

FILM AND TV MUSIC



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RAINTREE COUNTY

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VOLUME XVII NUMBER 1

FILM AND TV MUSIC

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FALL AND WINTER 1957 - 58

VOLUME XVII NUMBER 1

RAINTREE COUNTY (with score excerpts) *Johnny Green*

CURRENT SCORES:

LES GIRLS, SAYONARA, THE BRIDGE ON THE RIVER KWAI *Thomas Talbert*

PAL JOEY *Alfred Simon*

THE MYSTERY OF PICASSO *Frank H. Smith*

FILM MUSIC AT THE STRATFORD FILM FESTIVAL *James L. Limbacher*

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COVER: Edward Dmytryk directs Montgomery Clift and Elizabeth Taylor in RRAINTREE COUNTY.

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RAINTREE COUNTY — *Music by Johnny Green*

A Discussion of the Score by Its Composer

The composition of the dramatic music score for any "epic" motion picture presents many rough and special problems. Not the least of these is sheer length. A motion picture that is to run in excess of three hours will, the chances are, require a dramatic score of approximately ninety minutes. Some such films will, of course, call for less music; and there will be those, like RAINTREE COUNTY, that demand more. So many notes constitute, to say the least, a large composition chore, even without the stop watch. In the confines of a celluloid strait jacket the task is truly mountainous. Somehow, even with the best advance planning, schedules never seem to come off quite as promised, and inevitably there is that awful pressure on the composer to produce, in a given time unit, what should take, say, twice as much time for a composer blessed with even the greatest facility. RAINTREE COUNTY was no exception; towards the end of the composition period the boom fell and the panic was on. We'll come back to this later.

The novel by Ross Lockridge, Jr., from which the screen play was taken, was by no means a straight line story. Though effective and moving, it was diffuse and involved. Its emotional complexities, its criss-crossing tensions and surges, its heterogeneous flashbacks demanded of the reader the greatest possible concentration. One found oneself time and again turning back to refresh memory and re-establish contact. These problems had to be faced by Millard Kaufman in constructing his screen play and by Edward Dmytryk in interpreting the

development of the story and the characters on the screen. Despite their great skill, vestiges of the diffuseness and involvement of the original came through on the screen to some extent and presented serious problems to the composer.

My first decision had to do with general approach. The time: mid nineteenth century. The place: a fictional and prosperous county in Indiana just preceding, during and immediately following the Civil War. The atmosphere: the fantasy of the Legend of the Raintree (symbolizing Man's endless quest for the unattainable) superimposed, in not too clear-cut a fashion, on a most realistic and practical set of situations. What should be the style, what should be the content of the music? Because of the overtones of the struggle between the North and the South, would there be the inevitable juxtaposition of "The Battle Hymn of the Republic" against "Dixie"? Should, indeed, the score be based on indigenous music of the period? Should the music have the "modern sound" and, if so, to what extent? Should block color or should melody be the predominant characteristic? I even considered the possibility of a totally source music score, meaning that all the music would come from a source within the action, either seen on the screen or implied.

Almost immediately I ruled out source music in favor of a completely theatrical approach. Next, I vowed that there would be no "Battle Hymn-Dixie" goings-on and that the thematic material would be original (to the degree that this is possible) with me. I then determined that



Johnny Green, MGM's General Musical Director, rehearses the MGM Symphony Orchestra in a sequence of his score for RAINTREE COUNTY.

the score should be romantic in feeling, that it would be melodic and that it should have what we know as "that modern western sound", not "Wagon Wheels" of course, but rather the pentatonic and, to some degree, polytriadic sound that, under the able aegis of certain composers, too well known to require mention, has become the trade mark of the open spaces in recent serious American music.

Next, came a practical and perplexing problem. Should there be a song? The current vogue in so-called title songs has become a bugaboo to all of us who work in films. That it has been overworked to a fare-thee-well there is no doubt. That a smash hit title song ranks high among the top exploitation and promotion media that a movie can have is also an established fact. That "RAINTREE COUNTY" represented a cost of over five and a half million dollars was already common knowledge when I approached my job. Could I, in good composer's conscience, accede to the pressure for a title song? I decided that I could. Hence, "The Song of RAINTREE COUNTY" with lyrics by Paul Francis Webster.

My attempt was to write a melody, with a certain folk feeling, which would serve well as the thematic representation of Raintree County itself, of a locale and its people, have popular appeal as a song and yet dovetail

with the color and style of the total score. (Fig. 1) Webster's problem lyrically was to use the words, "RAINTREE COUNTY" within the title, to create a lyric that would be comprehensible in today's incomprehensible popular song market, to maintain some definite relationship between the words of the song and at least the feeling, if not the story, of the picture, to be commercial and yet be literate enough to "belong" in the company of the rest of the elements of the film. Space does not permit a reprint of Webster's entire lyric which fulfills all of the many requirements impressively. However, the essence of it, and indeed of the picture, is epitomized in his closing three lines: —

FOR THE BRAVE WHO DARE
THERE'S A RAIN TREE EVERYWHERE . . .
WE WHO DREAMED FOUND IT SO
LONG AGO. (Reprinted by permission of the
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The developmental treatment of "The Song of RAINTREE COUNTY" is free. Though it occurs often in virtually its basic song form, it frequently appears in other guises. For instance, early in the picture, when Johnny (Montgomery Clift) goes on his futile quest for

FIGURE 1

PROD. No 1692

PROD. TITLE: RAIN TREE COUNTY

THE D.B. OF THIS REEL OVERLAPS THE D.B. OF THE LAST BAR OF REEL 1 PART 1 "THE LION" AND ALSO THE D.B. OF THE LAST BAR OF "R.C. INTRO TO CAPITAL RECORDING"

REEL 1 PART 1-A

(HARMONICA REVERBERATED)

BEN MDD^{to} 1: circa 56

NAT COLÉ

BY JOHNNY GREEN - AICOP

00 MIDDLE OF DISSOLVE TO M. CLIFT CARD

The musical score is handwritten and consists of several staves. The top staff is for the voice, with lyrics: "THEY SAY IN RAIN TREE COUNTY THERE'S A TREE BRIGHT WITH BLOSSOMS OF GOLD". Below the voice staff are staves for Harmonica (marked "HARM (1st) REVERBERATED"), Violins II (marked "VIOLINS II"), and other instruments including Banjo, Clarinet, and Cello/Double Bass. The score is divided into four measures, each containing musical notation and some circled numbers (1, 2, 3, 4). The key signature has one flat (B-flat), and the time signature is 4/4.

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the Raintree through the big swamp, the melody appears as part of a two part invention as seen in Figure 2.

There is a great deal of linear writing in the score, and Figure 2a illustrates the fugato treatment of Susanna's (Elizabeth Taylor) Mad Theme which occurs somewhat later.

Now, what to do about the diffuseness, the multiple lines, the crisscrossing emotional conflicts? Decision: straightforward (leit) motif. A theme or motif for every important character (or combination of characters), locale, emotional element. Result: thirteen thematic en-

tities with specific story identifiability (there are additional transitional and independent motifs, of course). Thus I hoped to provide certain clarifying "islands" or "audio-reminders" that would help the audience, if only subconsciously, to orient individual events and character relationships to the whole.

