings like "rather slow" (with a note "3 1/2 seconds to the bar") and "rather slow bolero-tempo". Dynamic markings include *mf*, *p*, and *Enj. dir.*. The score is divided into two systems, each with four measures.

Example 2 gives two versions of the insistent bolero theme, one at Bar 3, and another (in major) at Bar 13. This insistent bolero starts unobtrusively at the near-beginning of the picture and intermittently builds up into a final crescendo of victory near the end, during the great battle of Avila. It is the theme of the swelling strength of the uprising against Napoleon. Like the gun theme above, only one version of it is given here: all the themes of the score appear in many versions throughout the picture, but the bolero theme always remains a bolero, in three-fourths time.

Handwritten musical score system 1, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with a triplet of eighth notes in the first measure. The bass clef contains a complex accompaniment with many beamed notes and rests. The system concludes with a double bar line and a repeat sign.

(a little faster)

Handwritten musical score system 2, continuing the piece. The tempo instruction "(a little faster)" is written above the first measure. The music includes a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. The system ends with a double bar line and a repeat sign.

Handwritten musical score system 3, featuring a melodic line in the treble clef with a triplet of eighth notes. The bass clef accompaniment is dense with many beamed notes. The system ends with a double bar line and a repeat sign.

Handwritten musical score system 4, marked with a forte (*f*) dynamic. The treble clef has a melodic line with a triplet of eighth notes. The bass clef accompaniment is very active with many beamed notes. The system ends with a double bar line and a repeat sign.

Handwritten musical score system 5, marked with a mezzo-forte (*mf*) dynamic. The treble clef has a melodic line with a triplet of eighth notes. The bass clef accompaniment is dense with many beamed notes. The system ends with a double bar line and a repeat sign.

Miguel Theme

slowly and tenderly.

Chorus part ending

It was early apparent that Miguel, played by Frank Sinatra, was the most important character in our picture. And, as he is a strong and rather silent character, unable to express orally his deep devotion for both Spain and Juana (played by Sophia Loren), the music score had to attempt to do some of this for him. Therefore, instead of picking a sinister minor theme, I chose instead a simple heart-warming theme in major, a symbol of the Spanish heart of Miguel. Example 3 gives only the simple essence of this theme as expressed by the background chorus, this as Anthony (Cary Grant) deposits Miguel's dead body at the foot of the statue of Santa Theresa in Avila.

Ex. 4

Juana And Anthony

(quite slow, circa 4 seconds to the bar)

Handwritten musical score for 'Juana And Anthony'. The score is written for piano and includes a vocal line. The tempo is marked '(quite slow, circa 4 seconds to the bar)'. The key signature has one sharp (F#) and the time signature is 4/4. The score consists of two systems. The first system shows the vocal line starting with a 'viva, viva' marking and dynamic markings of *mf* and *mp*. The piano accompaniment features a steady bass line and chords. The second system continues the vocal line with a 'viva, viva' marking and dynamic markings of *mf*, *f*, and *mf*. The piano accompaniment includes some slurs and rests.

Example 4 is the love theme of Juana and Anthony. It also hovers in the background of Miguel's quarrels with Anthony, thereby also becoming, first, an expression of jealousy over Juana, finally of reconciliation between the two men fighting for the same great cause. It is a theme which often must be played at dusk, or night, therefore has a night-like quality of the Spanish plains.

Continuation of the handwritten musical score for 'Juana And Anthony'. This system shows the vocal line with dynamic markings of *mf*, *p*, *mf*, *f*, and *mf*. The piano accompaniment continues with chords and some melodic lines in the right hand.

Ex. 5

Knife Fight

(in the tempo of a faruca, but rather slower and decidedly more fast)

Handwritten musical score for 'Knife Fight'. The score is written for piano and includes a vocal line. The tempo is marked '(in the tempo of a faruca, but rather slower and decidedly more fast)'. The key signature has one flat (Bb) and the time signature is 2/4. The score consists of two systems. The first system shows the vocal line starting with a 'p' marking and dynamic markings of *mf* and *p*. The piano accompaniment features a steady bass line and chords. The second system continues the vocal line with dynamic markings of *mf* and *p*. The piano accompaniment includes some slurs and rests.

Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and dynamic markings such as *mf* and *f*. The notation is dense with many notes and rests.

Handwritten musical score system 2, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex chordal textures and dynamic markings such as *mf* and *f*. The notation is dense with many notes and rests.

Handwritten musical score system 3, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex chordal textures and dynamic markings such as *mf* and *f*. The notation is dense with many notes and rests.

Handwritten musical score system 4, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex chordal textures and dynamic markings such as *mf* and *ff*. The notation is dense with many notes and rests.

Handwritten musical score system 5, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex chordal textures and dynamic markings such as *f*. The notation is dense with many notes and rests.

Ex. 6

The Break-through The Pass
(about 2 1/2 seconds to the bar)

A musical score for piano in 4/4 time, titled "The Break-through The Pass". The tempo is marked as "about 2 1/2 seconds to the bar". The score consists of three staves: a treble clef staff with a melody featuring accents and slurs, and two bass clef staves for the left hand. The left hand accompaniment includes dynamic markings such as *pizz*, *tr*, *w*, *w*, *f*, and *fff*. There are also slurs and accents in the bass line.

Example 5. Though it is not an important theme in the picture, I include some sections of the "Knife Fight" because it shows, I hope, how even in the less important parts of the score I constantly attempt to keep the music background intrinsically Spanish — instead of using mere general underscoring. My objective was not merely to underscore an exciting fight, but an exciting *Spanish* fight. The same principle applies to the battle and the gun-hauling sequences giving, I hope, an all-over feeling of Spain of the period, as well as the dramatic significance and action of the picture. This would also apply to Example 6, "The Break Through the Pass", and to the "Beginning of Church Procession", Example 7, where the authentic procession music of Spain of the period has been incorporated together with the menacing feeling of the great gun under the float, as it enters in Bar 9.

