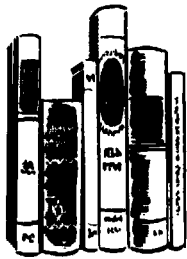


books reviewed



The Technique of Film Music

By Roger Manvell and John Huntley. Published (1957) by Focal Press, London; in U.S.A. by Hastings House, Inc., 151 E. 50 St., New York 22. 300 pp. Illus., 5½ by 8½ in. Price \$9.00.

This well-researched work is authored and compiled by Dr. Roger Manvell, Director of the British Film Academy, and John Huntley, in collaboration with a special Committee set up by the Academy under the chairmanship of the eminent English composer William Alwyn who is also responsible for the introduction to the book.

Music always has been and, probably, always will be an integral factor in the production of the motion picture.

This book strives to eliminate the misunderstandings which commonly exist between producer and composer — a

rather formidable task — but it does much to clear the music-in-films atmosphere with a very rational approach to the solution of the problem. Possibly the lack of ulcer-inducing experience prevented the authors from a more explicit presentation of the problems of the producer but these seem to be taken for granted and emphasis is placed upon the composer and his (or her) place in the sun. The work is never a fixed format or pattern for either producer or composer — neither is it a meeting of the minds. But the controversial factors that are ever present in the production of a motion picture, music-wise, are dealt with in a discerning if slightly biased manner — biased, that is, in favor of the English composer, naturally.

Stripped of the usual confusing technicalities in a work of this type, *The Technique of Film Music* is arranged, appropriately, in a logical continuity of five sequence chapters: (1) Music and the Silent Film; (2) Music in the Early Sound Film; (3) The Function of Music in the Sound Film; (4) The Music Director and the Sound Recordist; and (5) The Composer's View. The authors point out in substance, that: . . . music, traditionally, was never a novelty in conjunction with films — its appreciation simply has varied. . . . Composition for films is definitely a branch of the art of music. . . . There are, broadly speaking, two main forms of film music — "realistic" and "functional". . . . Today, music in films has become disciplined to a great extent and is considered an essential part of the picture. . . . The film industry is

at long last realizing the need of closer integration between music and the other elements in motion-picture production.

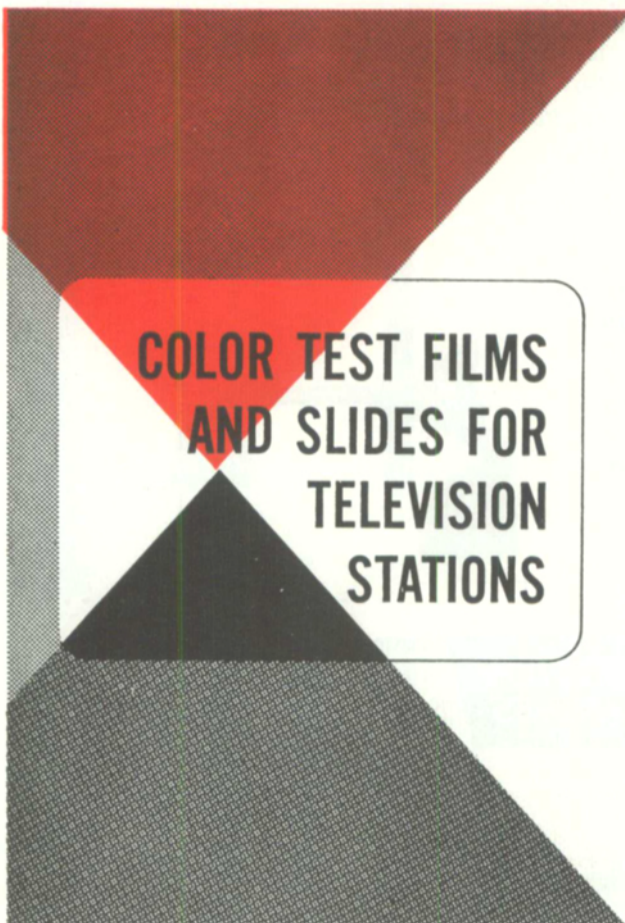
Sometimes the authors' insistence on detailed explanation of all aspects of a point at issue takes us on long detours of quotation but for the filmatic student this can be an asset. This is particularly true when the subject dealt with is the documentary film.

There is a veritable wealth of carefully researched and documented material in the Appendices which include a comprehensive outline history of film music dating from 1895 through 1955 — A Selected List of Film Music Recordings — Film Music Criticism — and Select Bibliography.

Even a casual perusal of this work should tend to discourage some producers from the indiscriminate use of unrelated "stock" music tracks in favor of possibly less but better original music directly related to the picture story. Hurried film makers in television, too, would do well to study this timely book. We believe there would be an upcurve in quality, originality and, importantly, treatment of music in this medium were some of its constructive suggestions applied to TV production.

