

- Rosza is also an important composer of the 1950s but he would be remembered for scoring a very different kind of picture than Film Noir

David Raksin (1912-2004)

- born in Philadelphia
- father was a conductor for silent films
- early career as a pianist and arranger for jazz bands in NYC (Berry Goodman - the Taylor Swift of today)
- born into film era - had it his whole life
- worked with Charlie Chaplin on "Modern Times" - his entry into film music in 1935
 - Chaplin was self taught - never learned to write music; Raksin transcribed the music Chaplin composed

Laura (1944)

- Director Otto Preminger wanted to use the a pop song called "Sophisticated Lady" by Duke Ellington (it's a song about a prostitute) - Raksin was given a weekend to come up with a different theme and that became the theme for Laura
- psychological thriller (a who-done-it) with motivation and misdirection
- **monothematic** - all the music was based on a single theme
 - music sets you up for a pivotal moment in the film
- non-european sound - based on american jazz
- music not driving the suspense, more like the ghost or ideal of Laura

Scene 1: Opening Credits - Monologue

- focus is on the portrait of Laura - sophisticated and urban, almost unearthly
- musical scene linked to Laura - orchestral but jazz influence - the theme (with lyrics) was a major pop music hit
- **pedal point** under monologue - sustained bass note under moving chords into monologue
- monologue is meta-diegetic - exists on the boundary between film world and audience
- music ends with the first diegetic dialogue - transition into narrative

Scene 2/3: Lydecker's Story

- source music is Laura's theme
- transitions to score as Lydecker tells his story
- dialog between Lydecker and Laura is scored with a waltz - letting us know this isn't the real Laura... her theme starts when she stops taking his shit and speaks up for herself (as she speaks her mind, we're shown that this is the real Laura)
- music transitions back and forth from score/source music

Scene 4: McPherson in Laura's Appt

- music follows McPherson's internal state as he searches the apartment - every time the music calms down it's connected to Laura's Portrait or her things

- slightly hitting the action when he turns on the lights
- Key ideas when Laura returns to the appt
 - difference between ideal and real - then he meets the real Laura
 - she's a small person - no theme for the REAL Laura

1950's

- End of the studio system
 - challenge of new media - television
 - battle with television fought on two fronts
 1. Technology
 - battle with television accelerates the move to all colour movies
 - hollywood begins to experiment with various systems to create a wide screen image
 - multiple systems in competition (like how it was with sound) such as Cinemrama, CinemaScope, and Vita Vision
 - also saw the development of the first multi-channel sound systems for theatre
 - epic films: Quo Vadis, The Robe, Julius Cesar, Lawrence of Arabia, The Ten Commandments

Ben Hur (1959)

- parade of the Charioteers (1/10 movie clip youtube video)
- very dramatic, 2 minutes and they're still riding around in circles with no dialogue

2. Subject Matter

- March 1930: The Production Code (Hay's Office)
- Voluntary since 1934
- Films of the 1940's push the code, films of the 1950s begin to break it all together
- Television content is more restricted to to influence of advertisers
- As studio system breaks down and can't push the code anymore on US films, and eventually abandon it all together by 1968
- Foreign films took over until US films abandon code (end of the studio system means studios can no longer block films from other countries, which happen to not be bounded by the code)

Elmer Bernstein (1922-2004)

- born in NYC
- Went to Juilliard (Teachers: Aaron Copland - ballet and orchestral and Roger Sessions)

- Aaron Copland had a respect for film music, didn't do any film music himself but heavily influenced many composers
- During the 1940s, pursued career as a concert pianist and composer - also worked in Armed forces radio during the war and learned how to write music on deadline with short turn around (basically all the skills you need for composing film music)
- first film work in 1952
- House Committee of Un-American Activities (HUAC) - 1953
 - if they thought you were a communist you we're fucked - held trials (basically for show)
 - Q: 'are you or have you ever been a member of the communist party?'
 - A: No - nobody would believe you
 - A: Yes - everything was ok if you gave up all your contacts
 - Either way, you got blacklisted
 - in 1953, Elmer was called before HUAC because he wrote a music review for a communist film (because was writing film reviews for extra cash)
 - didn't give up his sources and was blacklisted because of it
 - did B-list movie soundtracks to pay the bills i.e. Cat Woman on the Moon (1953)
- Drive-In Movies
 - drove B-List movies because when you go to a drive in, you pay for one ticket and stay all night
 - had an A-list movie to get sales, B-list movies to fill the rest of the night
- Anges de Mille
 - hugely important choreographer
 - knew lots of people in the film industry
 - Elmer was a rehearsal pianist for some of her rehearsals and she helps him get back into the film music industry

The Man With The Golden Arm (1955)

- | |
|--|
| <ul style="list-style-type: none"> ● ensemble of a big Jazz Band ● strangely Jazz influenced ● Jazz - urban - drug abuse ● Example of an attempt to cut a popular style to be a film score - effective for the most part, but awaked at times - big band music feels like it should keep going, over the top, almost comical at times ● stars Frank Sinatra - the man with the golden arm who is a drug addict, card dealer, and jazz drummer ● the film pushed production code (be basically see him shooting up heroin) <p>Scene 1: Shooting Up</p> <ul style="list-style-type: none"> ● Jazz band doesn't flow well - comical for this portion of the film ● phrasing the drama - with extreme hitting the action |
|--|

- Anger had Cecil hire Elmer as a 2nd composer for The Ten Commandments
- This is the film that got Elmer back on track
- had to learn to write for a wide variety of styles (Jazz - Golden Arm, not Jazz - 10 Commandments)