A musical score for piano in 4/4 time, titled "The Knife Fight". The score consists of three staves: a treble clef staff with a melody, and two bass clef staves for the left hand. The left hand accompaniment includes dynamic markings such as *f*, *sfz*, *f*, *mf*, and *f*. There are also slurs and accents in the bass line. The score is divided into measures by bar lines.

A musical score for piano in 4/4 time, titled "Beginning of Church Procession". The score consists of three staves: a treble clef staff with a melody, and two bass clef staves for the left hand. The left hand accompaniment includes dynamic markings such as *ff* and *f*. There are also slurs and accents in the bass line.

Ex. 7

(slow, about 4 seconds) Beginning Of Church Procession

Musical score for the beginning of a church procession. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'slow, about 4 seconds'. The score includes dynamic markings such as *mp* and *f*.

Musical score for 'The Pride and the Passion'. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* and *mf*.

Musical score for 'The Pride and the Passion - Bolero'. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* and *mf*.

Incidentally, with the exception of the well-known British tune used as a theme for Cary Grant (Anthony) when he is alone, all themes, Spanish or otherwise, are original. By this I mean that I have preferred to compose my own Spanish themes with which I could work more easily than to research them. Even the theme for the French is an original theme and is, of course, not Spanish in color or intention, but rather for the sake of menacing contrast. Otherwise I hope, that I have written a score of Spanish music that, despite its use of the well-known Spanish rhythms and typical harmonies, is nevertheless intrinsically my own.

THE PRIDE AND THE PASSION . . . Stanley Kramer Pictures; United Artists. Cary Grant, Frank Sinatra. Produced and directed by Stanley Kramer. Music, George Antheil. Conductor, Ernest Gold. Orchestration, Alfred Perry.

Record: The Pride and the Passion; Music from the Soundtrack. Capitol W 873. George Antheil has written a big score for Stanley Kramer's historical drama, and this album gives an excellent account of its scope and quality. Spanish rhythms and instrumentation color the splendidly dramatic music, which has an almost operatic character at times. The film's softer moments are represented by a hushed lovely air for oboe and guitars — "Camp at Night", and three wistfully melodious segments, expressive of the girl patriot and the two men who love her. A flamenco sequence has a striking accompaniment as the singer's harsh voice is caught up in the sound of the castanets and tamborines, the dancers' heel-clicks, the cries of the onlookers. Voices are also effectively used in the religious chorus of a church procession at El Escorial, where extreme tension is reflected by background music in the composer's most dissonant style. The "Main Title", "The Knife Fight", "Rescue of the Gun", have an indomitable vigor that is epitomized in the selection "The Pride and the Passion — Bolero", a musical summing up of the spirit of the story.

CURRENT SCORES

AROUND THE WORLD IN 80 DAYS

AROUND THE WORLD IN 80 DAYS has been described in superlatives by almost everybody who has had anything to say about it. Victor Young's music fits this super-spectacular film admirably. The score achieves its effect by simple and direct means: it is bright, tuneful and eminently descriptive of the actions and locales. By using well known tunes the music matches the feeling of discovery with which the audience follows the picture: part of the fun lies in recognizing well known stars, as they appear in the course of the film in various incidental roles. In a similar manner the music establishes an immediate rapport as Rule Britannia and British Grenadiers; *Auprès de ma Blonde*, *La Sorella*, *Yankee Doodle*, *La Cucaracha* and many more tunes pass through the score.

A sumptuous-sounding waltz (recurring as a theme throughout the film) establishes a festive feeling from the outset. It suggests at the same time the Victorian period in which the action takes place. The music follows closely the locales through which the travelers pass: France, Spain, India, the Far East, the Wild West are described in the musical style that has become familiar through long association with travel and adventure films. In *AROUND THE WORLD IN 80 DAYS*, however, the familiar technique has been raised to an appropriately magnified and amplified pitch of brilliance. As a rousing finale to the film the credits for the fifty stars skip across the vast screen in the form of a series of animated character sketches. Themes heard throughout the film bounce through this last section, jumbled together in a flashing kaleidoscope of sound.

"Spectacular" is also the appropriate word to describe the physical sound of the score. The arrangements are lavish and the multi-channel recording must have provided the engineers with a field. Some measure of it may be recaptured in the home by listening to the disc of excerpts released by Decca. In the theater, of course, the reproduction is most impressive. The Todd-AO process utilizes six magnetic tracks. The closest to it so far has been the quality of the Cinerama sound. In the Todd-AO process the film travels at 30 frames per second, as against the conventional 24 frames. For the performance at the Rivoli Theater in New York the six tracks were placed on a separate film which ran in interlock with the picture.

Next to the word "spectacular", "super-colossal" comes to mind to describe *AROUND THE WORLD IN 80 DAYS*, and this time it really fits. That goes for the sound — music and reproduction — as well!

FRANK LEWIN

AROUND THE WORLD IN 80 DAYS . . . Michael Todd. David Niven, Cantinflas, Robert Newton, Shirley MacLaine. Director, Michael Anderson. Music, Victor Young. Song: "Around the World", Victor Young, Harold Adamson.

Record — *Around the World in 80 Days*; Music from Sound Track. Decca DL 9046. Victor Young's liking for national music was an asset in writing this merry,

colorful score. He goes with the famous travellers through parts of Europe, Asia, darkest United States, back to London in the course of the twelve numbers in this album. The film's popular main theme is heard from time to time, as is *Passepartout's* bright, busy little number, and the encouraging strains of "Rule Britannia". Mr. Young conducted his entertaining score.

Records — *Around the World* — Bing Crosby, Decca; Lawrence Welk, Coral; Don Costa, ABC-Paramount; Eddie Fisher, RCA Victor; Montovani, London; Jane Morgan, Capt; Jack Haskell, Thunderbird. *Away Out West* — Vaughn Monroe, Thunderbird.

BOY ON A DOLPHIN

Set in Athens and the little islands in the Aegean Sea, *BOY ON A DOLPHIN* has a visual impact that is rare even in these days when spectacular scenery and color are taken for granted. Hugo Friedhofer has written a score that is an essential part of the film's strong aesthetic appeal. The theme song "Boy on a Dolphin", which opens the story, recurs throughout to maintain the romantic feeling of the action. Once it is heard unexpectedly in a Latin rendition by a small dance orchestra in a cafe.

