

# FILM AND TV MUSIC



3.10 TO YUMA

LATE SUMMER 1957

VOLUME XVI NUMBER 5

# FILM AND TV MUSIC

(Formerly FILM MUSIC)

Official Publication of the National Film Music Council

845 WEST END AVENUE, NEW YORK 25, N. Y.

UNIVERSITY 5-4404

LATE SUMMER 1957

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Film and TV Scores on Long-Playing Records: Part II

James L. Limbacher

Cover: Van Heflin gets Glenn Ford on the 3.10 TO YUMA.

Opinions expressed in signed articles are not necessarily those of the National Film Music Council.

## SPECIAL OFFER

20 back issues of FILM MUSIC for \$5.00 plus postage. These issues contain articles on the music in theatrical and non-theatrical films, score analyses, reviews, record listings, school and library uses, and other subjects in the field. They also include excerpts from film scores by Louis Applebaum, Aaron Copland, Alex North, Andre Previn, Miklos Rozsa, David Raksin, Leonard Bernstein and many other distinguished film composers of the past dozen years. The accompanying articles are often by the composers themselves.

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## TWO RECENT SCORES

George Duning

### 3.10 TO YUMA

A good, dramatic Western happens to be one of my favorite types of movies, and so I was delighted to be assigned to do the score for 3.10 TO YUMA. The director of the picture, Delmar Daves, is very sensitive to the value of the background score, and he asked me to compose and record the main theme before he had even started to shoot the picture. In several scenes he had a playback machine on the set and shot the scenes to the mood and timing of the music.

The main theme, sung by Frankie Laine over the main and end titles, is a 48-bar melody, somewhat modal and folksy in character. After writing this theme, I discovered I had written a song using only major and minor chords in the harmonization — no dominant or diminished sevenths! David Heilwell, the producer, and Mr. Daves asked me to use the title song as much as possible throughout the score, even for agitated, rides, tensions, etc. Note the use of the Spanish guitar, played by Laurindo Almeida. The guitar became a sort of identification for the bandit. Following are treatments of the main theme as used in scenes with Glenn Ford, who plays the heavy. (Examples 1, 2).

Mr. Ford gives an excellent performance as a bandit

leader who is in the custody of an impoverished cattle rancher, played by Van Heflin. The bandit realizes he has missed something in his life as he watches the love and devotion between the rancher, his wife and their boys. A second theme, called "Our Home", was used for scenes involving the rancher and his family. (Example 3).

The balance of the score (which was over fifty minutes in length) was based mainly on tension devices, built out of dissonant chordal structures over nervous tympani patterns. The main theme played over reiterated chords on the guitar became a time device. (Example 4). Because of the length of the main theme, and to accommodate Frankie Laine's tempo, I omitted the usual introductory passages and started the vocal immediately on the opening footage of the Main Title. (Example 5).

3.10 TO YUMA . . . Columbia Pictures Corp. Glenn Ford, Van Heflin. Director, Delmer Daves. Music, George Duning. Orchestrations, Arthur Morton. Conductor, Morris Stoloff. Song, "3.10 to Yuma", George Duning, Ned Washington; sung by Frankie Laine.

Record: "3.10 to Yuma" (G. Duning, N. Washington). Frankie Laine; Columbia.

Sheet Music: "3.10 to Yuma"; Shapiro, Bernstein & Co., Inc.

Example 1

Example 1 (measures 1-12) is marked "THE MAIN THEME" and "DAL.". Example 2 (measures 13-18) is marked "DAL. REACTS (CLOSE DIAL.)" and "MY HOUSE". Example 3 (measures 19-28) is marked "O.S. COACH SOUND" and "COACH STOPS".

Handwritten musical score for "3.10 to Yuma" showing three examples of the main theme. The score includes various musical notations such as dynamics (mp, mf), articulation (acc., stacc.), and performance instructions like "NO TREM." and "SUBTLE MTS.".



2:28 SHE STOPS

2:34 DISS. TO RIDERS

2:37 1/2

1:03 1/2 Example 3 "Our Home"

WITH QUIET DIGNITY

SHE STOPS :14 DIAL.

1:19 1/2

:25 DRINK CLEAR :27 DIAL.

:29



Cresc. ACCEL. Poco A

Poco :47

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### JEANNE EAGELS

In scoring *JEANNE EAGELS*, the chief problem was to compose a main theme that would meet several requirements. It had to be of such a nature that it could become a pop song, to be used in exploiting the picture. The melody line had to be played in a light, youthful manner for Jeanne Eagels (Kim Novak) in the earlier part of the picture, and it had to get a strong, dark, dramatic treatment in the later reels, as the ambitious girl who wanted both love and stage success continued towards her tragic end. Following are treatments of the Main Title theme. (Examples 1, 2).

A second theme was used for the character of Elsie Desmond (Virginia Grey), a down and out actress who wants to play Sadie Thompson in "Rain", the role which made Eagels a top Broadway success. The theme is of a pathetic nature, and is usually heard in the woodwinds. (Examples 3, 4).

Most of the early part of the picture takes place at a carnival, run by Sal Satori (Jeff Chandler). In reel 2 there is a scene in which Eagels and Satori have a gay time late at night riding on a carousel. I wrote a simple carousel tune called "Love on a Carousel" which we recorded with a calliope, woods, a couple of horns and percussion. Over this I was able to play the main theme

in strings, somewhat like the effect I achieved in *PICNIC*, where I played my main theme against a jazz track. Morris Stoloff, head of the Music Department, and George Sidney, the film's producer-director, liked the combination of the carousel music and the main theme so well that they asked me to use a similar treatment for the Main Title. The Main Title cards were superimposed over a background of the carnival at night, and when Jeanne appears on the scene and her card flashes on, a string treatment of the main theme, recorded separately and reverbed, is superimposed over the carousel music. Following are excerpts of the two sequences described above. (Example 5).

*JEANNE EAGELS* . . . Columbia Pictures Corp. Kim Novak, Jeff Chandler. Producer-director, George Sidney. Music, George Duning. Orchestrations, Arthur Morton. Conductor, Morris Stoloff.

*Records*: "This Is Kim"; Morris Stoloff and the Columbia Pictures orchestra and chorus. (Decca album DL 8574). Nine songs from the Eagels era and the theme from *JEANNE EAGELS*, "Half of My Heart".

"Half of My Heart" (G. Duning, N. Washington) Jeff Chandler, Liberty; The Four Aces, Decca.

*Sheet Music*: "Half of My Heart". Shapiro, Bernstein & Co., Inc.

00:02 SHOT :03 DIAL. Example 1 :09 1/2

WARMLY TEN **(20)** **(27)** VOICE - YOU'RE REAL SERIOUS

CELLO (7) (8) (9) (10) (11) (12)

VIOLIN (1) (2)

CONDUCTOR'S MARKER

WINDS

STRINGS

(3-B-9403) -2- **(35)** "I JUST DART" **(40)**

WINDS

VIOLIN (13) (14) (15) (16)

CELLO

(SOMEWHAT FIRMLY) **(46)** **(51)**

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VIOLIN (17) (18) (19) (20)

WINDS

Example 2

**(01)** STARTS OFF **(8)**

VIOLIN (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16)

CELLO

WINDS

STRINGS

FLUTE

CLARINET

BASS

TRUMPET

TROMBONE

PERCUSSION

(57) (22)

Example 3

(00) CUT TO JEANNE "Desmad Theme" (07) (13)

pathetically  
D.C.  
C.L.

(19) (25)

Good ACCEL.  
D.H.  
MIXED STR. Imp

(26) DIAL. (28) (37) C.U. ELSIE

Good MENO  
STAS

(49) "HE WON'T" (55) "I WANT" (1:00h)

MP.  
OB. DANCE  
Copyright 1957  
Good ACCEL. Columbia Pict. Music  
Good CRESC. Imp.