Another "perplexer" to be resolved before actual writing could begin. How would "The Song of RAIN-TREE COUNTY" be presented? The exploitative and promotional ramifications had to be considered, while still maintaining proper loyalty to the artistic integrities of the film. A hit commercial phonograph record is the sine

FIGURE 2

Prod No _____ Scene _____ Part _____

2-34 1/2 He falls back into water.

qua non of important "exposure" for the title of the picture, via a song. Result: vocal presentation in the Main Title by our fine studio chorus or a non-name soloist —OUT. Engage a top name vocalist and make a tie-in deal with his phonograph record company. Result: Nat King Cole and Capitol Records. The original plan was to have Cole sing at both the beginning and the end of the film. When we put it all together, however, we found that the introduction of Cole's solo voice into the final scene of the picture did violate dramatic integrity. Therefore, the reprise of the song at the "finale" is presented by the chorus.*

On scene, the "Perfesser" refers to the "GOLDEN RAIN TREE", the enormous tree from the Orient, planted by legendary Johnny Appleseed. Its petals of gold, glistening in the sunlight, shower down upon the earth. An orchestral gimmick or shimmer of some kind for the Golden Raintree would be in order. Result: what appears on a percussion line in the orchestral scores as the "RAINTREE JIMJIK". (Fig. 3). This is the curious sound of descending or cascading and not-quite bells

* In the LPs on RCA Victor Nat Cole's voice does not appear at all because of his exclusive contractual tieup with Capitol. The MGM Studio Mixed Chorus sings on the LPs in place of Cole.

FIGURE 2-A
 PROD. NO. _____ REEL _____ PART _____
 :00 ALLEGRO AGITATO (♩ = 108) (WITH A FEELING OF DESPERATION)

2 HORN UNIS
 2 OPEN TRPTS
 VLE. UNIS on 2 CLS. cello did a loco (basso)
 HP
 no + continuous

:19 1/3 MONUMENTARY END OF DIAL.
 :22 3/4 SUBITO MENO (♩ = 96)
 YOU'RE THE GOOD FOR ME...
 2 TRPTS (mod.)
 V.S.

sanna. "Little bells" are what she hears. The effect was achieved by two pairs of Greek, or finger, cymbals struck simultaneously and very closely miked (Fig. 6).

Susanna's Mad Theme is divided into two subjects. The first represents her over-all "bad feeling" or dementia. The second is the triplet subject specifically associated with the dolls and particularly with her favorite doll, Jeemie, after whom she names her son. Both subjects are heard for the first time on Susanna and Johnny's wedding night as they travel down the Mississippi on a river boat towards her New Orleans home.

The doll motif, recorded as a separate entity, was com-

posed and orchestrally arranged in such a manner as to be played against the basic Mad Theme during the re-recording or dubbing process. In other words, that which emerges on the sound track as a single piece of contrapuntal music, was never played as such on the recording stage. The arithmetical niceties of timing, meter and the like are sufficiently intricate to form the basis for a separate article. Figure 7 is the basic Mad Theme; Figure 8 is the doll motif. As re-recorded together bars 3, 4, 5, etc. of Figure 7 occur simultaneously with bars 1, 2, 3, etc. of Figure 8.

Following an hysterical outburst of self condemnation in which Susanna begs Johnny to beat her, he suggests

PROG. NO. _____ REEL _____ PART _____

FIGURE 4 (SEGUE - AS ONE FROM END OF REEL 3 Pt. 2A)
 PRELUDE TO MEET FLASH AND SUSANNA
 THE SEGUE IS TO BAR 2

2 ctt. (1 Banjo loco - no trem)
 mp
 rhythmically - but not jazzy

(2) (3) (4) (5)

:00 ALLEGRO WITH A SWING 1.144

AS GAR SAYS: "YEH, WHY DON'T YOU..."

8 ctt.
 mp cello

PROG. NO. _____ REEL _____ PART _____

FIGURE 5 MENO MOSO (1.54) WITH MELANCHOLY NOSTALGIA

(303%) JUST BEFORE SUSANNA SAYS:
 "THIS IS WHERE THEY..."

(Solo) NO JAZZ FEELING
 FLUTE
 LONG CHANGES
 mp

(2 TRPTS)
 HN

(VCLNS)

VLE (sord)

HP
 cello
 bass

(16) (17) (18)

that maybe a good start towards lifting the anxieties which plague her would be to get rid of the "damn dolls". Grasping at any straw, Susanna enthusiastically agrees. The two of them sail into an orgy of doll destruction, hurling the "creatures" against the wall. This is accompanied by a variation on the Mad Theme — "in the manner of a sick waltz", according to the direction in the score. The treatment, both rhythmically and harmonically, constitutes something of a departure from the surrounding style. However, it seemed the most effective way in which to speak musically the neurotic delight with which Susanna enters into the futile gesture. (Fig. 9).

The relationship between Susanna and her husband, Johnny, is most complicated. In fact, it is schizoid. They

are either the most ecstatically and idyllically in-love couple imaginable or the most completely frustrated duo in the history of storied romance. I found it impossible to express this relationship musically in terms of one thematic entity treated in two different ways. Therefore, there are two themes for Susanna and Johnny's peculiar alliance; the Happy Love Theme and the Melancholy Love Theme. The first, which is an almost completely diatonic melody, with the simplest of harmony and an orthodox bass line, is in the manner of a love song (Fig. 10). Though it was conceived as an instrumental theme and is never sung in the film score, it has been made, apart from the picture, into the published song, "NEVER TILL NOW" (lyrics by Paul Francis Webster), of which there are several commercial phonograph record-

FIGURE 5-A
 PROD. NO. _____ REEL _____ PART _____
 C.U. OF SUSANNA - S.A.D.
 :04. REEL MEGAS M1110 1:58

Handwritten musical score for Figure 5-A. The score is written on five staves. The top staff is for Flute (Fl.), the second for Clarinet (Cl.), the third for Bassoon (Bsn.), the fourth for Violin (Vle), and the fifth for Cello/Double Bass (celli/Bss). The music is in 5/4 time and features complex rhythmic patterns and dynamics. Annotations include "PRO CALMO" and "VLE (cord)" with circled numbers 2 and 3. The bottom of the page is labeled "END (low)".

FIGURE 6
 PROD. NO. _____ REEL _____ PART _____
 LENTO - (1=CIRCASB) (UNEASY-DISTURBED)
 :00 CUT TO SUSANNA AT WINDOW

Handwritten musical score for Figure 6. The score is written on four staves. The top staff is for Alto Saxophone (ALTO SAX (echo chamber) (leg. f tone) (col. celesta soft)), the second for Harp (HP.), the third for Violin (VLE from part. + marimba from), and the fourth for Cello/Double Bass (celli. Bss. (+ BASS + CELLO)). The music is in 4/4 time and is marked "LENTO". Annotations include "THE D.B. OF THE 1ST BAR OF THIS PIECE OVERLAPS THE D.B. OF THE LAST BAR OF R.L. 12 Pt. 2 'WHERE IS SUSANNA'!" and "ALTO SAX & VLE both interrupted!". A circled note at the bottom left says "2-pr. Super organ" with an arrow pointing to the bottom staff.

ings. The second or melancholy side of the Susanna-Johnny love is spoken by a more chromatic and harmonically more complicated melody (Fig. 11) which reaches its climactic statement in a forte full string and horn unison when Susanna's body is found in the Raintree Swamp following her suicide.

There are separate themes for the relationship between Johnny and his school days sweetheart, Nell (Eva Marie Saint), for little Jeemie Shawnessy (son of Susanna and Johnny), for the Raintree Swamp. There are two additional short motifs which occur and recur with the inter-playing anxieties of both Johnny and Susanna, as each realizes that their life together is to be fraught with the inevitable tensions of a union in which one of the partners

is mentally unstable and the other is frustrated, fated never to attain fully the goals for which his talents and character had seemingly fitted him. There are two Battle Motifs which underlie the scenes involving Johnny and Flash as soldiers in the Union Army during the Georgia Campaign. All of this thematic material, arranged for piano, is included in a published Folio entitled "THE MUSIC OF RAINTREE COUNTY".

Earlier I referred to the exigencies of schedule and the "lowering of the boom". An orchestrator by profession, I compose my motion picture dramatic music in detailed, seven line orchestral sketches. Why not, then, go the rest of the way and work in full score? Because, regrettably, even before the panic sets in, there just isn't enough time

FIGURE 7 PRODNO REEL PART
LEND - (1. area 58) UNEASY-DISTURBED.