In the extraordinarily beautiful underwater and scenic sequences, the music holds equally impressionistic importance. It is never over-written, although it would have been easy for the composer to get carried away in these open sections.

The nature of the film demands an unusual sound, both in melody and instrumentation. Mr. Friedhofer frequently uses a solo woodwind instrument playing a minor melody (augmented seconds, etc.), accompanied by guitar, tamborine and antique cymbals. In certain sections the addition of violins playing harmonics contributes an eeriness to the overall tone.

Credit for the imaginative orchestrations goes to Edward Powell. Lionel Newman conducts with his usual finish, and Fivos Anoyanakis with choreographer Yianni Fleury has supervised the Greek songs and dances.

WILLIS SCHAEFER

BOY ON A DOLPHIN . . . 20th Century Fox. Alan Ladd, Clifton Wedd, Sophia Loren. Director, Jean Negulesco. Music, Hugo Friedhofer. Orchestration, Edward B. Powell. Conductor, Lionel Newman. Song "Boy on a Dolphin", Hugo Friedhofer, Paul Francis Webster; based on Tin Afto, music by Takis Morakis.

Record — *Boy on a Dolphin*; Music from the Sound Track; Decca DL 8580. Twelve selections from Hugo Friedhofer's atmospheric score include the theme song sung by Mary Kaye, Greek folk melodies and rhythms, and a quantity of most effective, mood-setting music. Skillfully used strings and the siren voice of Marni Nixon give the magic feeling of far away and long ago. Two of the numbers — "The Acropolis" and "Nocturnal Sea" are especially provocative. Mr. Friedhofer has written the album's excellent program notes.

Record — *Boy on a Dolphin*. Julie London, Liberty.

NOTES ON THE SCORE OF

"A Face In The Crowd"

Tom Glazer

There are some musical people who might say that the score of the Kazan-Schulberg picture, *A FACE IN THE CROWD*, is neither worthy of an article, nor even exists. I am inclined to agree somewhat with both points of view. There is very little conventional scoring in the movie, if by conventional scoring is meant using the musical resources of the conventional orchestra, large, small, or medium-sized.

In line with Elia Kazan's famous accent on realism, the score of "FACE" is realistic to the point of non-existence in the above-mentioned sense. More specifically: the plot of the movie tells of the rise and fall of a television personality whose seductive talents include singing with a guitar. Thus, when we first meet the hero, he does just that (in jail); he sings with his guitar, but realistically, that is, not with the polished style of a finished singer but with the crude untutored charm of a real folksinger. Nor is there here any orchestral backing such as is (or was) found in numerous Hollywood musicals where a boy and girl, say, are stranded in a desert, suddenly find they are deeply in love, and burst into song accompanied by an eighty-five piece symphony orchestra.

Later in the story the hero and the girl who discovers him are having a drink together in a cheap juke-joint. Here we hear what we might actually hear in a real place of this type: a juke-box record with a typically "rockabilly" tune played by characteristic regional (Southern) instruments. (For readers who may not be familiar with current popular music argot, "rockabilly" is a word of very recent vintage which vaguely describes a kind of mixture in varying recipes of hillbilly and rhythm-and-blues music. Musical sociologists, if such a thing exists, may be interested in the fact that hillbilly music is traditionally "white" music, and rhythm-and-blues music is colored, so that rockabilly music is an interesting reflection of the gradual trend towards desegregation today. This is also seen musically in mixed singing groups like the Mariners and the Del Vikings.)

This realistic approach in scoring "FACE" is seen and heard throughout the entire film. When, at an early point, we are in a television studio, we hear a single organ (electric, of course) noodling in the background; the station is in the South, so the organist is noodling a familiar Southern folksong, "Cindy". Or, further along, in a scene in a big New York TV studio, a typical TV studio orchestra is seen playing one of the songs in the picture, and here Kazan's realism went so far as to arrange for the hire of an orchestrator who does a lot of work for one of the best-known TV programs! The result was an orchestration so typical that it sounded lifted from the library of this particular program.

Again, in a scene in the hero's showy apartment we find his teen-age wife listening to the radio, and here the music was deliberately arranged in the style of the music often found in Jackie Gleason's lushly arranged albums, very slick strings overlaid with one muted solo trumpet. (An Old-Fashioned Marriage).

Contrast this arrangement mentally, if you will, with the same song arranged for the usual TV studio orches-

tra, as heard in another scene with just a few strings and the usual brass and reed choirs and rhythm sections, and played somewhat faster, and you will get some notion of one example of realistic scoring. There are other examples, too numerous to mention in detail, such as employing an arranger who specializes in high-school band arrangements to arrange one song for a high-school band sequence actually played by local bands in Arkansas-Missouri, whose lack of absolutely stringent devotion to pitch produced, for my ears anyway, a "prettier" sound than the beautifully articulated tones of Sousa at his best; or the strains of a Calypso-type song introduced by the characteristic verbiage of a disc-jockey; or the inclusion of an electric organ in a re-orchestrated section of the Scherzo movement of Beethoven's Seventh Symphony, done deliberately, of course, to accommodate a TV orchestra. Its satirical intent, I hope, was not lost on Beethoven, as he whirled angrily in his grave.

One of the most unusual devices I resorted to in scoring the picture, and one of the most interesting musically, I cannot show because the "orchestration" was ad-libbed. The title-song, "A Face In The Crowd", is a blues, more or less, and I decided to have it played by three guitars, (after Mr. Kazan suggested that the melody be whistled), one rhythm guitar, one bass guitar (four strings, tuned like a bass violin, and electric), and one electric guitar for contrast. And when it came time to arrange the piece for the opening of the picture, I decided that because it was a blues I would let the three guitarists ad-lib except for a little bass lick by the bass guitar. And so, instead of the usual highly arranged parts for the musicians, all they got were lead-sheets containing the bare melody, the chord symbols, and the cued-in bass licks. (*A Face in the Crowd*).