Example 4

**[ :40 ] CUT TO JEANNE [ :51 ]**

STR. VAS., CLS.  
PA. BASS. DR. E.H. DARK-AGITATED  
TIMP. VLA., CELLO, HN.

Example 5

**[ :00 ] [ :13 ]**

trb. + FS., CLS.  
+ E.H.  
ACCEL.

REC. 1673  
FL., GLOCK B™  
CALLOPE, TRP.

HAS. HAS. (cont.)  
CLS.  
DRS.  
TRON.  
BCL., BSSN.

FL. DRUM  
TRON.

Musical score system 1 (measures 13-18). Includes annotations: "Main" with an arrow pointing to measure 17, "DISS." above measure 18, "STRS. RECORD SEPARATELY" in a box above measure 17, "CALLOPE ONLY" above measure 18, and "ANS. AFTER BEATS" above measure 18. Measure numbers 13, 14, 15, 16, 17, and 18 are circled.

Musical score system 2 (measures 19-24). Measure numbers 19, 20, 21, 22, 23, and 24 are circled.

Musical score system 3 (measures 25-30). Includes annotations: "DIAL." above measure 26, "DIAL ENDS" above measure 29. Measure numbers 25, 26, 27, 28, 29, and 30 are circled.

Musical score system 4 (measures 31-36). Includes annotation: "(CALLOPE)" above measure 33. Measure numbers 31, 32, 33, 34, 35, and 36 are circled.

Musical score system 5 (measures 37-40). Includes annotation: "DIAL." above measure 38. Measure numbers 37, 38, 39, and 40 are circled.

NOTES ON THREE SCORES

Kenyon Hopkins

THE STRANGE ONE

The score is derived largely from a twelve tone row which occurs in strict form near the end of the picture. "Station Wagon."

*♩ = 144*

and etc.

*The Juke Box Tunes = development of fragments of Row.*

imitative of

tones 1 and 2 : - and the answer of 11 and 12.

The early mood cues are freely derived from the row:

"Ace of spades"

"You're A Card"

In this case the twelve tone row was conceived first, and the free development of fragments of it formed the basis for the earlier cues and the Juke Box material. The use of a "theme", in this case a twelve tone row, is *not* for the purpose of establishing a recognizable tune for the "average" listener. It is merely a method for the composer to create the unity that any work of this kind needs. Most of the "average" listeners certainly would not recognize that the tonal pieces in this score grew out of the twelve tone row.

THE STRANGE ONE . . . Columbia Pictures Corp. Ben Gazzara, Mark Richman. Director, Jack Garfein. Music composed and conducted by Kenyon Hopkins.

Records: The Strange One; Sound Track Album. Coral CRL 57132. "Jocko's Theme": George Cates, Coral; Archie Bleyer, Cadence. "The Strange One": George Cates, Coral; Archie Bleyer, Cadence; Billy May, Capitol. "Rose Bud": Kenyon Hopkins, Cadence.

Sheet Music: "The Strange One", Kenyon Hopkins, Ralph Douglas. Horizon Music Corp.

### TWELVE ANGRY MEN

This film was first conceived without any music. Then it was thought that the boy who was on trial should be brought back into the mind of the viewer at strategic times. In this way it was hoped that the jury-room scenes would not become an intellectual argument without human compassion for the boy. A musical theme planted on the opening shot of the boy's face would serve to remind the viewer, when played later, that it is always the boy who is on trial. I tried to create a theme which would be simple and easy to remember because of its function in the picture, but with a moment of

conflict (bar 4). The bongo beat had to suggest the nationality of the boy without interfering with the mood of the picture. The total score is only eight minutes, all based on the following theme:

TWELVE ANGRY MEN . . . Henry Fonda; United Artists. Henry Fonda, Lee J. Cobb. Director, Sidney Lumet. Music, Kenyon Hopkins.

Record: "Boy's Theme". Orchestra and Chorus conducted by Kenyon Hopkins. Cadence.

Handwritten musical score for "Twelve Angry Men". The score consists of three staves. The top staff is labeled "OBOE SOLO" and contains a melodic line with various ornaments and a triplet. The middle staff is labeled "BONGOS" and contains a rhythmic pattern of eighth notes. The bottom staff is labeled "WWS" and "guitar" and contains a bass line. The score is written in a simple, functional style with some annotations like "etc." and "cus".

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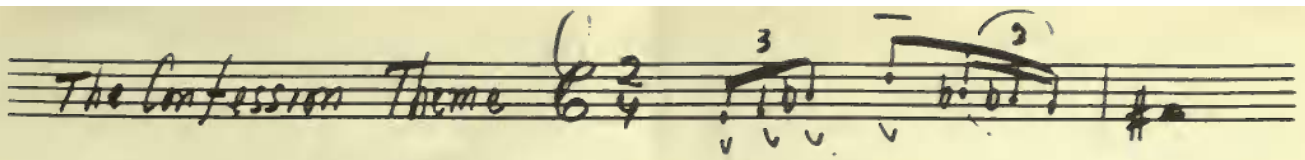
### BABY DOLL

Handwritten musical score for "Baby Doll". The score is on a single staff with a treble clef and a key signature of one sharp (F#). It is annotated with "Main Title" and "(BABY DOLLS THEME)". The music consists of a series of notes with some triplets and slurs. There are handwritten annotations like "consists of two elements (see ① + ② below)", "②", "③", and "etc.".

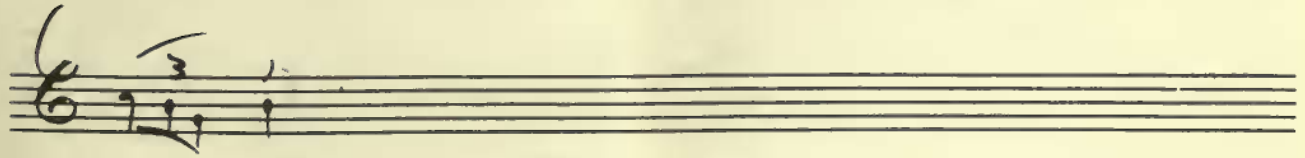
Handwritten musical score for "Empty House". The score is on a single staff with a treble clef and a key signature of one sharp (F#). It is annotated with "EMPTY HOUSE" and "a development of the 'Baby Doll' Theme (Background element)". The music is written in a slower, more developed style with slurs and triplets. There are handwritten annotations like "slow 4", "①", and "Background element".

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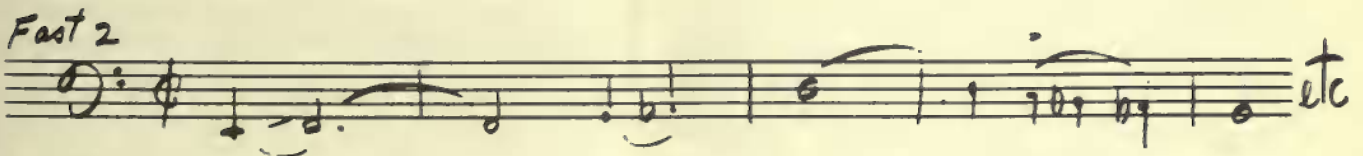


is derived from element (1) of The Baby Doll Theme:



The confession Theme becomes "Archie's Breakup"

Thus:



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BABY DOLL . . . Warner Brothers. Karl Malden, Carroll Baker. Director Elia Kazan. Music, Kenyon Hopkins. Conductor, Ray Heindorf.

Records: Baby Doll; Music from the Sound Track, Columbia CL958. "Baby Doll", Percy Faith, Columbia; Leroy Holmes, M-G-M; Ralph Young, Epic; Ralph Flanagan, RCA Victor; Andy Williams, Cadence; Chuck Miller, Mercury; Meyer Lewis, Imperial.