THE D.B. THE 1st BAR OF THIS PIECE OVERLAP THE 2nd OF THE LAST BAR OF RL 12, Pt. 2 "WHERE IS SUSANNA?"

ALTO SAX AND FLUTE BOTH REVERBERATED!

(:00) CUT TO SUSANNA AT WINDOW

Alto Sax (in echo chamber) (soft) (sample celeste sust.)

HARP.

RE (trumpet) + tuba (piano)

Celli Bass + p.c. + p.c.

1. CLAR.

FL.

WAS 2 (piano part)

FIGURE 8 PRODNO REEL PART
OVERLAP AND END SIMULTANEOUSLY WITH RL 12 Pt. 3 AT 31 ft OR :20 1/2 INTO RL 3

THIS PIECE RUNS SIMULTANEOUSLY WITH 12-3 ("WHERE IS THAT DOLL?") FROM 31 ft (:20 1/2) TO 25 1/2 ft (:50 1/2) THIS ENTIRE TRACK MUST HAVE MAXIMUM REVERBERATION

(:00)

(MODERATO ASSAI) (♩ = 64)

Fl. Picc. + Picc. + cel. + celeste

CLAR.

3 TRPS (mega muted)

CLAR.

tuba (soft) + p.c. + p.c.

4 HNS (stopped)

WAS 1 - trump part

WAS 2 - trump part

under the scheduling system that still prevails. The small time spread between even the most detailed sketches and full score provides the differential between "making the date" and not making it. There is no orchestration credit on RAIN TREE COUNTY because the overwhelmingly major portion of the score was committed to paper in my own fully detailed, seven line sketches. When, however, towards the end of the composition period, my remaining time was suddenly cut in less than half, a group of talented, generous and good friends rallied round to make the impossible recording date possible. After meticulous projection room discussion and sessions at the piano with me, Alexander Courage, Sidney

Cutner, Robert Franklyn, Conrad Salinger, and Albert Sendrey each adapted and arranged my detailed thematic material for certain scenes. Sendrey, Franklyn, Albert Woodbury and Arthur Morton all did sections of orchestration.

Any discussion of the music score of RAIN TREE COUNTY would be incomplete without enthusiastic thanks to the artist who was at the electronic controls during the re-recording process, William Steinkamp. It is his masterful combining of all the sound elements of the picture that brings the music in its completed state to the sound track.

How much Producer-Director help or supervision (what

PROD. NO. _____ REEL _____ PART _____
FIGURE 9 *L'ISTESSO -*
 (IN THE MANNER OF AN
 SICK WALTZ.)
 1:23 SUSANNA THROWS FIRST DOLL

RICH AND WARM BUT NOT LOUD

PROD. NO. _____ REEL _____ PART _____
FIGURE 10
 2:17 1/2 C.U. SUSANNA'S FACE

Cantabile poco eipr. ma tenuto

we musicians are occasionally too inclined to call "interference") is a composer apt to get in creating a score of the proportions of the work we are discussing here? RAIN TREE COUNTY, it is pretty generally known, was created in a somewhat hectic atmosphere. As a result, by the time I finally began actual composition of the score, I had had a minimum of contact with the producer and director "of record". During the actual scoring period they were not, shall we say, "on call". However, I did have the distinct benefit of detailed consultation with two of the canniest and most knowledgeable of film minds. I am much indebted for their guidance and advice, for the privilege of sharing their "motion picture sense". One is the distinguished director-producer-executive, Sidney Franklin ("The Good Earth", "Mrs. Miniver", "Random Harvest", "Waterloo Bridge"); the other, the Supervising Editor of MGM and perhaps the dean of motion picture editors, Miss Margaret Booth. If the score is a helpful adjunct to the emotional and dramatic impact of "RAIN TREE COUNTY" I must share the credit with Mr. Franklin and Miss Booth.

The phonograph LP of the RAIN TREE COUNTY score occupies four twelve inch sides and runs 84 minutes and 55 seconds. Lately there has been considerable written criticism of sound track LPS on the grounds that while motion picture music may be enormously effective as the accompaniment to dramatic action on the screen, it does not make for good phonograph listening. In an attempt to satisfy the requirements for good listening without benefit of picture, as extensive an editorial job as has ever been attempted went into the preparation of the RAIN TREE COUNTY LP. Within the limitations of what was on the picture sound track, the music was edited with only one frame of reference: Does this piece have anything resembling good musical form, and if not are there any editorial procedures by which it can be achieved? Whole sections of bars are transplanted from where they occur in the picture track to a position in

which they make for better musical form and sequence. It was not merely a process of cutting out obvious stalls and omitting sections. Within individual sequences, the material was actually "recomposed on track" to produce the optimum in "listening music" consistent with what had been originally recorded for the picture. The extent to which we succeeded is for the listener to decide, but it is germane to this discussion to set down that we did try.

There are over two hours of music in RAIN TREE COUNTY. It was a difficult job, but then what motion picture scoring job isn't? Per my discussion of the score in the program notes of the LP, 'RAIN TREE' was a challenge — a big one. Meeting it was fascinating, perhaps the most absorbing job I've ever tackled."

RAIN TREE COUNTY . . . Metro-Goldwyn-Mayer. Elizabeth Taylor, Montgomery Clift, Eva Marie Saint. Director, Edward Dmytryk. Music, Johnny Green.

PUBLISHED MUSIC . . . Robbins Music Corp.: "The Song of RAIN TREE COUNTY"; "Never Till Now"; "The Music of RAIN TREE COUNTY" (17 themes and motifs, biographical material, photos of scenes from the film).

RECORDS . . . "The Song of RAIN TREE COUNTY": Nat King Cole with Johnny Green and the MGM Studio Orchestra; Capitol F-3782. Johnny Green and the MGM Studio Symphony Orchestra; MGM K-12538. Walter Scharf and His Orchestra: Jubilee 45-5300.

"Never Till Now": Mario Lanza with George Stoll and his Orchestra (Recorded in Italy); RCA-Victor 20/47-7119. Percy Faith and his Orchestra and Chorus; Columbia 4-41024. Gordon MacRae with Van Alexander and his Orchestra; Capitol F-3816. Joni James with orchestra and chorus; MGM K-12565. Danny Kellarney with Dom Frontiere and his Orchestra and Chorus; Fraternity F-785. Kirk Stuart with Walter Scharf and his Orchestra; Jubilee 45-5304.

"RAIN TREE COUNTY" — Original Sound Track LP, Johnny Green conducting the MGM Symphony and Chorus; RCA-Victor LOC 6000. Original Sound Track, stereophonic tape; RCA-Victor. "RAIN TREE COUNTY Highlights" — Original Sound Track LP, Johnny Green conducting the MGM Symphony Orchestra and Chorus; RCA-Victor LOC 1038.

PRODN# REEL PART

FIGURE 11 LENTO (1:53)

00 JUST AFTER SUSANNA'S O.S. "JOHNNY"

06 1/3 CUT BACK TO JOHNNY

15 SUSANNA: "JOHNNY - I HAD TO COME BACK!"

Poco Rall

12 VLNS (Sord) *leggiero* (col. low celate) — (1) (col. out)

4 VLE (Sord)

FLT

mp

poco rall

1. col. in

2. mp

3. (ranga)

4. poco rall

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CURRENT SCORES

LES GIRLS, SAYONARA and THE BRIDGE ON THE RIVER KWAI

This autumn we have had three motion pictures released that were all hailed by their respective studios as being *big* and each has in its own way, proved to be distinguished. One is a musical and two are dramas. It is interesting to note the role of music in each and the functional use of the scores for the latter two.