The above, plus the whistle, was used at the opening of the picture and, with simple modifications, under two other scenes.

And now, finally, a word about the only conventionally orchestrated parts of the film. The picture comes to a climax when the long-suffering heroine finally decides to break with her lover, and in a powerful scene, she runs out of her apartment into the rainy night. Here, Kazan wanted the music to take over and so the regular orchestra was used. Since the scene indicated the beginning of the hero's downfall, the same music was again used, embellished, a little later on in a montage sequence which created the knottiest musical problem of the entire picture. In this montage we see the hero enter an elevator, and then we see a light flashing on the three top floor numbers on an indicator as the elevator descends. Then there are interspersed in the montage, quick scenes showing the hero's fans becoming disillusioned with him, and between these quick scenes, the numbers flashing on the elevator indicator as it continually descends. Now, I decided to musicalize these flashing numbers with orchestra bells descending chromatically, and over the aforementioned musical sequence previously used. This would have been very simple except for the fact that the flashing lights on the elevator indicator were completely out of any regular time-synchronization. What had to be done, therefore, with

A FACE IN THE CROWD

{ GUITAR (SLOW 4)
 BASS GUITAR
 SOLO GUITAR
 GUITAR + WHISTLE

© 1957 Rennick Music Corp.

the help of the sound editor, was to record these orchestra bells separately on tape and then lay them in in exact synchronization with the flashing numbers on the screen. I cannot possibly exaggerate the pains that had to be taken to get this right, and how many hours of exacting work for a very simple effect that will hardly be noticed! And yet like many musical effects, it would not be as good without. This montage sequence was further complicated by the fact that in some of the quick scenes there were a few words of dialogue which affected the level of volume of the background music, a not unusual problem, of course, except that the montage to be effective had to be of quick scenes and of very short and rapid lines of dialogue, and the problem was to make the music smooth sounding, and yet not too loud or too soft in the proper places. Here is a selection from this sequence. (Elevator Montage).

In closing, I must mention that one of the most unusual aspects of FACE IN THE CROWD is the fact that it contains so much music (the score and six songs) and yet is not a musical. This, while frustrating for a

composer, was a great challenge, too, since I heard my songs unfinished, or in the background, or without lyrics (the title song), or non-existent, as happened in the end of the picture where it was decided to have no concluding music at all! I was able to face the frustration and enjoy the challenge only because of Budd Schulberg (with whom I wrote the songs) and Elia Kazan, both of these extraordinary men having that mysterious elan which makes one enjoy work and over-work.

A FACE IN THE CROWD . . . Newtown; Warner Brothers. Andy Griffith, Patricia Neal. Director, Elia Kazan. Music, Tom Glazer. Songs, Tom Glazer and Budd Schulberg.

Record — *A Face in the Crowd*; Music from the Sound-track. Capitol W872. Tom Glazer's songs get a variety of familiar treatments in these selections. Andy Griffith roars out four of them in approved folk style, with an easy rhythmic guitar accompaniment. There are three excellent takeoffs on some current musical practises — a singing commercial, "Vitajex Jingle", a swooningly over-harmonized ballad, "An Old-Fashioned Marriage", both sung by a cleverly chosen girl trio; and "Just Plain Folks", put over by the Barefoot Baritones with fiddle-sawing country-style trimmings. The title song, whistled to the compelling strum of three guitars, makes a dramatic opening.

Records — *A Face in the Crowd* — Don Cornell, Coral; Art Mooney, MGM; Hi-Lo's, Columbia; Dick Lee, Vik. *Mama Guitar* — Don Cornell, Coral; Art Mooney, MGM; Julius La Rosa, RCA Victor.

Sheet Music — Just Plain Folks, Mama Guitar, An Old-Fashioned Marriage, A Face in the Crowd; Remick Music Corp.

AN OLD FASHIONED MARRIAGE

Violin A.B. *Soli*

C. Strings *mf*

Viola

Celli

Trumpets 1

Bass

Guitar

Piano

Drums *BRUSH*

Strings

Trumpets 1 *OPEN Solo (ON MIX)*

Bass

Guitar

Piano

Drums

Bb D7 Eb F Eb Bb Bb

Bb D7 Eb F Eb Bb Bb

Cm7 F Cm7 Fb Fo F7 Bbm7 Fo Bbb Bbm7 Bbb

div. B^{\flat} F^{\flat} B^{\flat} F^{\flat} B^{\flat} F^{\flat} B^{\flat} F^{\flat}

Strings
UNISON

Trumpets 1

Bass

Guitar
 $\text{Cm}7$ $\text{b}5$ $\text{F}7$ B^{\flat} $\text{B}^{\flat}9$ $\text{D}7-9$ Gm B^{\flat}m

Piano
 $\text{Cm}7$ $\text{b}5$ $\text{F}7$ B^{\flat} $\text{B}^{\flat}9$ $\text{D}7-9$ Gm B^{\flat}m

Drums

Strings

Trumpets 1

Bass

Guitar
 F $\text{C}7-5$ $\text{C}7$ $\text{F}7$ F^{\flat} $\text{F}7$

Piano
 F $\text{C}7-5$ $\text{C}7$ $\text{F}7$ F^{\flat} $\text{F}7$

Drums

ELEVATOR MONTAGE

Handwritten musical score for "Elevator Montage". The score is arranged in a standard orchestral layout with the following parts and staves:

- VIOLINS**: A. B. (Violins A and B), C (Violin C), and Strings.
- VIOLA**: Viola part.
- CELLI**: Cello part.
- Saxophones**: 1. FLUTE, 2. FLUTE, 3. OBOE, 4. (Empty staff).
- ORCH. BELLS**: Orchestral Bells part.
- Trumpets**: 1, 2, 3. Includes a "STR." (strings) marking.
- Trombones**: 1, 2, 3.
- Bass**: Bass line.
- Guitar**: Guitar part.
- Piano**: Piano part.
- TYMP. Drums**: Tympani/Drums part.