Sheet Music: "Shame, Shame, Shame!", "Baby Doll", Remick Music Corp.

A FILM FORUM Interview

## COMPOSING FOR FILMS

*Kenyon Hopkins interviewed by Gideon Bachmann*

Bachmann: In the past year you have written your first scores for feature films — BABY DOLL, TWELVE ANGRY MEN and THE STRANGE ONE. Previously you had been writing for documentaries and industrials. Did you find the adjustment difficult?

Hopkins: No. I have always liked dramatic music, and this is just an extension of the technique used in non-theatrical films. The basic difference is that the dramatic elements in features are much stronger, and the music has to conform.

B: When you say conform, do you mean that it has to go along with the dramatic development of the visuals?

H: To a certain extent. Sometimes the most dramatic thing is to play something contrasting. For example, after the fire in BABY DOLL there is an immediate cut to a saloon, where Eli Wallach is in quite a dither about the burning of his cotton gin. I used a juke box as a background to the violent scene.

B: What is your attitude toward structure in writing movie music?

H: I'm inclined, perhaps because of my background, to select thematic material which I think will fit characters and situations, and develop it according to their needs. Again in BABY DOLL, you can find the main title theme in the end title; you can hear that theme in one type of development or another almost any where in the score. The average person might have to listen twice to hear it, but it's there.

B: This raises a standard question about movie music. Should an audience be aware of it while looking at a film?

H: I think this depends entirely on the type of film. Certain producers and directors — for instance, Kazan — allow for music; they pre-plan so that music takes a part in the whole work, and then music is audible and makes dramatic sense. There are other producers or

directors who don't make such allowances. When they finish a picture they say "there is a weak spot; we need music there". But when you get in the mix, they say "now, not too loud on the music, it's just got to be a mood". In other words, the composer is supposed to supply what the director didn't put into the picture in the first place.

B: I'm often disturbed when something dramatic in the music marks a dramatic point in the film, because suddenly I am aware that this is a film, and part of the vicariousness of the experience is taken away.

H: There have been long arguments about this. We have all kinds of rules as to where we start and stop music. For example, a composer of the older school will tell you you should never start music on a close-up, because it sounds like violins playing over the shoulder of the person you are looking at. But in *TWELVE ANGRY MEN* we deliberately started the theme on the boy's face and it worked out very well. It's quite unusual, starting without music. However, Sidney Lumet, the director, having come from television, is used to techniques that are a little bit different. He's a fine director, one who does a great deal of pre-planning. The writer, Reggie Rose, gave us a shooting script that they handed right over to me as composer to work from, because it hadn't been changed enough to even make a new timing.

B: Are there other instances where your music does not directly accompany the image?

H: In *THE STRANGE ONE*. Recently my album of *THE STRANGE ONE* furnished the whole background for a play on Studio One. The music was cut and placed so that it fitted very well. It is that kind of music because it strikes a mood. There are places in the film where I do dramatically catch things, but mostly the music enhances the over-all mood, which is pretty weird. I used a twelve tone technique which I don't use ordinarily in a theatrical film.

B: How does composing movie music differ from composing for other musical forms?

H: It differs quite a lot. A composer usually sits down with a thought-out theme and develops it according to his own feelings for form. In scoring films, he has to limit himself by the stop-watch, not only as to the time allotted to certain cues, but also emotionally; the music has got to be in accordance with the film content. It is a restricting kind of composing. In *TWELVE ANGRY MEN*, I wrote a little fugue for a character that I thought would fit him very well. Everyone said it was one of the best cues in the film. We didn't look at it with the picture at the time, and I recorded it. Then when we came to the mix to put it in the film, it didn't vary enough with the mood of the dialogue to be useful. Thinking it over afterwards, I realized the fugal form I had selected already gave me boundaries, and therefore I couldn't move freely with the dialogue.

B: This must be a constant problem in writing motion picture music.

H: That is true. Movie music is music that half-way develops and then the door slams and the cue goes out. But we did not score *TWELVE ANGRY MEN* dramatically. If you look at it and listen for the music you will see that almost nothing in the picture is ever

caught musically. It is just played in a non-dramatic way to make a point — to remind the audience of the boy.

B: When this happens, it is on a sub-conscious level, I presume. Have you used a musical point in your other scores to influence the audience on a subconscious level?

H: In *THE STRANGE ONE*, the commercial melodies and the juke-boxes and the twelve tone chase which comes at the end of the picture are all related. The theme used in the final chase is the tune called "the Strange One", used in a twelve tone form. If you listen to the album a couple of times, you can see the relationship of the whole thing.

B: Do you re-write the music for the album? I would assume that some adjustment is necessary when music has to stand on its own.

H: Usually we do a little editing. If we have a bridge where just one chord is heard to emphasize a truck falling over a cliff, naturally we don't put the chord in the album. Mostly it is a matter of blending cues. We have long tails on cues in movies, so they can be mixed out. Then we just cut off those tails and put the cues next to each other, and generally speaking, you've got development. With me, anyway, the more complex developments come towards the end of the picture, and therefore the music makes sense in the order in which it appears in the picture.

B: Are there many buyers of soundtrack albums among those who have not seen the respective movies?

H: I don't know. A reviewer of one of my albums said that people who had seen this movie would want the record. I don't feel that way about it. In the picture the music has one function; in an album it has an entirely different one.

B: It would not be so different where the music was recognized as music in the original film, such as a musical. On the other hand, thematic music which one is not likely to be humming on leaving the theatre, because it didn't stand out as music, would be likely to create a different response from a record. A theme heard by itself naturally rouses a different reaction than the whole conglomerate of sound and image.

H: You mentioned "themes". I don't want any confusion on that point, because what I think of as a theme might very well be a twelve tone succession of notes in many different patterns; maybe in inversion; maybe in retrograde; maybe in twelve different transpositions; and out of that I will pick simpler elements for simpler situations which might be recognized as a theme. But I don't believe in the old-fashioned "beautiful" romantic type of melodic theme, played no matter what happens in the picture.

B: You mean your "theme" is more a frame of reference.

H: That's right, exactly. It gives me a means of creating a form.

This interview was originally broadcast over Gideon Bachmann's weekly radio program *FILM FORUM*, sponsored jointly by *CINEMAGE MAGAZINE* and Fordham University, and heard in New York every Sunday at 9 P.M. over Station WFUV-FM (90.7 mc).

## THE PAJAMA GAME

The Richard Adler-Jerry Ross musical comedy, *THE PAJAMA GAME*, has been grafted into a colorful and creditable movie musical by that old Luther Burbank of the stage, George Abbott. Their using many of the production numbers pretty well intact from the stage means there is a larger crop of songs and dances than is usual in pictures.

The big songs, "Hey There!" and "Hernando's Hide-away", suffer from a not too unpleasant blight: they were such hits when the show opened that their freshness is a bit faded. "Seven and a Half Cents" and "There Once Was A Man" bubble well and the topper is still the same. "Steam Heat", of course. Carol Haney leads a trio through an old soft tap recalling vaudeville days.

Miss Haney, Eddy Foy Jr., and Reta Shaw deliver their songs and dances with the zest of old pros. John Raitt sings well in familiar musical-comedy-male-lead style.

With typical, rather thin, stage orchestrations for Broadway flavor, *THE PAJAMA GAME* is a successful transplanted stage hit that retains in sight and sound much of the theater feeling. Seven and a half cents won't buy a ticket to "Pal Joey" or "Guys and Dolls", but it can be a fine start.

THOMAS TALBERT

*THE PAJAMA GAME* . . . Warner Brothers. Doris Day, John Raitt. Produced and directed by George Abbott and Stanley Donen. Music and lyrics by Richard Adler and Jerry Ross. Orchestral arrangements, Nelson Riddle, Buddy Bregman. Vocal arrangements, Charles Henderson.

Record: "The Pajama Game". Sound track album, Columbia OL 5210.