It has always been rather awe-inspiring to view the ease, and often the haste, with which most musicals inspire a response of leaden boredom. Producer Sol Siegel has put the right cooks to work on a truly consummate picture starring the ever adroit and constantly maturing Gene Kelly. As a "tip-top travelin' man" he dances and sings through a European tour with three packages of the item that he enjoys the most. Of course, *LES GIRLS*.

The five Cole Porter songs are smoothly worked into the structure of John Patrick's adult screen play. I fear that the doddering plot of a cast and crew (there are no unions in the movies), clinging together after their wealthy benefactor walks out in the midst of rehearsals, and being a smash on opening night won't go anymore . . . if it ever did. They were a bunch of squares for not having a better lawyer anyway. What makes this musical so malleable is that it does have a story. And it's about a *working* song and dance group.

The title song, "Les Girls", is the closest to a production. With easily recognized Jack Cole choreography, it sets a smart and jaunty stride for the entire picture. "Ca C'est L'Amour" is the one ballad and has the Porter flavor of *Can Can's* "C'est Magnifique".

In "You're Just Too, Too" Mr. Porter is back to his best cup of tea. His first-rate lyrics get a rhythmic and charming treatment from Mr. Kelly and Kay Kendall. Most actresses being funny make me wish I liked popcorn, so I could go out and get some, but Miss Kendall does her numbers with a wit and a zest that creates a fine foil for the bright Kelly polish.

Mitzi Gaynor dances during "Why Am I So Gone" with a Wild-One-Kelly. Done against a striking set, this number contains the most dancing in the film.

The orchestrations are pretty old but the picture is so integrated that they pass. (Listening to the album is a shoe on another foot). The color photography is lustrous and George Cukor has directed the entire film at a sure but fast moving pace. The shots backstage, against the lights and of the crowded stairways, are picturesque, well composed and true.

LES GIRLS is a success in a medium that is usually very unsteady and often with a face full of pie: With the original Vera Caspary story to set them in motion, Porter to Cukor to Kelly prove to be a formidable trio.

SAYONARA, based on the James Michener novel, and filmed on location in Kyoto, Japan, is a romance that is visually and often dramatically moving. However, a chance that comes too seldom was lost. For here was the grand opportunity to use true music of an exotic nature that would still remain a functional score.

The various problems waylaying producer William Goetz and director Joshua Logan have been well docu-



LES GIRLS: Mitzi Gaynor, Kay Kendall, Taina Elg

mented by Truman Capote's *New Yorker* article. But the brief bits of authentic music gave a taste of what could have been. This was primarily the dance in the Kabuki Theatre.

Perfected over three centuries, the all male Kabuki started with a basically dance structure and continues to utilize rhythmically designed movement. Using an elaborate and intricate stage the play is literally surrounded by music. The fascinating sound of drums, singers, flute and samisens, (a long-necked, three stringed guitar-like instrument) goes on around the stage action.

One of the famous Kabuki dances, *Kagami Jishi*, was used in the film. In the beginning the dancer is a girl with a lion mask at a celebration. This very feminine part is altered, for after a costume change off-stage, she has been transformed into a lion.

Franz Waxman wrote an undistinguished score and someone east of Suez had certainly quenched a thirst when he thought of having old New York's Irving Berlin write the title song for a film made in and about Japan and its culture. If the sounds of the short sequence at the Kabuki arouse interest in a few people to pursue hearing more Japanese music, it's worth that.

The other drama, an adventure story conceived and executed on a large scale, thoughtfully directed by David Lean, is *THE BRIDGE ON THE RIVER KWAI*.

Malcolm Arnold, (*The Captain's Paradise*, *Hobson's*

Choice) has fashioned a score that is exemplary in functional composing for a film such as this. The theme for the British prisoners-of-war is established when they parade, whistling, into the jungle camp. A parade ground marching song.

Mr. Arnold uses this whenever the men are moving or triumphant over their lot . . . in one scene to great effect. The men are whistling in their "parade ground" and some low music starts to come in beneath. At first seemingly at cross-purposes but then picked up by each orchestral choir and carried to a dramatic crescendo.

The general background scoring is used sparingly and, when used, is appropriate. The holocaust when the bridge blows is quite enough by itself.

The music is played by the Royal Philharmonic Orchestra. As with all British recording the sound is excellent.

THOMAS TALBERT

LES GIRLS . . . Metro-Goldwyn-Mayer. Gene Kelly, Mitzi Gaynor, Kay Kendall. Director, George Cukor. Music and Lyrics, Cole Porter. Music adapted and conducted by Adolph Deutsch. Orchestrations, Alexander Courage and Skip Martin. Vocal supervision, Robert Tucker.

RECORDS: *Les Girls*; music from the sound track, M-G-M E3590ST. *Ca, C'est l'Amour*: Jolie Hunter, LeRoy Holmes and his Orchestra, M-G-M K12564; David Rose and his Orchestra, M-G-M 12554. Tony Bennett, Neal Hefti Orchestra, Columbia 4-41032.

SAYONARA . . . Warner Brothers. Marlon Brando, Miiko Taka. Director, Joshua Logan. Music, Franz Waxman. Song "Sayonara" words and music by Irving Berlin. Orchestrations, Leonid Raab.

RECORDS: *Sayonara*; sound track recording, RCA-Victor LOC-1041. *Sayonara*: Eddie Fisher, RCA-Victor; Henry Renee, RCA-Victor; Ames Brothers, RCA-Victor; Pat Kirby, Decca; Gordon MacRae, Capitol; Miyoshi Umeki, Mercury. *Mountain Beyond the Moon*, Red Buttons, Miyoshi Umeki, Mercury. *Katsumi Love Theme*, Morton Gould, RCA-Victor; Percy Faith, Columbia; Leroy Holmes, M-G-M; Frank Chakfield, London.

THE BRIDGE ON THE RIVER KWAI . . . Columbia. William Holden, Alec Guinness. Director, David Lean. Music, Malcolm Arnold. Royal Philharmonic Orchestra.

RECORDS: *March from the River Kwai, Colonel Bogey* (Malcolm Arnold and K. J. Alford) Mitch Miller and his Orchestra, Columbia 41066; Art Mooney and his Orchestra, MGM K12590.

PAL JOEY

It should come as no particular surprise that "Pal Joey", in its trip from stage to screen, has been shorn of most of the brilliantly sardonic lines by John O'Hara and Lorenz Hart. Fortunately, though, Richard Rodgers has fared better in the transfer than his colleagues. Since the key figure in the stage production was a night-club hooper, many of Rodgers' melodies, attractive as they were, necessarily were confined to straight dance numbers. Now, however, with Joey changed to a singing m.c. (occasioned by Columbia's inspired casting of Frank Sinatra in the part), the accent is on the music. Several of the dance numbers have been replaced by some fine Rodgers and Hart standards, and happily Sinatra sings most of them; certainly he has never been in better voice, or sung better, or had a better bunch of songs to sing. From the original "Pal Joey" score he does "I Could Write a Book" and "What Do I Care for a Dame"; the "On Your Toes" score provides him with "There's a Small Hotel"; from "Too Many Girls" he

does "I Didn't Know What Time It Was"; and from "Babes In Arms" comes his most effective number, "The Lady Is A Tramp".

Quite on the routine side are "My Funny Valentine" from "Babes In Arms" as done by Kim Novak's vocal stand-in, and two "Pal Joey" originals — "Zip" and "Bewitched" as dubbed for Rita Hayworth. (Incidentally, the staging of the latter bears a strange resemblance to that of the "Dream Lover" sequence sung by Jeanette MacDonald in the 1930 Lubitsch film "The Love Parade"!). Two more "Pal Joey" originals, "That Terrific Rainbow" and "Great Big Town", are done by the chorus girls in just the straight style that was satirized so wonderfully in the stage versions.

In short, this reviewer was bewitched by Sinatra, Rodgers and Hart, and bothered by the rest of the film.