The score is written in 2/4 time with a key signature of one flat (Bb). It features various musical notations including notes, rests, dynamics (e.g., *mf*), and performance instructions like "(HARMONICS OPT.)".

This is a page of a musical score for a jazz ensemble. The score is organized into several sections, each with its own set of staves. The sections are:

- Strings:** Four staves. The first two staves contain melodic lines with slurs and accents. The last two staves contain chordal accompaniment. A handwritten note "C. 1st 2nd 3rd 4th" with arrows points to these four staves.
- Saxophones:** Four staves, numbered 1, 2, and 3. Staves 1, 2, and 3 contain melodic lines with slurs and accents. Staff 4 is empty.
- Trumpets:** Three staves, numbered 1, 2, and 3. Staves 1, 2, and 3 contain melodic lines with slurs and accents.
- Trombones:** Two staves, numbered 1 and 2. Staff 1 contains a melodic line with slurs and accents. Staff 2 contains a melodic line with slurs and accents.
- Bass:** One staff, mostly empty with a few notes.
- Guitar:** One staff, containing a melodic line with slurs and accents.
- Piano:** Two staves, mostly empty with a few notes.
- Drums:** One staff, containing a few notes.

Strings
 Saxophones
 1
 2
 3
 4
 Trumpets
 1
 2
 3
 Trombones
 1
 2
 Bass
 Guitar
 Piano
 Tymp
 A A

MUSIC AND THE WIDE WIDE WORLD

David Broekman

Each time I lift my baton and lead the splendid NBC Orchestra into the opening theme of the WIDE WIDE WORLD, heralding an hour and a half of adventure and thrills for the millions of viewers, I feel that I am facing an adventure more exciting than any other composer and conductor of this electronic age. For I embark on a journey which can only be compared to that of a helmsman steering thirty-four rowers in a frail craft down uncharted rapids at terrifying speed for ninety minutes, with scarcely a moment in which to draw a breath.

IF WIDE WIDE WORLD, were a motion picture of the same length instead of a live television show, the musical background would require about three months of careful work, including ten days of scoring sessions, each seven hours long. But I write the score for W.W. W. in five days — and nights. It is orchestrated in four, read through by the orchestra in one session and played by them during a two-hour dress rehearsal on the Sunday morning of the show.

Then, with no more preparation than this, it is performed on the air as part of a program of great complexity, since there are six or seven different segments which come from far-flung parts of the country, utilizing as many as one hundred television cameras, and as many as sixty thousand people in one show. Any of the cameras can black out, any of the people can miss a cue, any scene can run shorter or longer than intended, planned and scored for.

The conductor must be alert for these changes, which come more frequently than is suspected. He must be able to communicate them instantly to his thirty-four musicians and they must be able to make the transition



"New York Symphony"

required in so smooth a manner that the right bar of music is always heard for the picture and action on the screen.

To achieve this "instantaneous synchronization," I must work with two different headphones, one supplying the outgoing sound of the program and the other hooked up to Central Control and feeding me the conversation and instructions of the New York director and all of the location directors. At the same time I must keep one eye on the script and the other on the monitors showing me not only the picture being telecast, but the shots coming up next. I must instinctively be directing my score and bring forth a performance from the orchestra.

I am sure that if I ever tried to sort out these complexities while the program was on the air, I would stop cold and be irretrievably lost. Fortunately the orchestra and I have achieved a bond, a togetherness, which is almost psychic. We leap together over impasse, emergency, miscue and mechanical cataclysms. I cannot praise too highly the artists who comprise this orchestra.

On WIDE WIDE WORLD, we supply not only musical background, but frequently musical foreground, as well. When the San Francisco Opera Ballet performs at the Golden Gate, they are actually dancing to music we are playing some three thousand miles eastward. And when the Ringling Brothers-Barnum and Bailey Circus band blares forth from the winter quarters lot in Sarasota,

"New York Symphony"



Florida, we sneak in, in the same key, and steal the march away after the first few bars, because we are acoustically better balanced and more easily controlled.

If you could see the Saturday run-through for cameras of the program, when no music is used, you would realize how much the background score adds to the show, providing the illusion of authenticity and reality and an emotional impact which lifts the scenes from pedestrian coldness to something a great deal brighter and more dimensional.

And the score must do this without intruding, without becoming dominant. With the exception of those instances where it is intentional that the music is featured, it is my endeavor to keep the background so unobtrusive and so in key with the scene shown that it is not noticed at all.

No other task in music today is as challenging as this one, I feel sure. During the past two seasons I have written 40 hours of music — a staggering number of themes, on every possible subject, from frogmen treading water to vintners treading grapes. The gamut has included one hundred Salt Lake City kids dancing to a ballet written and played in New York, a battalion of tanks thundering along to a march composed to fit the tempo and timbre of the clanking monsters, and a jam session on Brooklyn Bridge.

It has resulted in a long-playing album for RCA-Victor, made up of the most popular themes ("Wide

Wide World"), a new piano concerto which had its genesis on the program, and a tone poem, "Four Cities of America," which grew out of my musical pictures of San Francisco, Salt Lake City, New Orleans and New York.

WIDE WIDE WORLD has provided me with wide, wide horizons as a composer and it has given me the opportunity to write music of America in all its infinite variety of people, places, celebrations and occupations.

Each fortnight I look forward to the new assignment, the new stories we will tell. Each Sunday that we go on the air I am poised for adventure with an orchestra I am proud to lead.

(Mr. Broekman is a composer, and Musical Director of NBC's TV program WIDE WIDE WORLD.)

Record — Music from Wide Wide World; David Broekman and his Orchestra. RCA-Victor, LPM — 1280. The titles of the programs whose music appears here, indicate the range of subject Mr. Broekman must be prepared to cover. The fourteen selections include numbers as diverse as the gay "Intermezzo for a Day in May" (now so closely identified with Mike Wallace and "Nightbear"), the "Carlsbad Caverns" with its weird electronic sounds, the serene "Grandma Moses", the impressive "Grand Canyon Music". The WIDE WIDE WORLD theme introduces the collection, and developed as a concerto with Milton Kaye as pianist, brings it to a close.