## THE SUN ALSO RISES

The story is a film version of Ernest Hemingway's novel about the lost generation of the 1920s, leading a purposeless existence in Paris on the Left Bank, after the "Great War". Hugo Friedhofer has written a short orchestral score — a prologue and coda, some bridges, and variations on Cole Porter's "You Do Something to Me" as the background love theme. The bulk of the music is played by a three piece dance combo, an accordion in a French Café, a lone guitar strumming in atmospheric Spanish cantinas, and various marching and concert bands at the bull fights.

The non-orchestral music is authentic, and greatly increases the feeling of being on the spot. This, coupled with the orchestral sections, makes a most interesting score, whose color shifts in support of the changing scenes of the big film. Credit for the fine orchestrations goes to Edward Powell. Lionel Newman conducts with finesse, and Vicente Gomez does a superb job playing the solo guitar background.

WILLIS SCHAEFER

*THE SUN ALSO RISES* . . . 20th Century Fox. Tyrone Power, Ava Gardner. Director, Henry King. Music, Hugo Friedhofer. Orchestrations, Edward B. Powell. Guitar Music, Vicente Gomez. Supervisor of Spanish Music, Alexander Courage. Conductor, Lionel Newman.

## SWEET SMELL OF SUCCESS

Elmer Bernstein and the Chico Hamilton Quintet have combined to give the Hecht-Hill-Lancaster production of *SWEET SMELL OF SUCCESS* a background score conveying the sound and the feel of modern urban life.

Modern jazz, in its very essence, contains the tense rhythms and bursts of melody that fit with a story of a people whose hearts begin to beat, with however thin a blood, only as the night falls on the town. And the sun comes up in the town's saloons.

Up-tempoed jazz, with wire brushes putting it down for a guitar or a muted trumpet, plays against the hurrying taxis and the hurrying young man, (an ambitious combination of Horatio Alger, Uriah Heep and Pretty Boy Floyd) who is the protagonist of the Ernest Lehman story. There is a fine spot where Sydney is feverishly searching a paper's gossip column while standing at a Broadway newstand.

Mr. Bernstein is partial to this idiom and has used it to advantage before. The use of an organized group serves a more than casual function. The quintet's recurring sound pulls the action together with tone rather than theme. By fit and by start, it's true, but that is the frenetic nature of the story.

Fred Katz and Mr. Hamilton have put together some attractive melodies. Some more jazzy than need be, but of a general piece. And, rest easy. You need not suffer through an offensive crooner doing the town-crier bit behind the credits. (Or, in front of?).

A good piece of work.

THOMAS TALBERT

*SWEET SMELL OF SUCCESS* . . . Hecht-Hill-Lancaster; United Artists. Burt Lancaster, Tony Curtis. Director, Alexander Mackendrick. Music scored and conducted by Elmer Bernstein. Songs by Chico Hamilton and Fred Katz. Featuring the Chico Hamilton Quintet.

Records: "Jazz Themes from Sweet Smell of Success". Chico Hamilton Quintet, Decca DL 8614; "Sweet Smell of Success". Sound track album, Decca DL 8610.



## LOVE IN THE AFTERNOON

LOVE IN THE AFTERNOON is a delightful picture and, happily, the music sustains the mood tastefully throughout. Franz Waxman, mainly employing "Fascination" and Gypsy czardas, weaves a delicate thread of humor and, towards the end, adds a touch of pathos. The wonderful quartet of Gypsy musicians who play through much of the picture contribute immensely to the enjoyment, especially since they can be seen as well as heard. They present true comedy in music, giving their all in accompaniment to Gary Cooper's wooing, solacing him in a hilarious drinking scene when he tries to forget the whole thing. Mr. Waxman stays away from lush orchestral sound, and concentrates on the quartet (violins, cymbalum) and background strings and horns.

Music of some sort is in constant evidence, besides, ranging from the use of solo side drums as the room-service waiters at the Paris Ritz arrive and depart, Audrey's cello practise and a student rehearsal, to a scene in the opera house where Miss Hepburn, high in the balcony, spies Mr. Cooper entering with his love of the evening, while the orchestra plays the prelude to "Tristan und Isolde". Be it Wagner or "Fascination", the musical support in LOVE IN THE AFTERNOON is great, and plays a major role in the comedy itself.

HAMILTON S. JOHNSON

LOVE IN THE AFTERNOON . . . Allied Artists. Gary Cooper, Audrey Hepburn, Maurice Chevalier. Produced and directed by Billy Wilder. Music adaptation, Franz



Waxman. "Fascination", F. D. Marchetti, M. De Feraudy; "C'est Si Bon", Henri Betti, Andre Hornez; "L'Amé des Poetes", Charles Trenet. "Love in the Afternoon", "Ariane", "Hot Paprika", Matty Malneck. Music editor, Robert Tracy.

*Records:* "Fascination", Dinah Shore, RCA Victor; David Carroll, Mercury; Jane Morgan, Kapp; Dick Jacobs, Coral; Ethel Smith, Decca. "Love in the Afternoon", Woody Herman, Verve; Jerry Vale, Columbia; Frank DeVol, Columbia. "Ariane", Woody Herman, Verve; David Rose, M-G-M.

*Sheet Music:* "Love in the Afternoon", "Ariane", Cromwell Music Co. Inc., N. Y.

## "MUSIC FOR YOUNG PEOPLE"

Arts and Audiences, Inc., has produced a series of thirteen programs for National Education Television that offers a fresh approach in bringing good music to children, on a level which encourages their understanding and appreciation. Mrs. Nina Collier, the producer, uses a living-room as a setting, where well-known ensemble groups share musical experiences with some six or eight comfortably relaxed children. The atmosphere created is one of complete informality, heightened by the youngsters' participation in the discussions which are an integral part of the program. The mechanics of the instruments are demonstrated, and the fundamental structure of the music involved is brought out simply and directly, but without a suggestion of talking down.

"Elements in Composition" is presented by the New York Woodwind Quintet, and the clearly shown primary elements are combined with a pleasant little study in tone color. Thomas Scherman is commentator for "Meet the Brasses", in which the players are members of the New York Brass Quintet. Mr. Scherman discusses the similarities and differences of the instruments, their techniques and a little of their history, and the Quintet illustrates some of the points he has made. The Juilliard String Quartet represents "The Voices of a String Quarter" with a look at the qualities of the individual instruments, ending in the performance of a Hayden Quartet. Other programs in the series include "The Classic Guitar" with Rey de la Torre, "The Meaning of Chamber Music"

(Frances Magnes, Madeline Foley, Claude Frank), and "Introduction to the Woodwinds", with Yehudi Menuhin as commentator for the New York Woodwind Quintet.

Although directed to fifth and sixth grade pupils, the programs will interest far wider audiences. "Percussion, the Pulse of Music", for example, will also appeal to a much younger group, whereas the fairly detailed study of "The Development of a Musical Instrument" (Claude Jean Chiasson, Thomas Brockman) will hold even an adult audience. With the exception, perhaps, of the last-mentioned, the programs remain within the attention span of young listeners, without being choppy or arbitrarily cut off. The carefully chosen music gets well away from the over-used selections common to "music appreciation" sessions, which usually promote passive acceptance rather than stimulation.

The series is presented by Arts and Audiences, Inc., and National Education Television, a service of the Educational Television and Radio Center. The Center is distributing the programs to educational television stations, and will make them available for classroom and group use after completion of their television schedules. Lee Bobker was director, and Mrs. Nina Collier, executive director of Arts and Audiences, Inc., was producer. Mrs. Collier is to be congratulated on this excellent progress in her aim to make great art and talent available to children.