We wish authors Manvell and Huntley could have dealt at some length with the technical pitfalls of scoring music for the newer dimension recording and reproduction systems — but evidently manuscript deadline prevented.

Every serious student of films, and especially music in films, as well as the studio



SMPTE now has available 35mm and 16mm color television test films and slides designed for TV station use under specifications set up by the SMPTE Television Committee—representing the quality of color material obtainable from Technicolor and Eastman prints.

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“pros” will benefit by reading this worthwhile work and it is axiomatic that no good library should be without a copy of it.

The Technique of Film Music is informative, authentic and, often, entertaining reading. —Solita Palmer and Emerson Yorke, Box 265, South Laguna, Calif.

Miss Palmer (Mrs. Emerson Yorke) is a member of ASCAP and composer of original film music; Emerson Yorke, long active in SMPTE, is now an independent motion-picture and TV producer in Hollywood.

Television in Science and Industry

By V. K. Zworykin, E. G. Ramberg and L. E. Flory. Published (1958) by John Wiley & Sons Inc., 440 Fourth Ave., New York 16. 300 pp. illus. 5½ by 9-in. Price \$10.00.

The spectacular growth of broadcast television during the last decade has tended to hide the no less steady increase of the use of television in nonentertainment fields. Books such as *Television in Science and Industry* serve as a reminder, if nothing more, that commercial and scientific applications of television are important now and will become commonplace in the future.

The authors, apparently with enthusiasm, have undertaken to record the growth of closed-circuit television to date and to speculate a bit about the future. How they have done this is revealed by the chapter headings: Closed-Circuit Television in Myth and History; Fields of Application of Closed-Circuit Television; Closed-Circuit Television Apparatus; Achievements of Closed-Circuit Television; and Forecast.

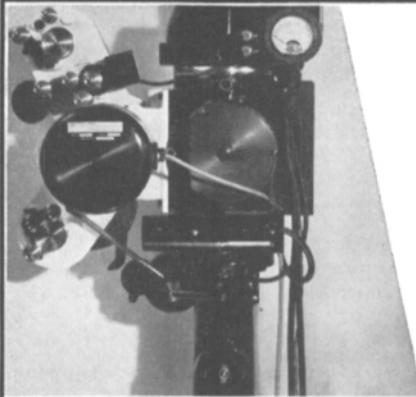
As might be expected, the historical material is slanted, where possible, to the closed-circuit application of television. Interestingly enough, the authors have found evidence in technical material, published before the advent of sound broadcasting, that television had been considered only as an individual service — an extension of one's eye to view otherwise inaccessible things. This concept, of course, is continued into closed-circuit television.

The chapter on Achievements of Closed-Circuit Television presents the fruits of a thorough search of the literature. This reviewer would be surprised to learn that a single reported application had been overlooked. This makes interesting reading as application upon application is disclosed.

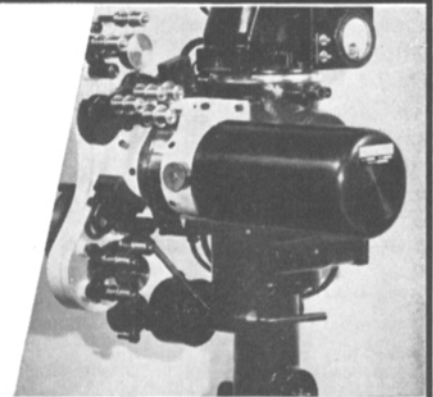
The chapter on Apparatus is not up to the standards established in the remainder of the book. Figures 3.23 and 3.26 unfortunately do not represent working circuits due to what seems to have been less than careful preparation. The authors have not distinguished between the simplified waveform sometimes called “industrial sync” and the standard RETMA synchronizing and blanking waveforms. Consequently they have listed equipment improperly as using RETMA standards whenever 525 lines, 2:1 interlace, and 60 fields/sec are employed.

Taken as a whole, this book should be of interest to the executive searching for an answer to the question: “What is closed-circuit television and how might it be of use to me?” —W. T. Wintringham, Bell Telephone Laboratories, Murray Hill, N.J.

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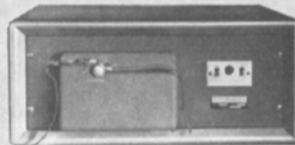
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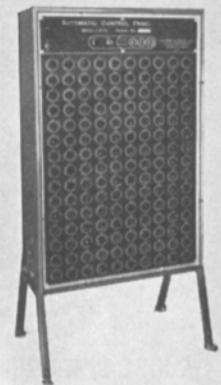


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