David Broekman

FILM AND TV SCORES ON LONG-PLAYING RECORDS

Compiled by James L. Limbacher

Part 1

In this second FILM AND TV MUSIC cumulative list of film and TV music on records, we find hopeful signs that most scores of value are being recorded. With all record companies now making only 12-inch high fidelity records, some of the recordings in this list may soon become obsolete or be re-issued under a different number. The compilation is divided into three sections: (a) scores from feature films, (b) music from short subjects, and (c) scores from television programs.

The title is listed first, followed by the producing or releasing company, the year of release, the composer's name, and the numbers of the records containing the music. In many cases, several records are listed. A 45 rpm record is listed only if the score is not recorded on 33-1/3 rpm disc, and is indicated by an asterisk (*) after the record number. The compilation is limited to especially composed instrumental film scores and does not include musical comedies or vocal theme songs. Films listed which are available on 16mm film are preceded by an asterisk.

FEATURE FILMS

- ACCUSED, THE (Paramount, 1948) Victor Young (Decca DL-5265)
- ADVENTURES OF DON JUAN (Warner, 1948) Max Steiner (Victor LPM-1170)
- *ADVENTURES OF HAJJI BABA (see HAJJI BABA)
- *ALEXANDER NEVSKY (Amkino, 1939) Serge Prokofiev (Columbia ML-4247; Westminster SWN-18144; Vanguard 451)
- ALEXANDER THE GREAT (United Artists, 1956) Mario Nascimbene (Mercury 20037)
- *ALL ABOUT EVE (Fox, 1950) Alfred Newman (Mercury MG-20037)
- *ALL I DESIRE (Universal, 1953) David Lieber (MGM E-3134)
- *AMERICANO, THE (RKO, 1955) Roy Webb (Mercury MG-20115)
- ANNA (IFE, 1950) Roman Vatro (Columbia CL-593; Decca DL-8051, MGM E-3485; Mercury MG-20123; Vox VX-25180)
- AROUND THE WORLD IN 80 DAYS (United Artists, 1956) Victor Young (Decca DL-9046)
- *AWAY ALL BOATS (Universal, 1956) Frank Skinner (Coral CRL-57065)
- BABY DOLL (Warner, 1956) Kenyon Hopkins (Columbia CL-958; MGM E-3480)
- *BAD AND THE BEAUTIFUL, THE (MGM, 1952) David Raksin (Columbia CL-6255; Decca DL-8051; MGM 3134)
- BAD SEED, THE (Warner, 1956) Alex North (Victor LPM-1395)
- BAREFOOT CONTESSA, THE (United Artists, 1954) Mario Nascimbene (Victor 20-5888*)
- BATTLE FOR STALINGRAD (Artkino, C. 1950) Aram Khatchaturian (Classic Editions 3009)
- *BELLE LE GRAND (Republic, 1951) Victor Young (Decca DL-8060)
- BEST YEARS OF OUR LIVES, THE (RKO, 1946) Hugo Friedhofer (Decca DL-5413)
- BILL OF DIVORCEMENT, A (RKO, 1932) Max Steiner (Victor LPM-1170)
- BIRD OF PARADISE (RKO, 1932) Max Steiner (Victor LPM-1170)
- BITTER RICE (Lux, 1950) G. Petrassi (MGM E-3485)
- BLITHE SPIRIT (United Artists, 1945) Richard Addinsell (Camden CAL-130 and CAL-233; Decca 8112)
- BLOOD AND SAND (Fox, 1941) Vincente Gomez (Decca DL-5380)
- BLUE BIRD, THE (Fox, 1940) Alfred Newman (Decca DL-8123)
- *BRAVE BULLS, THE (Columbia, 1951) "Virgen de la Macarena" (Victor LPM-1030)
- BRAVE ONE, THE (RKO, 1957) Victor Young (Decca 8344)
- BREAD, LOVE AND DREAMS (IFE, 1954) Cini (MGM E-3485; Columbia CL-880)
- BRIDGES AT TOKO-RI, THE (Paramount, 1954) Lyn Murray (MGM E-3172; Mercury 20156)
- BULLET IS WAITING, A (Columbia, 1954) Dimitri Tiomkin (Coral CRL-57006; MGM E-3172)
- BULLFIGHTER AND THE LADY (Republic, 1951) "Virgen de la Macarena" (Victor LPM-1030)
- *CAINE MUTINY, THE (Columbia, 1954) Max Steiner (Decca 8085)
- *CAPTAIN FROM CASTILE, THE (Fox, 1947) Alfred Newman (Mercury MG-20005)
- CATERED AFFAIR, THE (MGM, 1956) Andre Previn (Coral CRL-57065; MGM 3397)
- *CHAMPION (United Artists, 1949) Dimitri Tiomkin (Coral CRL-57006)
- *CHARGE OF THE LIGHT BRIGADE (Warners, 1936) Max Steiner (Victor LPM-1287)
- CINERAMA HOLIDAY (Cinerama, 1955) Morton Gould (Mercury MG-20059)
- COBWEB, THE (MGM, 1956) Leonard Rosenman (MGM E-3501-ST)
- COCKLESHELL HEROES (Columbia, 1956) Muir Mathieson (London LL-1443)
- COMANCHE (United Artists, 1957) Herschel Burke Gilbert (Coral 57040)
- *COME TO THE STABLE (Fox, 1949) Alfred Newman (Decca 8123)
- *CONGO CROSSING (Universal, 1956) Henry Mancini (Coral CRL-57065)
- CONQUERER, THE (RKO, 1956) Victor Young (Decca 29855*)
- COUNTRY GIRL, THE (Paramount, 1954) Victor Young (Mercury 20156)
- CRIME IN THE STREETS (Allied Artists, 1956) Franz Waxman (Decca DL-8376)