Mary Powell

Example 1

Handwritten musical score for organ, titled "EVERYMAN - SEQUENCE I: TITLES". It includes a tempo marking of quarter note = 60 (no visuals) and a key signature of one flat. The score is divided into two systems. The first system, labeled "Example 1", contains measures 1 through 3. The second system, labeled "EVERYMAN (1st) (CREDITS)", contains measures 4 through 8. The notation includes treble and bass staves with various musical notations such as dynamics (f, mf, p), articulation (accents), and performance instructions like "trumpet call" and "trumpet".

CHORUS Example 2

EVERYMAN - SEQUENCE II: CONFESSIO NIENS

Handwritten musical score for mixed chorus and organ, titled "EVERYMAN - SEQUENCE II: CONFESSIO NIENS". It includes a tempo marking of quarter note = 50-60 and a key signature of one flat. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes vocal lines for Soprano (S), Alto (A), Tenor (T), and Bass (B), as well as organ accompaniment. The lyrics "LOI - SA - TE LOI - SA - TE DOM - I - NUS" are written below the vocal lines. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents), and performance instructions like "trumpet" and "organ".

THE SUMMONING OF EVERYMAN

Alan Morrison

Richard L. Hilliard's filmization of the 15th century morality play has been supplied with a score by young composer David Epstein that is worthy of consideration — and recognition — as an example of what can be done, with limited resources and considerable ability, in 16 mm. film production. It is, like the film itself, a valid testimony to the existence of cinematic creativity outside Hollywood. By the special nature of this film, special demands were placed on the composer, for music serves an important and at times a special function. Furthermore, the usual facilities of an orchestra and first-rate recording techniques were not available. The result is impressive; and the true merits of the music can best be realized by a consideration of the problems involved.

The real difficulties of writing such a score may not be obvious at first. This is no ordinary film and therefore does not call for ordinary criteria in underscoring it. Nevertheless some standard problems arise, and all of them have been met with common sense.

The character and general atmosphere of THE SUMMONING OF EVERYMAN are religious, and the music must strike the same note to support this prevailing tone and to compensate for a lack of inherent dramatic elements in the film's action. It must be subjective in function, serving only to heighten both tempo and mood. There is no plot or development of character in the usual sense. Music, therefore, has no opportunity to intensify these elements, as it can do in so many films.

A unique problem arises from the fact that the film has been stylized in a semi-abstract fashion. No sets are used and only the sparsest of props, with characters in brightly-hued costumes working frequently against only a black backdrop. Music, therefore, is often called upon not only to intensify scenes but in part also to create them — to confirm the feeling, for example, that one is in a cathedral at one point or on a journey to damnation at another, when they are rather suggested on the screen.

Mr. Epstein has solved these problems quite satisfactorily. His score, written for mixed chorus and organ, is based on stylized versions of Gregorian chant and early Renaissance music. He has drawn freely upon the elements of early Church works and yet created a modern-sounding score — appropriate, since the film has done an analogous treatment of the play. Yet he maintains a sufficient feeling of authenticity to fulfill the basic purpose of supplying mood.

The titles music, played by organ alone, begins a few seconds before the picture, with the effect of separating it, or placing it on another level, from the scene of action. The trumpet calls of the opening bars, synchronized to expand musically with the appearance of each new title, lead into the main theme of the score — a quasi-Chant melody, played in the pedals as the credits commence (Ex. 1).

9 10 11

WU, LU - DA - TE LAJ-DA - TE

WU E - DA E - DA LAJ

WU E - DA LAJ-DA-TE DA-DA - WU LAJ-DA

WU - DA - TE LAJ - DA - TE DA-DA - WU

Ex. 2 uses variation of this theme, re-set and sung by different sections of the chorus. This a cappella sequence is from the Confession scene, and serves initially as a bridge from earlier action to the entrance into the Cathedral. On the screen this entrance is only indicated, the camera moving from shots of Everyman to those of stained-glass windows, and then panning downward to an altar. Thus music must really effect the transfer of scene. It enters subtly, before the upward shots, with sopranos alone singing a soft passage in their low register, thus avoiding any sudden and artificial effect. Ordinary triads and a vocal line typical of the period move in unusual progressions, "in the style" yet fresh.

Example 3

(1st SO OF MOVIE) SEA-TOURNEY TO THE GRAVE (2nd SO. JAKES)

Soprano: *mf* EX - C - UNT - IV TE - RA PEN - I - TA TE

Alto: *mf* EX - C - UNT - IV TE - RA PEN - I - TA TE

Tenor: *mf* EX - C - UNT - IV TE - RA PEN - I - TA TE

Bass: *mf* EX - C - UNT

Organ: *mf* - *sp*

Pedals: *mf*

1 2 3 4

Ex. 3. The music for Everyman's journey to the grave. The theme has become more varied and remote by now but retains some identity as played in the organ pedals. Abrupt modulations (down a minor third) frequently suggest unrest, and finally, with the appearance of the grave, the dissonances are resolved and the organ drops out, while the chorus continues the sequence and further intensifies the mood.

These examples are by no means complete. Yet they give an idea of the musical approach used in this score, and the newly-turned results it gets with what would seem to be ordinary materials.

THE SUMMONING OF EVERYMAN . . . General Films, Inc.; Produced and Directed by Richard L. Hilliard. Music by David M. Epstein. 16 mm, color. 38 minutes.

(WAVE APPEARS)

WU - DA - TE LAJ-DA - TE DA-DA - WU LAJ-DA

WU - DA - TE LAJ-DA - TE DA-DA - WU LAJ-DA

WU - DA - TE LAJ-DA - TE DA-DA - WU LAJ-DA

WU - DA - TE LAJ-DA - TE DA-DA - WU LAJ-DA

WU - DA - TE LAJ-DA - TE DA-DA - WU LAJ-DA

WU - DA - TE LAJ-DA - TE DA-DA - WU LAJ-DA

5 6 7



## VICTOR YOUNG

*Clifford McCarty*

Victor Young was born in a tenement district of Chicago on August 8, 1900. His parents were musical, and he began to play the violin at the age of six. As a youth he went to live with his grandfather in Warsaw and studied at the Imperial Conservatory there. In 1917 he graduated with the Diploma of Merit and made his debut as concert violinist with the Warsaw Philharmonic Orchestra. During World War I he was interned, first by the Russians and later by the Germans, and after the Armistice he left for Paris with his younger sister Anna.

In 1920 the two returned to New York, and the following year Young made his American debut as concert violinist in Orchestra Hall, Chicago. In 1922, on a ticket sent by his fiancée, he went to Los Angeles, where he became concertmaster at Sid Grauman's Million Dollar Theater. He married, and Mr. and Mrs. Young returned to Chicago, he as Concertmaster at the Central Park Theater. During the next few years he served in a variety of positions: as musical supervisor of vaudeville productions, as arranger and conductor at the Edgewater Beach Hotel, and as violinist and arranger for Ted Fiorito's orchestra. He then became assistant musical director, under Louis R. Lipstone, of the entire chain of Balaban and Katz theaters, and in this capacity composed and arranged scores for many silent films. In 1929 he became active in radio with the Arwater-Kent program in New York, and in 1931 he signed a contract with Brunswick Records as musical director and made many recordings for them.

In December of 1935 Young went to Hollywood, where he joined the music department of Paramount Pictures. Also in 1935 he formed his own orchestra and signed a contract with Decca Records. He composed and directed music for several radio shows, including "The Texaco Star Theater" and the Westinghouse program, and made orchestral accompaniments for many recording stars. His television chores included "The Buick Hour" and Bekins Hollywood Music Hall", and he wrote the scores for two Broadway musicals, "Pardon Our French" (1950) and "Seventh Heaven" (1955). He also composed such symphonic music as "Arizona Sketches", "Manhattan Concerto" and "Leaves of Grass", musical settings for dramatic record albums, and a long list of popular songs, including "Sweet Sue", "Street of Dreams", "Ghost of a Chance", "Love Me Tonight", "My Foolish Heart" and "Written on the Wind".