ALFRED SIMON

PAL JOEY . . . Columbia . . . Rita Hayworth, Frank Sinatra. Director George Sidney. Music, Richard Rodgers. Supervisor and conductor, Morris Stoloff. Arrangements, Nelson Riddle. Music adaptation, George Duning, Nelson Riddle. Orchestrations, Arthur Morton. Music adviser, Fred Karger.

RECORDS: *Pal Joey*; sound track album, Capitol W-912. *Pal Joey*: Bobby Sherwood and his Orchestra, Jubilee JLP 1061.

SHEET MUSIC: *Pal Joey*; 9 songs, Chappell and Co., Inc.

THE MYSTERY OF PICASSO

A film of exceptional interest, not only to artists but to anyone interested in the creative processes, the French release THE MYSTERY OF PICASSO is a documentary-like presentation of the artist at work in his studio in southern France.

Through the employment of a photographic technique whereby Picasso works upon one side of a specially mounted material, the camera is able to register each step of the artist's creative procedures from the reverse side. Picasso is seen working with various media — first with inks and then with oils and collage. Each detail is immediately seen transferred to the back of the surface upon which he works as the images emerge from his imagination.

It was fitting that Georges Auric should have been asked to write the music for a film directed by Henri Georges Clouzot of "Diabolique" fame, with the excellent photography of Claude Renoir. And a very challenging job it must have proven for him; an assignment which required a composer of Auric's stature in order to carry it off at all successfully.

The first requirement of the job, in my opinion, was that it needed an astutely penetrating understanding and sympathy for Picasso's work. It also demanded personal resources of musical expression not usually called for in film writing. To underscore normal human interests, emotions and action is difficult enough, but here the composer as asked to follow and underscore each phase of an artist's creative processes, a much more abstract and subtle thing.

The formal organization of the score was quite naturally sectional. This followed the presentation of Picasso working on twenty or so "tableaux" or pictures. That is, the artist was shown either starting with a blank surface and continuing until he had finished a "tableau" or he would be seen re-working — in a completely different way — one that he had previously finished. This latter pro-

cedure was very wisely employed more and more toward the end of the film in order to create a feeling of climax. Two or three "tableaux" would be consecutively re-worked by Picasso, thus creating a larger form out of two or three of these sections.

At the beginning of most of the "tableaux", the composer is asked to underscore a blank white surface, a literal vacuum. Here he has the problem of preparing the mood of the "tableau" that is *about* to be created. He must attract and hold the audience's attention until such time as the accumulated work of the work of the artist can create enough linear, textural or representational interest upon the viewed work surface to engage the audience's primary attention.

Thus the composer has to start things off, then go slowly enough for the artist to catch up. As soon as this happens, he must follow along closely behind the artist in order to give support, and aid the intended climax as the work on each "tableau" nears completion. If he lets his material move too fast, the artist's expression can easily be made anti-climactic. It's a very neat trick to

pull off! Composer Auric does it well each time despite its difficulty.

These then, were some of the problems that Georges Auric had to deal with in this score. I feel that generally he solved them most effectively, and gave the very best kind of support as well as freedom to Picasso's personal expression. Slightly disconcerted at first by the eclectic nature of many of the composer's musical materials, I later came to see the wisdom of this usage. It enabled Auric to create an impression of change, of freshness, freely employing coloristic and idiomatic effects that complement without interfering with the amazingly consistent personal expression which is Picasso's, no matter how diverse the subject matter he treats. The Auric score never fails to be in sympathy with Picasso's mood, even though at times this necessitates a less personal treatment. Here, as ever, the composer proves himself to be an astute and sensitive craftsman.

FRANK H. SMITH

THE MYSTERY OF PICASSO . . . Lopert Films. Produced and directed by Henri-Georges Clouzot. Music, Georges Auric.

FILM MUSIC AT THE STRATFORD FILM FESTIVAL

Films from 14 countries were shown at the annual International Film Festival held in conjunction with the Stratford (Ontario) Shakespearean Festival, and it was a moviegoer's Shangri-La.

It was amazing to find so many scores of top quality. And it made me happy to see that the credits on all film programs always included the composer of the film music, although most other technical credits were omitted from the printed programs.

The Festival opened with Canada's own OEDIPUS REX, which is already a classic of its kind. Louis Applebaum's score again proved that he is at home with all types of film material. It fitted the tragic mood perfectly.

FROM MY LIFE, a Czechoslovakian color film based on the biography of Smetana, was an interesting, if overlong, presentation. The music in this case was not exceptionally creative, with the exception of a few original touches by composer V. Talich. Sluk's well-integrated music for a Czech short, TRNKA'S PUPPETS, was sheer delight, and was much appreciated by the audience.

Elmer Bernstein's music for THE NAKED EYE was as varied and broad as the film itself. It was bizarre, unabashedly sentimental, jazzy, primitive, and used a wide variety of instruments. It's another example of a fine score from one of our best-known film composers.

ON THE BOWERY, in contrast to THE NAKED EYE, used only a small woodwind ensemble and harpsichord for most of the score. It was in the modern idiom, sparingly used and in the correct mood. ON THE BOWERY is by far the most realistic documentary to come out of the United States since the War.

HILL 24 DOESN'T ANSWER was revived to an enthusiastic audience. The score by Paul Ben Haim was intelligent, and filled with the haunting themes which underscored the last days of the fighting before the

liberation of Israel. THE BOOK AND THE IDOL, a short presented by Israel, had music by Charles Freed. Again, it was a modern score using a small ensemble. The film was based on an archaeological exhibit at the Metropolitan Museum in New York.

Australia's THE BACK OF BEYOND was a striking film which used music most effectively. Sydney John Kay's score was a good combination of underscoring and the witty use of jazz and boogie played on an old crank-type phonograph. Another interesting background score was written by Robert W. Hughes for the color saga, ANTARCTIC VOYAGE, also from Australia.

A high-pitched, tense and arresting score was composed by Branimir Sakac for THE GIRL AND THE OAK, one of the few Yugoslav films to be shown in North America. It has a compelling story with excellent production, and it received an ovation at its conclusion. The complex score is well worth study by film music enthusiasts.

A short film from Canada, CITY OF GOLD, had a busy score by Eldon Rathburn which ranged from honky tonk pianos and banjos to rich brass, from autoharp to celesta. The score caused as much comment afterwards as the photography in this delightful film of the gold rush days.

Jean Renoir's ONLY THE FRENCH CAN (formerly known as FRENCH CAN-CAN) was the highlight of the week's screenings. The Can-Can sequences, of course, resorted to Offenbach's famous "Can-Can" music, but George Van Parys' original score had a fascinating theme which has already been recorded. Needless to say, the audience reaction was most enthusiastic.

There were several other films premiered in the second week, including Japan's THE ROSE ON THE ARM, which many of us did not get to see. But if the first week's films were any indication, the Stratford Film Festival is here to stay.

JAMES L. LIMBACHER

Ex. 3

Ex. 4

Ex. 5 *via sempre*

Ex. 6 *mf espress.*

Ex. 7 *pp gliss. gliss.*

Ex. 8

Ex. 9 *Moderately mf semplice*

Ex. 10 *Slowly*

Ex. 5 attempted to indicate the demented state of the protagonist. Its opening cluster comes from Ex. 1-B. The convolutions imply the twisted condition of the man's mind as it goes in and out of focus. The motive appears in varied forms in Ex. 8.

Ex. 6 contributed to the uneasiness of mood established at the beginning of the picture. This tortuous theme suggested the variation for pedal timpani in Ex. 7, and its relationship to the idea in Ex. 4 is evident. The melodic interval "C" assumed an important role throughout the score.

Ex. 9, frankly Coplandesque in character, underscored scenes of domestic happiness and the brief moments when the protagonist's mind was at ease. From time to time the motive was chromatically distorted to suggest the psychotic condition of the protagonist.

Ex. 10, a lugubrious theme, was employed in the sequence following the night fire, and again after the murder.