- CYNTHIA (MGM, 1947) Eddie Powell (Decca DL-8060)
- CZAR WANTS TO SLEEP, THE (Amkino, 1934) Serge Prokofiev (Capitol P-8149; Columbia ML-5101 and ML-4683; London LL-1294)
- *DARK VICTORY (Warner, 1939) Max Steiner (Columbia CL-794; Victor LPM-1170)
- *DAVID AND BATHSHEBA (Fox, 1951) Alfred Newman (Victor LPM-1007; Decca 8123)
- *DESIREE (Fox, 1954) Alfred Newman and Alex North (Decca DL-8123; Columbia 659)
- *DESTINATION MOON (Eagle-Lion, 1950) Leith Stevens (Columbia CL-6151)
- *DIAL "M" FOR MURDER (Warner, 1954) Dimitri Tiomkin (Coral CRL-57006; Mercury 20156)
- DRANGO (United Artists, 1957) Elmer Bernstein (Liberty LRP-3036)
- DUEL IN THE SUN (Selznick, 1946) Dimitri Tiomkin (Victor LPT-1008; Coral 57006; Columbia CL-612; MGM E-3480)
- *EAST OF EDEN (Warner, 1955) Leonard Rosenman (Coral CRL-57065; Columbia CL-940; Imperial 9021; Unique 109)
- EDGE OF THE CITY (MGM, 1956) Leonard Rosenman (MGM E-3501-ST)
- *EGYPTIAN, THE (Fox, 1954) Alfred Newman and Bernard Herrmann (Decca 9014)
- FALL OF BERLIN (Artkino, 1945) Dmitri Shostakovich (Classic Editions 3009)
- FALL OF A NATION (National, 1916) Victor Herbert (Decca DL-8145)
- *FEMALE ON THE BEACH (Universal, 1955) Joseph Gershenson (Victor 20-6194*; Decca 2596*)
- *FIESTA (MGM, 1947) Aaron Copland (Columbia CL-920; Victor LPT-1008)
- FIGHTER, THE (United Artists, 1952) Vincente Gomez (Decca DL-5415)
- FLAME AND THE FLESH (MGM, 1954) Nicholas Brodsky (MGM X-1080*)
- FLESH AND FANTASY (Universal, 1943) Alexander Tansman (Camden CAL-205 and CAL-233)
- FOOTSTEPS IN THE FOG (Columbia, 1955) Benjamin Frankel (Epic 9064*)
- *FORBIDDEN GAMES (Times, 1952) Narcisso Yepes (French Decca FM-75507*)
- FOR WHOM THE BELL TOLLS (Paramount, 1943) Victor Young (Columbia CL-612; Decca DLP-8008)
- FOREIGN INTRIGUE (United Artists, 1956) Paul Durand (Capitol 3478*; MGM 12281*)
- FOREVER FEMALE (Paramount, 1954) Victor Young (Decca DL-8051)
- *FOUR GIRLS IN TOWN (Universal, 1957) Alex North (Decca DL-8424)
- FOUR WIVES (Warner, 1939) Max Steiner (Victor LPM-1287)
- *FOURPOSTER, THE (Columbia, 1952) Dimitri Tiomkin (Victor LPM-1007)
- FRIENDLY PERSUASION (Allied Artists, 1956) Dimitri Tiomkin (MGM E-3480; Unique LP-110)
- FROM HERE TO ETERNITY (Columbia, 1953) George Duning (Coral 56105; Decca DL-8396)
- *GENEVIEVE (Universal, 1954) Larry Adler (Angel 64014; Columbia CL-577)
- *GERALDINE (Republic, 1953) Victor Young (Decca DL-8060)
- GIANT (Warner, 1956) Dimitri Tiomkin (Capitol W-733; Columbia CL-940; Imperial 9021)
- GIGI (Spatler, 1950) Rachel Thoreau (Columbia CL-593)
- *GLASS MOUNTAIN, THE (Eagle-Lion, 1950) Nino Rota (London LL-1513)
- *GLASS SLIPPER, THE (MGM, 1955) Bronislau Kaper (MGM 3397)
- *GLENN MILLER STORY, THE (Universal, 1954) Henry Mancini (Decca DL-8060)
- GOG (United Artists, 1954) Harry Sukman (Decca DL-8060)
- GOLDEN COACH, THE (IFE, 1954) Gino Marinuzzi from themes by Vivaldi (MGM E-3111)
- GOLDEN EARRINGS (Paramount, 1947) Victor Young (Decca DLP-8008)
- GOLDEN MOUNTAINS, THE (see LES MONTS D'OR)
- GONE WITH THE WIND (Selznick, 1939) Max Steiner (Victor LPM-1287; Columbia CL-612; Decca DL-5413; MGM E-3172)
- GREATEST SHOW ON EARTH (Paramount, 1952) Victor Young (Victor P-333)
- *GREEN FIRE (MGM, 1954) Miklos Rozsa (Mercury MG-20156)
- *HAJJI BABA (Fox, 1954) Dimitri Tiomkin (Coral CRL-57006)
- *HAMLET (Universal, 1948) William Walton (Victor LM-1924)
- *HAPPY TIME, THE (Columbia, 1952) Dimitri Tiomkin (Victor LPM-1007)
- *HANGOVER SQUARE (Fox, 1945) Bernard Herrmann (Camden CAL-205)
- *HELEN OF TROY (Warner, 1955) Max Steiner (Victor LPM-1170; MGM E-3480)
- HELL RAIDERS OF THE DEEP (IFE, 1954) P. G. Redi (MGM E-3485)
- *HENRY V (United Artists, 1946) William Walton (Victor LM-1924)
- *HIGH AND THE MIGHTY, THE (Warner, 1954) Dimitri Tiomkin (Coral CRL-57006; MGM E-3172; Mercury MG-20123)
- HIGH NOON (United Artists, 1952) Dimitri Tiomkin (Coral CRL-57006; Victor LPM-1007)
- *HOLIDAY FOR HENRIETTA (Ardee, 1955) Georges Auric (Columbia CL-2599)
- *HOUSE OF BAMBOO (Fox, 1955) Leigh Harline (Capitol EAP-1-662*)
- *HOW GREEN WAS MY VALLEY (Fox, 1941) Alfred Newman (Mercury MG-20000)
- HURRICANE, THE (United Artists, 1937) Alfred Newman (Decca DL-8123 and 8312)

(Mr. Limbacher is Audio-Visual Director of the Dearborn Public Library. Part II of his compilation will follow in our next issue.)