On November 10, 1956, Young died of a heart attack in Palm Springs, Calif. He was under contract to Paramount for fourteen years, after which time he free-lanced, occasionally returning to his old studio. Nineteen of his scores were nominated for Academy Awards, though it was not until after his death that an Oscar was awarded to him for AROUND THE WORLD IN EIGHTY DAYS. His orchestrators were legion, but they most frequently included Leo Shuker and Sidney Cutner. As composer, arranger, orchestrator,



Victor Young

conductor, musical director or song writer, Young made contributions to about 300 films. Listed below are those for which he wrote original music, made orchestral arrangements, or acted as musical director. Unless otherwise indicated they were produced by Paramount.

### CREDITS

- 1936: *Anything Goes*; *Klondike Annie*; *Frankie and Johnnie* (Republic); *Fatal Lady* (with Gerard Carbonara); *Three Cheers for Love*; *The Big Broadcast of 1937*; *Hideaway Girl*; *College Holiday*.
- 1937: *Champagne Waltz* (with Phil Boutelje); *Maid of Salem*; *Swing High, Swing Low* (with Boutelje); *Turn Off the Moon* (with Boutelje); *Mountain Music*; *Double or Nothing*; *Vogues of 1938* (Wanger-UA); *Ebb Tide*; *Wells Fargo*; *Thrill of a Lifetime*.
- 1938: *Army Girl* (Republic); *The Gladiator* (Loew-Columbia); *Breaking the Ice* (Principal-RKO); *Peck's Bad Boy with the Circus* (Principal-RKO); *Flirting With Fate* (Loew-MGM).
- 1939: *Fisherman's Wharf* (Principal-RKO); *Man of Conquest* (Republic); *Heritage of the Desert*; *Man About Town*; *Way Down South* (Principal-RKO); *Golden Boy* (Columbia); *Our Neighbors, the Carters*; *The Night of Nights*; *The Llano Kid*; *Escape to Paradise* (Principal-RKO); *Gulliver's Travels*; *Raffles* (Goldwyn-UA); *The Light That Failed*.

- 1940: *Knights of the Range* (with John Leipold); *Road to Singapore*; *The Dark Command* (Republic); *The Light of Western Stars*; *Buck Benny Rides Again*; *Those Were the Days*; *The Way of All Flesh*; *Three Faces West* (Republic); *Untamed*; *Rhythm on the River*; *I Want a Divorce*; *Moon Over Burma*; *Dancing on a Dime*; *Arise My Love*; *Three Men from Texas*; *Arizona* (Columbia); *North West Mounted Police*; *Love Thy Neighbor*.
- 1941: *The Mad Doctor*; *Virginia*; *Las Vegas Nights*; *Road to Zanzibar*; *Reaching for the Sun*; *I Wanted Wings*; *Caught in the Draft*; *Kiss the Boys Goodbye*; *Aloma of the South Seas*; *Hold Back the Dawn*; *Skylark*; *Glamour Boy*.
- 1942: *The Remarkable Andrew*; *The Fleet's In* (with Leo Shuken); *The Great Man's Lady*; *True to the Army*; *Reap the Wild Wind*; *Take a Letter, Darling*; *Sweater Girl*; *Beyond the Blue Horizon*; *Priorities on Parade*; *The Glass Key*; *Flying Tigers* (Republic); *The Forest Rangers*; *Road to Morocco*; *Mrs. Wiggs of the Cabbage Patch*; *Silver Queen* (Sherman-UA); *The Palm Beach Story*; *My Heart Belongs to Daddy*.
- 1943: *The Crystal Ball*; *Young and Willing*; *The Outlaw* (Hughes-UA); *China*; *For Whom the Bell Tolls*; *Salute for Three*; *Buckskin Frontier* (Sherman-UA); *True to Life*; *Hostages*; *Riding High*; *No Time for Love*.
- 1944: *The Uninvited*; *And the Angels Sing*; *The Great Moment*; *The Story of Dr. Wassell*; *And Now Tomorrow*; *Frenchman's Creek*; *Ministry of Fear*; *Practically Yours*.
- 1945: *Out of This World*; *The Great John L.* (Crosby-UA); *A Medal for Benny*; *You Came Along*; *Love Letters*; *Hold That Blonde*; *Kitty*; *Masquerade in Mexico*.
- 1946: *The Blue Dablia*; *Our Hearts Were Growing Up*; *To Each His Own*; *The Searching Wind*; *Two Years Before the Mast*; *California*.
- 1947: *Suddenly It's Spring*; *The Imperfect Lady*; *Calcutta*; *The Trouble With Women* (with Robert Emmett Dolan); *Golden Earrings*; *Unconquered*; *I Walk Alone*.
- 1948: *The Big Clock*; *State of the Union* (MGM); *The Emperor Waltz*; *Dream Girl*; *So Evil My Love* (with William Alwyn); *Beyond Glory*; *Night Has a Thousand Eyes*; *Miss Tatlock's Millions*; *The Paleface*; *The Accused*.
- 1949: *A Connecticut Yankee in King Arthur's Court*; *Streets of Laredo*; *Song of Surrender*; *Samson and Delilah*; *Chicago Deadline*; *Thelma Jordan*; *My Foolish Heart* (Goldwyn-RKO); *Deadly Is the Female* (King Bros.-UA); *Sands of Iwo Jima* (Republic); *Paid in Full*.
- 1950: *Riding High*; *Bright Leaf* (Warner Bros.); *Our Very Own* (Goldwyn-RKO); *The Fireball* (Friedlob-20th Century-Fox); *September Affair*; *Rio Grande* (Republic).
- 1951: *Belle Le Grand* (Republic); *Payment on Demand* (Skirball-Manning-RKO); *The Lemon Drop Kid*; *Appointment With Danger*; *Bullfighter and the Lady* (Republic); *This Is Korea* (documentary; Republic); *A Millionaire for Christy* (Friedlob-20th Century-Fox); *Honeychile* (Republic); *My Favorite Spy*; *The Wild Blue Yonder* (Republic).
- 1952: *The Greatest Show on Earth*; *Something to Live For*; *Anything Can Happen*; *The Quiet Man* (Republic); *Scaramouche* (MGM); *The Story of Will Rogers* (Warner Bros.); *One Minute to Zero* (RKO); *Thunderbirds* (Republic); *Blackbeard the Pirate* (RKO); *The Star* (Friedlob-20th Century-Fox).
- 1953: *The Stars Are Singing*; *A Perilous Journey* (Republic); *Fair Wind to Java* (Republic); *The Sun Shines Bright* (Republic); *Shane*; *Little Boy Lost*; *Forever Female*; *Flight Nurse* (Republic).
- 1954: *Three Coins in the Fountain* (20th Century-Fox); *Jubilee Trail* (Republic); *Knock on Wood*; *About Mrs. Leslie*; *Johnny Guitar* (Republic); *Drum Beat* (Warner Bros.); *Trouble in the Glen* (Republic); *The Country Girl*.
- 1955: *Timberjack* (Republic); *Son of Sinbad* (RKO); *Strategic Air Command*; *The Left Hand of God* (20th Century-Fox); *The Tall Men* (20th Century-Fox); *A Man Alone* (Republic).
- 1956: *The Conqueror* (RKO); *The Maverick Queen* (Republic); *The Proud and Profane*; *The Vagabond King*; *The Brave One* (King Bros.-RKO); *Around the World in Eighty Days* (Todd-UA).
- 1957: *The Buster Keaton Story*; *China Gate* (completed by Max Steiner; Fuller-20th Century-Fox); *Omar Khayyam*; *Run of the Arrow* (Fuller-RKO).