THE BLACK CAT . . . 16 mm. color. Produced in the Department of Cinema, University of Southern California. With William Munchow, Faculty Adviser, William S. Mehring. Directed by William C. Jersey. Music composed and conducted by Douglas W. Gallez.

"THE BLACK CAT"

U.S.C. PROD. NO. 55-6

SLOWLY (♩=60) 810 MAIN TITLE

MUSIC BY DOUGLAS W. GALLEZ

(CYM)

TIMP.

f sfz

Bva sempre

VNS HARMONICS *mf*

f sfz

CLAR. *mf*

espressivo

TRIANGLE *p*

PNO + BSN *mf*

f sfz

TRI.



Johnny Green

JOHNNY GREEN

Clifford McCarty

Johnny Green is a vital, candid, immensely knowledgeable man, who has won a series of successes in nearly every field of contemporary American music. For almost thirty years he has been outstanding as a song writer, pianist, band leader, recording artist, radio personality, arranger, conductor and film composer.

He was born John W. Green in New York City on October 10th, 1908. Both of his parents, though not professional musicians, played the piano well, and he was brought up in an environment filled with interest in music, the theatre and the arts. He was educated at Horace Mann School and New York Military Academy, and he studied piano and theory with Herman Wasserman, Ignace Hilsberg and Walter Raymond Spalding.

He entered Harvard University and throughout his college career was one of the most prominent collegiate musicians of his day. He played saxophone in and was the arranger for the Harvard University Band, and with Charles Henderson (also now active in film music) he organized and was the principal arranger for the Harvard Gold Coast Orchestra, one of the top collegiate dance bands. During the summer of his junior year he went to Cleveland as an arranger for the then relatively unknown Guy Lombardo band, and during this time he collaborated with Carmen Lombardo and Gus Kahn on his first hit song, "Coquette".

He graduated from Harvard in 1928, at the age of nineteen, with a degree in Economics. As he says, "This may have had practical advantages, but it didn't give me much of a line on how to write for contra-bassoon." He worked as a clerk in a Wall Street banking house for six months, but renounced a career in finance to be a professional musician, in spite of paternal objections. He became piano accompanist for Bobbe Arnst, and later for Gertrude Lawrence. Together with lyricist Edward Heyman he wrote, as a piece of special material for Miss Lawrence, "Body and Soul", which became one of the all-time greats among popular songs.

Late in 1929 Green took a job as a rehearsal pianist at Paramount's Astoria, Long Island studio. He soon became staff orchestrator for composer Adolph Deutsch and was later promoted to composer-conductor. While under contract to Paramount, he also acted as house conductor and master of ceremonies at the New York and Brooklyn Paramount Theaters and at the State Theater in Minneapolis. From 1930 to 1933 he also served from time as piano accompanist and arranger for Ethel Merman, James Melton and the Buddy Rogers Orchestra, and turned out several of his best-known songs, including "I'm Yours", "Out of Nowhere", "Rain, Rain, Go Away", "You're Mine, You", "I Wanna Be Loved", "Easy Come, Easy Go" and "I Cover the Waterfront".

In 1932, on commission from Paul Whiteman, he composed "The Night Club Suite", in which he appeared as soloist with the Whiteman orchestra in a series of concerts and broadcasts. In 1933 he went to London to compose the score for Jack Buchanan's stage show, *Mr. Whittington*, which ran for over a year at the London Hippodrome.

On his return from London, Green began his broadcasting career as the first conductor-arranger-M.C. of the CBS "In the Modern Manner" concerts. Within five weeks after this series started, he was signed by General Motors to conduct the Oldsmobile program with Ruth Etting. Then followed the organization of his own dance band, which made its first appearance on the Socony "Sketch Book" on CBS. Next came his one-year stint on the Jello program with Jack Benny as musical director-actor-pianist. Meanwhile, he and his band played a record-breaking year at the St. Regis Roof in New York City, and he also made a now famous series of phonograph recordings with Fred Astaire. Following the Jello program, he was costarred with Astaire on the Packard Hour for a year.

Turning again to composition, Green wrote "Music for Elizabeth", a Fantasia for piano and orchestra, which was premiered on the CBS Symphony Hour with the composer conducting. In 1938 he reorganized his band and entered into two years as the star of three weekly Philip Morris programs. Since 1933, in addition to personal and radio appearances, he and his band made a large number of film short subjects, and one feature, *Start Cheering*.

Green gave up his band in 1940 to compose the score for the musical comedy, *Hïya, Gentlemen*, but the ill-fated show closed in Boston without reaching Broadway. In 1942 he wrote the score for George Abbott's musical play, *Beat the Band*. His next chore, that of musical director and conductor of Richard Rodgers' musical, *By Jupiter*, was directly responsible for his being asked to join Metro-Goldwyn-Mayer as a composer-conductor.

Since his arrival in Hollywood in 1942, Green has built up an imposing list of credits and awards. He received his first nomination for an Academy Award in 1947 for *Fiesta*, for which he adapted Aaron Copland's "El Salon Mexico" for piano and orchestra as "Fantasia Mexicana". From 1947 to 1949 he composed and conducted "The Man Called X", for which he received Down Beat magazine's award for the best dramatic music written for radio.

He left MGM at the end of 1946 for Universal-International, where he served as musical director on two Deanna Durbin pictures. He returned to Metro in 1948

to be musical director of Irving Berlin's *Easter Parade*, for his work on which, in collaboration with Roger Edens, he won the Academy Award for the best scoring of a musical picture. 1948 also saw the composition of "Materia Medica", a concert suite of three pieces for piano commissioned by the Abbott Laboratories. The following year he worked at Warner Bros. on Danny Kaye's *The Inspector General*. For this picture he won the Hollywood Foreign Correspondents' Golden Globe Award for the best film score of 1949. In August of 1949 he returned to MGM under long-term contract as General Musical Director of the studio.

His activities, however, extend beyond studio walls. Since 1945 he has conducted programs in the Hollywood Bowl, including many of the annual Gershwin and Rodgers & Hammerstein concerts. He has four times conducted the Academy Awards program, he has served several times as Chairman of the Music Branch of the Academy, and he was the first musician to be elected a vice president of the Academy. In 1953 he initiated the first televised broadcast of the Academy Awards, and following this event he was elected to Life Membership in the Academy. He was a charter member of the Screen Composers' Association, and his other memberships include the American Society of Composers, Authors and Publishers, the American Federation of Musicians, and the American Federation of Radio Artists.

In 1951 Green won his second Oscar, this time in collaboration with Saul Chaplin, for *An American in Paris*, and in 1955 he was presented the National Federation of Music Clubs Award for service to American music through the medium of motion pictures. He began producing and was featured in MGM's Concert Hall shorts in 1953, and the same year won his third Academy Award as producer of the best one-reel short subject, *The Merry Wives of Windsor*.

In 1954 Johnny Green was made Executive in Charge of Music for MGM Studios. In addition to his administrative duties he continues to function as a practicing musician, the most recent and most important evidence of which is his musical score for *Raintree County*.

TWO EXCEPTIONAL TELEVISION PROGRAMS

The position of music on television is so terrible that there can hardly be said to be a position on which to comment.

All dramatic shows use canned music—no expenses (nothing that fits, either) in using public domain music—and most "musical" shows are so lost that they can't settle down to anything other than a string of guests. Almost all of whom, as friendly relatives sometimes do, return the invitation. Fine for the guests, but the viewer-listener is left with the distinct impression that he's been stuck with the dishes.