ENCYCLOPAEDIA BRITANNICA MUSIC FILMS

Encyclopaedia Britannica Films has produced a second edition of its 16 mm films on the Symphony Orchestra. Available in color and in black-and-white, and with sound tracks of good fidelity, there are five films in the series: "The Symphony Orchestra" (14 minutes), "The String Choir", "The Woodwind Choir", "The Brass Choir", and "The Percussion Group" (these last four running 11 minutes each). A Film Guide is furnished with each title and contains suggestions for using the film on various school levels as well as a complete film-continuity including the entire narration and the titles of the musical illustrations. The films were prepared under the guidance of Professor Ralph E. Rush, Head of the Department of Music Education of the University of Southern California at Los Angeles, and were produced in Vienna with the Vienna Symphony Orchestra.

All five films provide a most interesting selection of musical illustrations. While time does not permit the complete performance of any of these, each film ends with a satisfying musical finale. "The Woodwind Choir" features a performance of the *Serenade for Thirteen Woodwinds* written by Richard Strauss at the age of

twelve: "The Brass Choir" opens with the *Sonata Pian' E Forte* by Giovanni Gabrielli. Included in the "String Choir" is a *Christmas Concerto* by Corelli, while "The Symphony Orchestra" presents, among other pieces, the *Second Brandenburg Concerto* by Bach. "The Percussion Group" in addition to using standard orchestral numbers, includes some specially written demonstration material.

There are only two criticisms of these excellent educational films. First, the camera does not always highlight the narration with sufficient clarity, as when the contrast between violins and woodwinds is referred to but the camera remains focused on the full orchestra, or when double reeds are spoken of but shown only in a shot too distant to illustrate a double reed. Second, the use of trumpets and a Sax Tuba with rotary valves renders these important instruments almost unrecognizable to American student audiences. However, these are minor points. The general, over-all excellence of these films makes them welcome additions to the audio-visual literature of music education. And, incidentally, they are good movies.

DAVID S. RATTNER

CREDITS IN CURRENT RELEASES

- *A FACE IN THE CROWD
- *AROUND THE WORLD IN 80 DAYS
- *BOY ON A DOLPHIN
- CHINA GATE . . . Samuel Fuller; 20th Century Fox. Director, Samuel Fuller. Music, Victor Young, Max Steiner. Title song sung by Nat 'King' Cole. Record: Capitol.
- DESIGNING WOMAN . . . Metro. Director, Vincente Minelli. Music, Andre Previn.
- DESK SET . . . 20th Century Fox. Director, Walter Lang. Music, Cyril Mockridge. Orchestrations, Edward B. Powell. Conductor, Lionel Newman.
- FEAR STRIKES OUT . . . Paramount. Director, Robert Mulligan. Music, Elmer Bernstein.
- GARMENT JUNGLE, THE . . . Columbia. Director, Vincent Sherman. Music, Leith Stevens.
- GUNFIGHT AT OK CORRAL . . . Paramount. Director, John Sturges. Music, Dimitri Tiomkin. Title Song, Dimitri Tiomkin and Ned Washington. Record: Columbia.
- HAPPY ROAD, THE . . . Metro. Director, Gene Kelly. Music, Van Parys. Title song sung by Maurice Chevalier. Record: MGM.
- JOHNNY TREMAIN . . . Disney; Buena Vista. Director, Robert Stevenson. Music, George Bruns. Title song and "Liberty Tree", George Bruns, Tom Blackburn. Records: Dot, Disneyland, RCA Victor.
- LIZZIE . . . Bryna; Metro. Director, Hugo Haas. Music Leith Stevens. Songs, "It's Not For Me To Say", Albert Stillman, Robert Allen; "Warm and Tender", Hal David, Burt P. Bacharach.
- MEN IN WAR . . . Security; United Artists. Director, Anthony Mann. Music, Elmer Bernstein.
- MONKEY ON MY BACK . . . Edward Small; United Artists. Director, Andre de Toth. Music, Paul Sawtell and Bert Shefter.
- NAKED EYE, THE . . . Film Representations. Director, Louis Clyde Stoumen. Music, Elmer Bernstein.
- *PRIDE AND THE PASSION, THE
- PRINCE AND THE SHOWGIRL, THE . . . Warner. Director, Laurence Olivier. Music, Richard Addin-sell. Conductor, Muir Mathieson.
- SAINT JOAN . . . Otto Preminger; United Artists. Director, Otto Preminger. Music, Mischa Spoliansky. Record: Soundtrack album, Capitol.
- SEVENTH SIN, THE . . . Metro. Director, Ronald Neame. Music, Miklos Rozsa.
- SOMETHING OF VALUE . . . Metro. Director, Richard Brooks. Music, Miklos Rozsa.
- SPIRIT OF ST. LOUIS, THE . . . Warner. Director, Billy Wilder. Music, Franz Waxman. Record: Soundtrack album, RCA Victor.
- TAMMY AND THE BACHELOR . . . Universal. Director, Joseph Pevney. Music, Frank Skinner. Song, "Tammy", Jay Livingston, Ray Evans. Sung by the Ames Brothers. Records: Coral, RCA Victor.
- THIS COULD BE THE NIGHT . . . Metro. Director, Robert Wise. Musical supervision, George Stoll. Song, "Hustlin' Newsgal", George Stoll. Title song, Nicholas Brodszky, Sammy Cahn. Musical numbers staged by Jack Baker. Record: MGM, Soundtrack album.
- VINTAGE, THE . . . Metro. Director, Jeffrey Hayden. Music, David Raksin.
- WAYWARD BUS, THE . . . 20th Century Fox. Director, Victor Vicas. Music, Leigh Harline.
- YOUNG STRANGER, THE . . . RKO. Director, John Frankenheimer. Music composed and conducted by Leonard Rosenman.