## DISCOGRAPHY (Compiled by Mainerd V. Baker)

- About Mrs. Leslie (1954) "I Love You So". Walter Scharf and his Hollywood Symphony. (Mercury MG25192)
- Accused, the (1948) "Latin Rhythm". Victor Young and his Orchestra. (Decca DL5265)
- And Now Tomorrow (1944) "In a November Garden". Victor Young and his Orchestra. (Decca DL8140) a
- And the Angels Sing (1944) "Concerto Theme". Paul Weston and his Orchestra; Diana Lynn, Piano. (Capitol 10068) a
- Around the World in 80 Days (1956) Music from the Sound Track; Victor Young and his Orchestra. (Decca DL9046)
- Brave One, The (1956) Music from the Sound Track; Munich Symphony Orchestra. (Decca DL8344)
- Bullfighter and the Lady (1951) "How Strange". Mitch Miller and his Orchestra and Chorus. (Columbia 39851) a
- For Whom the Bell Tolls (1943) Themes. Victor Young and his Concert Orchestra. (Decca DL8481)
- Forever Female (1953) "Change of Heart". (Decca DL8051) b
- Golden Earrings (1947) Themes. Victor Young and his Concert Orchestra. (Decca DL8481)
- Greatest Show on Earth, The (1952) "The Greatest Show on Earth", "Be a Jumping Jack". Irvin Talbot and the Paramount Studio Band. (Victor LPM3018)
- Johnny Guitar (1954) "Johnny Guitar". Norrie Paramor and his Orchestra: Eric Shear, guitar. (English) Columbia DB3492) a
- Jubilee Trail (1954) "Jubilee Trail". (Decca DL8060) c
- Left Hand of God, The (1955) Theme. (Decca DL8285) d
- Love Letters (1945) "Love Letters". (Decca DL8285) d
- Medic (TV) (1954) Theme. (Decca DL8285) d
- My Foolish Heart (1949) "My Foolish Heart". Victor Young and his Orchestra. (Decca DL5413)
- Omar Khayyam (1957) Music from the Sound Track. Victor Young and the Paramount Studio Orchestra. (Decca DL8449)
- One Minute to Zero (1952) "When I Fall in Love". Ron Goodwin and Orchestra. (Capitol 3708) a
- Our Very Own (1950) "Our Very Own". Victor Young and his Orchestra and Chorus. (Decca 27067) a
- Perilous Journey, A (1953) "Bon Soir". (Decca DL8060) c
- Proud and the Profane, The (1956) "I Only Live to Love You". Victor Young and his Singing Strings. (Decca 29968) a
- Quiet Man, the (1952) Themes. Victor Young and his Orchestra. (Decca DL5411) a
- Run of the Arrow (1957) Music from the Sound Track. Orchestra Conducted by Constantin Bakaleinikoff. (Decca DL8620)
- Samson and Delilah (1949) Themes. Victor Young and the Paramount Studio Orchestra. (Decca DL6007)
- Searching Wind, The (1946) "The Searching Wind". Victor Young and his Orchestra; Tommy Dorsey, trombone. (Decca DL5370)
- Shane (1953) "The Call of the Faraway Hills". (Decca DL8051) b; "Eyes of Blue". (Mercury MG20123) Richard Hayman and his Orchestra.
- Something to Live For (1952) "Alone At Last". (Decca DL8051) b
- Star, The (1952) "Moonlight Serenade". (Decca DL8051) b
- Strategic Air Command (1955) "The World Is Mine". Victor Young and his Singing Strings. (Decca 29523) a
- Thunderbirds (1952) "Wintertime of Love". (Decca DL8051) b
- Uninvited, The (1944) "Stella by Starlight". (Decca DL8285) d
- a — 78 rpm or 45 rpm disc, not included in LP album.
- b — "Cinema Rhapsodies" — Victor Young and his Singing Strings.
- c — "Hollywood Rhapsodies" — Victor Young and his Singing Strings.
- d — "Pearls on Velvet" — Victor Young and his Orchestra.
- e — "Victor Young's Musical Sketchbook". This album also contains "Arizona Sketches", on which Paramount based a short subject, and "Manhattan Concerto", which comprises themes that were written for motion picture backgrounds.

FILM AND TV SCORES  
ON LONG-PLAYING RECORDS

*Compiled by James L. Limbacher*

*Part II*

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.

- \*1 CONFESS (Warner, 1953) Dimitri Tiomkin (Coral CRL-57006)
- IDOL OF PARIS (British c1945) Mischa Spoliansky (Entre RL-3039)
- I'LL CRY TOMORROW (MGM, 1955) Alex North (Mercury MG-20123)
- INDISCRETION OF AN AMERICAN WIFE (Columbia, 1954) Alessandro Cicognini (Columbia CL-612, MGM E-3485)
- \*INFORMER, THE (RKO, 1935) Max Steiner (Capitol P-387; Columbia CL-794)
- INTERMEZZO (United Artists, 1939) Heinz Provoost (London CL-218; Mercury MG-25063)
- \*INVITATION (MGM, 1952) Bronislau Kaper (Decca DL-5413)
- INVITATION TO THE DANCE (MGM, 1956) Andre Previn, Jacques Ibert (MGM-3207)
- \*ISLAND IN THE SKY (Warner, 1953) Hugo Friedhofer (Decca 7029)
- \*IVANHOE (MGM, 1952) Miklos Rozsa (MGM E-179; Victor LPM-1007)
- JOE LOUIS STORY, THE (United Artists, 1953) George Bassman (MGM E-221)
- \*JOHNNY BELINDA (Warner, 1948) Max Steiner (Victor LPM-1170)
- \*JOHNNY GUITAR (Republic, 1954) Victor Young (Columbia CB-15)
- \*JUBILEE TRAIL (Republic, 1954) Victor Young (Decca DL-8060)
- JULIUS CAESAR (MGM, 1953) Miklos Rozsa (MGM E-3033)
- KID FOR TWO FARTHING, A (LUCKY KID) London Films, 1955) Benjamin Frankel (London LL-1443)
- KING'S ROW (Warner, 1941) Erich Wolfgang Korngold (Columbia CL-794)
- LADY SURRENDERS, A (LOVE STORY) (Universal, 1947); "Cornish Rhapsody" Hubert Bath (Camden CAL-233; Capitol P-8326; Columbia ML-2092; Vix VX-25180)
- \*LAND OF THE PHARAOHS (Warner, 1955) Dimitri Tiomkin (Coral CRL-57006; MGM E-3172)
- \*LAST COMMAND, THE (Republic, 1955) Max Steiner (Victor LPM-1170)
- LAST WAGON, THE (Fox, 1956) Lionel Newman (MGM E-3480)
- \*LAURA (Fox, 1944) David Raksin (Camden CAL-205 and CAL-233; Columbia CL-794)
- LETTER TO THREE WIVES, A (Fox, 1948) Alfred Newman (Mercury MG-20037)
- LIEUTENANT KIJE (see THE CZAR WANTS TO SLEEP)
- \*LIFE BEGINS AT 8:30 (Fox, 1942) Alfred Newman (Decca DL-8123)
- \*LIFE OF EMILE ZOLA, THE (Warner, 1937) Max Steiner (Victor LPM-1170)
- \*LILI (MGM, 1953) Bronislau Kaper (MGM E-187; Decca CL-8051; Vox VX-25180)
- LIMELIGHT (United Artists, 1952) Charles Chaplin (Camden CAL-233, Columbia CL-593, Decca DL-8051, MGM E-3480, Mercury MG-20123, London LL-1041, Vox VX-25180)
- \*LITTLE FUGITIVE, THE (Bursbyn, 1953) Eddy Manson (Folkways FP-35, Mercury MG-20123, MGM 3134)
- LITTLE WOMEN (RKO, 1933) Max Steiner (Victor LPM-1170)
- LIVING IDOL, THE (MGM, 1957) Edward Heyman-David Campbell (MGM E-3480)
- LOLA MONTES (France, 1956) Georges Auric (MGM E-3480)
- LONG JOHN SILVER (DCA, 1955) David Buttolph (Victor LPM-3279)
- \*LOST HORIZON (Columbia, 1937) Dimitri Tiomkin (Columbia CL-794; Coral CRL-57006)
- LOST MOMENT (Universal, 1947) Daniele Amfi (Decca DL-8060)
- LOST WEEKEND, THE (Paramount, 1945) Miklos Rozsa (Victor LPT-1008)
- \*LOUISIANA STORY (Lopert, 1948) Virgil Thomson (Decca DL-9616; Columbia ML-2087)
- \*LOVE IS A MANY SPLENDORED THING (Fox, 1955) Alfred Newman (London 1443; Mercury 20123; MGM 3220, and 3397)
- LOVE LETTERS (Paramount, 1945) Victor Young (Columbia CL-612; Decca 8056)
- LOVE STORY (see A LADY SURRENDERS)
- LOVERS AND LOLLIPOPS (Trans-Lux, 1956) Eddy Manson (Mercury 70875; MGM 12250\*)
- LOVES OF JOANNA GODDEN, THE (British, 1947) Ralph Vaughan Williams (Entre RL-3029)
- LUCY GALLANT (Paramount, 1955) Van Cleave (Vik LXA-1029)
- \*LYDIA (United Artists, 1941) Miklos Rozsa (Camden CAL-130, CAL-233)
- \*McCONNELL STORY, THE (Warner, 1955) Max Steiner (Victor LPM-1170)
- \*MAGNIFICENT OBSESSION (Universal, 1954) Frank Skinner from themes by Beethoven, Chopin and Strauss (Decca 8078)
- MAN BETWEEN, THE (United Artists, 1953) John Addison (London 1389\*)