Sponsors say that a *straight music* show doesn't go over. Look and see why. They are a bore. If anyone with

CREDITS

- 1930—Paramount: Orchestrations for *The Big Pond*, *Queen High*, *Animal Crackers*, *Heads Up*, *Office Blues* (short), *Follow the Leader*, *The Sap from Syracuse* (orchestration and part score).
- 1931—Paramount: Orchestrations for *Two's Company* (short), *Laugh It Off* (short), *Honor Among Lovers*, *The Night Angel*, *New Religion* (short), *The Smiling Lieutenant*; orchestrations and part scores for *Leave it to Lester*, *Secrets of a Secretary*, *My Sin*.
- 1932—Paramount: Orchestrations and part scores for *Wayward*, *The Wiser Sex*, *Sensation*.
- 1938—Columbia: Orchestration for *Start Cheering*.
- 1944—MGM: Musical direction and incidental score for *Broadway Rhythm*, *Bathing Beauty*.
- 1945—MGM: Musical score and direction for *Weekend at the Waldorf*, *The Sailor Takes a Wife*.
- 1946—MGM: Musical score and direction for *Easy to Wed*.
- 1947—MGM: Musical direction and incidental score for *It Happened in Brooklyn*, *Fiesta*.
- 1947—U-I: Musical direction and incidental score for *Something in the Wind*.
- 1948—U-I: Musical direction and incidental score for *Up in Central Park*.
- 1948—MGM: Musical direction and incidental score with Roger Edens for *Easter Parade*.
- 1949—WB: Musical direction and incidental score for *The Inspector General*.
- 1950—MGM: Musical direction with Saul Chaplin and incidental score for *Summer Stock*.
- 1951—MGM: Musical direction and incidental score for *Royal Wedding*; musical direction with Peter Herman Adler and incidental score for *The Great Caruso*; musical direction with Saul Chaplin and incidental score for *An American in Paris*; musical direction for *Too Young to Kiss*.
- 1952—MGM: Musical direction and incidental score for *Because You're Mine*.
- 1954—MGM: Musical direction and incidental score with Conrad Salinger for *Brigadoon*.
- 1956—MGM: Musical adaptation of "Frankie and Johnny" ballet for *Meet Me in Las Vegas*; musical direction with Saul Chaplin and incidental score for *High Society*.
- 1957—MGM: Musical score and direction for *Raintree County*.

This is the fourth in a series of biographical sketches of film composers by Clifford McCarty. Previous biographies: William Walton (Fall 1956), Leith Stevens (Winter 1956), Victor Young (Late Summer 1957).

imagination is brought in to work on the direction, photography or sound, he finds himself tied down to the old routines. I wouldn't watch these shows either. And yet, NBC and CBS each, within a month of the other, produced a program devoted exclusively to the very element that is supposed to be so uninteresting. Both were fascinating and both treated the subject with dignity and taste.

In November, as part of its "Wisdom" series, NBC presented a conversation between Igor Stravinsky and conductor Robert Craft, his young friend and protege. It was filmed in Mr. Stravinsky's home on the eve of his seventy-fifth birthday.

During the discussion they covered many topics, but the composer's personality was what dominated the too short half-hour. This was television at what it can do the best . . . the intimate and revealing opportunity of listening to a great man reflecting on his life and craft. And what I can only call the calm excitement of his mind as he discussed his various projects.

Mr. Stravinsky spoke of his early studies under Rimsky-Korsakoff and of the first meeting with Diaghilev. He said the latter was what is called a "dandy". He spoke of the circumstances surrounding his early ballet scores and of their productions. They talked briefly of his current composition that has since been premiered by the New York City Ballet, *Agon*. The closing shot, as was the opening, showed Mr. Stravinsky back at the piano working . . . feeling the vibrations, as he put it, of some soft and astringent chords.

The CBS series, "The Seven Lively Arts", had a good bit of trouble getting underway. Then, on December 8, they did "The Sound of Jazz". And went straight to the peaks of creative television. Here was the essence and the material that I referred to as being so lacking in TV music presentation. It was there, it was true. And it showed and sounded as such.

Producer Robert Herridge and Jack Smight, the director, allowed the feel of the music to dominate. Done with the visual appeal of a small-hours rehearsal or record date, it all came across. Truly a brilliant program, artistically photographed without stiffness and easily the best that television has offered on modern music. The sound was excellent. Bruno Zirato and Sam Kane handled this superbly and all concerned made it possible for the show to have the impact with which it came across. However brilliant the musicians, and they were, it would have been just another band program without the imaginative understanding that wrapped it up.



Igor Stravinsky Columbia Records

Almost everyone had a chance to shine so I can't comment on all. Bill Basie alternately plinked and rumbled, as is his wont, and with Jo Jones back on drums the rhythm section never put to sea. The Count's band,

slightly altered, was a block of massed swing. Roy Eldridge had a lot to play and his fat tone stood well against the big band sound. Thelonious Monk did a fine solo. Gerry Mulligan, Joe Wilder, Coleman Hawkins and Dickie Wells came across mightily.

And . . . Billie Holiday. Never more moving, Miss Holiday lived her way through a set of blues lyrics. The shots of her, while the intermittent solos were progressing, were among the best on the show. Here was absorption, captured for a few seconds, worthy of any drama.

Host John Crosby's comments were brief. This was all music. As of this writing, "The Seven Lively Arts" goes off the air after February 16. Neither program discussed has a sponsor.



Pee Wee Russell, Count Basie CBS-TV

THOMAS TALBERT

FILM AND TV SCORES ON LONG-PLAYING RECORDS

Compiled by James L. Limbacher

Part III

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 $\frac{1}{3}$ 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.

- RED HOUSE, THE (United Artists, 1947) Miklos Rozsa (Capitol T-456)
- *RED PONY, THE (Republic, 1949) Aaron Copland (Decca DL-9616)
- *RED SHOES (Eagle-Lion, 1948) Brian Easdale (Columbia ML-2083)
- RETURN TO PARADISE (United Artists, 1953) Dimitri Tiomkin (Columbia CL-6255, Coral CRL-57006)
- RICHARD III (United Artists, 1956) William Walton (Victor LM-6126)
- RIFIFI (France, 1956) Georges Auric (Columbia CB-15, Capitol F-3493*)
- RIVER, THE (United Artists, 1951) Music of India (Polymusic PRLP-5003)
- *ROBE, THE (Fox, 1953) Alfred Newman (Decca DL-8060, DL-9012)
- ROMEO AND JULIET (United Artists, 1954) Roman Vlad (Epic LC-3126)
- RONDE, LA (France) Columbia CL-525, London LL-570)
- ROSE TATTOO, THE (Paramount, 1955) Alex North (Columbia CL-727, MGM 3294)
- *ROYAL SCANDAL, A (Fox, 1945) Alfred Newman (Mercury MG-20036)
- *RUBY GENTRY (Fox, 1952) Heinz Roemheld (Columbia CL-6255, Decca DL-8051, Mercury MG-20123)
- SALOME (Columbia, 1953) George Duning and Daniele Amfitheatrof (Decca DL-6026)
- SALUTI E BACI (Italy) G. Fanciulli (MGM E-3485)
- SAMSON AND DELILAH (Paramount, 1950) Victor Young (Decca DL-6007, Columbia CL-794)
- SARATOGA TRUNK (Warner, 1944) Max Steiner (Victor LPM-1170)
- SCOTT OF THE ANTARCTIC (Eagle-Lion, 1949) Ralph Vaughan-Williams (London LLP-997)
- *SEARCHERS, THE (Warner, 1956) Max Steiner (Victor LPM-1287)
- SECRETS OF LIFE (Disney, 1956) Paul Smith (Disney 4006)
- *SERENADE (Warner, 1956) Nicholas Brodsky (MGM 3375 and 3397)
- SEVEN WONDERS OF THE WORLD (Cinerama, 1956) David Raksin and Jerome Moross (Coral CRL-57065)
- *SEVEN YEAR ITCH (Fox, 1955) Alfred Newman (Decca DL-8123 and 8312)
- SHANE (Paramount, 1953) Victor Young (Columbia CL-593, Victor LPM-1007, Decca DL-8051)
- *SHRIKE, THE (Universal, 1955) Joseph Gershenson (Columbia CL-777 and Capitol 3195*)
- SILENT MOVIE MUSIC (c1910) recreated by Jack Shaindlin (Coral CRL-57024)
- SINCE YOU WENT AWAY (United Artists, 1944) Max Steiner (Capitol P-387 and Columbia CL-612)
- *SNOWS OF KILIMANJARO (Fox, 1952) Bernard Herrmann (Victor LPM-1007) "Love Is Cynthia" by Alfred Newman (Decca DL-8123)
- *SO BIG (Warners, 1953) Max Steiner (Decca DL-8060)
- SOMETHING MONEY CAN'T BUY (Universal, 1953) Nino Rota (Mercury EP-1-3081*)
- SOMETHING TO LIVE FOR (Paramount, 1952) Victor Young (Decca DL-8051)
- *SONG OF BERNADETTE, (Fox, 1943) Alfred Newman (Columbia CL-612, Mercury MG-20037, Decca DL-5358)
- SONG OF THE LAND (United Artists, 1953) M. Dupree (MGM 30838*)
- SPELLBOUND (United Artists, 1946) Miklos Rozsa (Victor LPT-1008, Camden CAL-181 and CAL-233, Capitol L-453 and T-456, Entre RL-3029, Remington REM-LP-1, Columbia CL-794, Decca DL-5413)
- SPIRIT OF ST. LOUIS (Warner, 1957) Franz Waxman (Victor LPM-1472)
- STAIRWAY TO HEAVEN (United Artists, 1946) Allan Gray (Entre RL-3029)
- *STAR IS BORN, A (Selznick, 1937) Max Steiner (Victor LPM-1170)
- STOLEN LIFE, A (Warner, 1946) Max Steiner (Victor LPM-1287)
- STRADA, LA (Trans-Lux, 1956) Nino Rota (Columbia CL-2599, MGM 3220 and 3397)
- *STRANGE LADY IN TOWN (Warner, 1955) Dimitri Tiomkin (Coral CRL-57006)
- STRANGE ONE, THE (Columbia, 1957) Kenyon Hopkins (Coral CRL-57132)
- STRATEGIC AIR COMMAND (Paramount, 1955) Victor Young (MGM E-3172)
- *STREET SCENE (United Artists, 1931) Alfred Newman (Decca DL-8123)
- *STREETCAR NAMED DESIRE, A (Warner, 1951) Alex North (Capitol P-387, Columbia CL-612)

SUICIDE SQUADRON (Republic, 1942) "Warsaw Concerto" by Richard Addinsell (Columbia ML-2092, London LL-1513, Capitol P-8326, Vox VX-25180)

SUMMERTIME (United Artists, 1955) Cini (Capitol T-10026, MGM 3220 and 3397)

SWAN, THE (MGM, 1956) Bronislau Kaper (MGM 3399, Mercury 20156)

TEN COMMANDMENTS, THE (Paramount, 1956) Elmer Bernstein (Dot DLP-3054-D)

*TAKE THE HIGH GROUND (MGM, 1955) Dimitri Tiomkin (Capitol T-594)

THAT DANGEROUS AGE (British, c1950) Mischa Spoliansky (Entre RL-3029)

THESE WILDER YEARS (MGM, 1957) Jeff Alexander (MGM E-3480)

THIRD MAN, THE (Selznick, 1950) Anton Karas (London 536, Vox VX-25180)

THIS MAN IS MINE (British, c1945) Allan Gray (Entre RL-3029)

*THUNDERBIRDS (Republic, 1952) Victor Young (Decca DL-8051)

TIGHT SPOT (Columbia, 1955) Morris Stoloff (Vik LXA-1029, MGM 3172)

TO CATCH A THIEF (Paramount, 1955) Lyn Murray (Mercury MG-20156)

TOUCHEZ PAS AU GRISBI (France, c1955) M. Wiener (Angel 64014)

TRAPEZE (United Artists, 1956) Malcolm Arnold (Columbia CL-870)

20,000 LEAGUES UNDER THE SEA (Disney, 1955) Paul Smith (Coral CRL-57065)

*UNCHAINED (Warner, 1955) Alex North (MGM E-3172)

UNDER PARIS SKIES (France, 1930) Drejac-Giraud (Camden CAL-233, Columbia CB-15)

UNDERCURRENT (MGM, 1946) Herbert Stothart from themes by Schumann (Victor LPT-1008)

*UNFINISHED DANCE, THE (MGM, 1947) themes by Chopin, Gounod, Tchaikovsky (MGM E-540)

UNINVITED, THE (Paramount, 1944) Victor Young (Columbia CL-744, Decca 8056)

VANISHING PRAIRIE, THE (Disney, 1954) Paul Smith (Columbia CL-6332)

VERA CRUZ (United Artists, 1954) Hugo Friedhofer (Mercury MG-20123, Vik LXA-1029)

VICTORY AT SEA (Schaefer, 1954) Richard Rodgers (Victor LM-1779, Columbia CL-810)

VIOLATED (Panther, 1953) Tony Mottola (MGM E-300)

*WANTED FOR MURDER (Fox, 1946) Mischa Spoliansky (Entre RL-3029)

WAR AND PEACE (Paramount, 1956) Nino Rota (Columbia CL-930, MGM E-3480)

WESTWARD HO, THE WAGONS (Disney, 1956) Paul Smith (Disneyland 4008)

WHILE I LIVE (British, 1947) Charles Williams (Victor LPM-1020, London LL-1513, Columbia CL-744)

*WHILE THE CITY SLEEPS (RKO, 1956) Herschel Burke Gilbert (Coral CRL-57065)

*WILD ONE, THE (Columbia, 1954) Leith Stevens (Decca 8349) (16mm film version titled CYCLIST RAIDERS)

WOMAN OF THE RIVER (Italy) Roman Vatro (MGM E-3485)

*WRITTEN ON THE WIND (Universal, 1957) Frank Skinner (Decca DL-8424)

WUTHERING HEIGHTS (United Artists, 1939) Alfred Newman (Mercury MG-20037, Columbia CL-794)

*YOUNG MAN WITH A HORN (Warner, 1950) Ray Heindorf (Columbia CL-582)

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DANGER, Tony Mottola (MGM E-111)

GREAT THEMES FROM TELEVISION (Victor LPM-1020)

MEDIC, Victor Young (Jubilee JLP-1034)

MONITOR (Decca 29899*)

SAGA OF THE PRAIRIE, Virgil Thomson (MGM E-3367)

VICTORY AT SEA, Richard Rodgers (Victor LM-1779 and Columbia CL-810)

WIDE WIDE WORLD, David Broekman (Victor LPM-1280)

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THE JAMES DEAN STORY (Warner, 1957) Leith Stevens (Capitol W-881)

KINGS ROW (Warners, 1941) Erich Wolfgang Korngold (Columbia CL-794)

MADAM BOVARY (MGM, 1949) Miklos Rozsa (MGM 3507)

MOUNTAIN, THE (Paramount, 1956) Daniele Amfitheatrof (Decca DL-8449)

ONE MINUTE TO ZERO (RKO, 1952) Victor Young (Jubilee JLP-1034)

OMAR KHAYYAM (Paramount, 1957) Victor Young (Decca DL-8449)

ONLY THE FRENCH CAN (FRENCH CAN-CAN) (France, 1956) George Van Parys (Columbia CL-880)

PICASSO (Italy, 1954) Roman Vlad (Folkways FS-3860)

PRIDE AND THE PASSION, THE (United Artists, 1957) George Antheil (Capitol W-873)

SAINT JOAN (United Artists, 1957) Mischa Spoliansky (Capitol W-865)

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SWEET SMELL OF SUCCESS (United Artists, 1957) Elmer Bernstein (Decca DL-8610)

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