- \*MAN CALLED PETER, A (Fox, 1955) Alfred Newman (Decca DL-8123)
- \*MAN IN THE GRAY FLANNEL SUIT, THE (Fox, 1956) Bernard Herrmann (Victor 20-6528\*)
- MAN WITH THE GOLDEN ARM, (United Artists, 1955) Elmer Bernstein (Decca 8257; Coral CRL-57065)
- \*MEDIUM, THE (Transfilm, 1951) Gian-Carlo Menotti (Mercury MGL-7)
- MELBA (United Artists, 1953) Mischa Spoliansky (Decca 8051)
- MEN IN WAR (United Artists, 1957) Elmer Bernstein (Imperial 9032)
- MISS SADIE THOMPSON (Columbia, 1953) George Duning (Mercury MG-20123)
- MR. ROBINSON CRUSOE (United Artists, 1932) Alfred Newman (Decca DL-8123, DL-8312)
- MOBY DICK (Warner, 1956) Philip Sainton (Victor LPM-1247)
- MODERN TIMES (United Artists, 1936) Charles Chaplin (Decca 8085)
- \*MOGAMBO (MGM, 1953) A. W. Watkins (Mercury 20156)
- MONTS D'OR, LES (Russian, 1932) Dimitri Shostakovich (Columbia CB-15)
- \*MOONLIGHTER, THE (Warner, 1953) Heinz Roemheld (Decca DL-8060)
- MOULIN ROUGE (United Artists, 1952) Georges Auric (Columbia CL-6255 and CL-593; Camden CAL-233; London LL-979; Victor LPM-1007; Vox VX-25180)
- M'SIEUR LA CAILLE (Columbia CL-947)
- MY FOOLISH HEART (RKO, 1949) Victor Young (Columbia CL-794; Decca DL-5413)
- NAKED SEA, THE (RKO, 1955) Laurindo Almeida and George Fields (Capitol EAP 1-675\*)
- \*NICHOLAS NICKLEBY (Universal, 1947) Lord Berners (Entre RL-3029)
- NIGHT OF THE HUNTER (United Artists, 1956) Walter Schumann (Victor LPM-1136)
- NIGHTFALL (Columbia, 1956) Peter DeRose (Coral CRL-57065)
- NOT AS A STRANGER (United Artists, 1955) George Antheil (Vik LXA-1029)
- NOW, VOYAGER (Warner, 1942) Max Steiner (Capitol P-387; Columbia CL-794)
- \*ODD MAN OUT (Universal, 1947) William Allwyn (Columbia CL-794)
- \*OF MICE AND MEN (United Artists, 1939) Aaron Copland (MGM E-3367 and 3334)
- OLE GUAPA (Italy) S. Malando (Vox VX-25180)
- ON THE WATERFRONT (Columbia, 1954) Leonard Bernstein (Decca DL-8396)
- \*OLIVER TWIST (Universal, 1951) Sir Arnold Bax (Columbia ML-2092)
- ONE WOMAN'S STORY (see PASSIONATE FRIENDS)
- \*OUR TOWN (United Artists, 1940) Aaron Copland (Decca DL-7527, Concert Hall A-2 and C-51; MGM E-3367 and 3334)
- OUR VERY OWN (RKO, 1950) Victor Young (Decca 27067\*)
- \*PASSION (RKO, 1954) Louis Forbes (Decca DL-8085)
- PASSIONATE FRIENDS (Universal, 1949) Richard Addinsell (Entre RL-3029)
- \*PERILOUS JOURNEY (Republic, 1953) Victor Young (Decca DL-8060)
- \*PHANTOM OF THE OPERA (Universal, 1943) Edward Ward (London BEP-6015\*)
- PICNIC (Columbia, 1955) George Duning (Decca 8320; Coral CRL-57065)
- \*PINKY (Fox, 1949) Alfred Newman (Mercury MG-20037)
- PLACE IN THE SUN, A (Paramount, 1951) Franz Waxman (Victor LPM-1007; MGM E-3480)
- \*PLYMOUTH ADVENTURE (MGM, 1952) Miklos Rozsa (MGM E-179)
- PORTRAIT OF JENNIE (Selznick, 1948) Bernard Herrmann (Columbia CL-612; Decca 8237)
- \*PRESIDENT'S LADY, THE (Fox, 1953) Alfred Newman (MGM 3172; Decca 8123)
- PRIVATE HELL 36 (Filmmakers, 1954) Leith Stevens (Coral 56122)
- \*PRIVATE LIVES OF ELIZABETH AND ESSEX (Warner, 1939) Erich Wolfgang Korngold (Decca DL-5413)
- PRIVATE WAR OF MAJOR BENSON (Universal, 1955) Joseph Gershenson (Capitol 3195\*)
- PRODIGAL, THE (MGM, 1955) Bronislau Kaper (MGM 3172)
- PROUD AND THE PROFANE, THE (Paramount, 1956) Victor Young (Coral CRL-57065)
- PROUD ONES, THE (Fox, 1956) Lionel Newman (Coral CRL-57065; MGM E-3480; Columbia 40717\*)
- PUBLIC PIGEON NO. 1 (RKO, 1957) David Rose (MGM 3397)
- QUIET MAN, THE (Republic, 1952) Victor Young (Decca DL-5411)
- \*QUO VADIS (MGM, 1951) Miklos Rozsa (Columbia CL-612; MGM E-103; Capitol T-456; Victor LPM-1007)
- RAINMAKER, THE (Paramount, 1957) Alex North (Victor LPM-1434)
- RAZOR'S EDGE, THE (Fox, 1946) Alfred Newman (Mercury 20037)
- REAR WINDOW (Paramount, 1954) Franz Waxman (MGM-E-3172)
- \*REBEL WITHOUT A CAUSE (Warner, 1955) Leonard Rosenman (Columbia CL-940; Imperial 9021; Unique 109)

(Mr. Limbacher's last installment of this listing will appear in our next issue.)

**CORRECTION:** In our last issue, credit should have to Ernest Gold as the orchestrator and conductor for the score of *THE PRIDE AND THE PASSION*. Our apologies to Mr. Gold!