



# FILM MUSIC NOTES

Official Organ of the National Film Music Council

31 UNION SQUARE WEST  
NEW YORK 3, N.Y.

GR. 3-7272

January - February, 1949

Volume VIII, Number 3



JOAN OF ARC ... RKO-Radio

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LEAGUE OF COMPOSERS The American League of Composers presented its second program of the season, "An Unusual Evening of Music and Films", at the Museum of Modern Art early in January. The films were the ASSASSINATION of the DUC de GUISE with music by Saint-Saens, three fragments from Leo Hurwitz STRANGE VICTORY with music by David Diamond, THE PEOPLE BETWEEN with music by Louis Applebaum, and the BATTLE OF AGINCOURT sequence from HENRY V, music by William Walton. Norman McLaren talked on his absorbing experiments with sound and music, and gave five screen illustrations of his work: WORKSHOP EXPERIMENTS in ANIMATED SOUND, RECENT ANIMATED SOUND TESTS AND TUNES, DOTS AND LOOPS (with Hand DRAWN SOUND), FIDDLE-DEE-DEE and HOPPIY-POP.

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DANCE MOVIES Regency Productions, Inc. are announcing a series of thirteen fifteen minute dance films. Dwight Godwin is making the series, which will consist largely of national dances by well-known performers. Mr. Godwin has completed a number of shorter dance films for Movement Associates - THE HIGHLAND FLING with James Jamieson, BALLET TECHNIQUE, Lesson I, with Albia Kavan and SPANISH TECHNIQUE, Lesson I, with La Meri. These are intended for teaching and are to be followed by other ballet and Spanish dance lessons, A hindu dance and Jose in a Limon modern dance.

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GIANTS OF JAZZ Capitol Records is putting out GIANTS OF JAZZ, an album of recordings of noted modern jazz musicians. All proceeds from its sale are going to the Damon Runyon Memorial Fund for Cancer Research. The artists concerned are waiving their royalties. Samuel Goldwyn has given the jazz sound track from A SONG IS BORN and RCA Victor, Decca and Columbia are cooperating with the releasing company.

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MUSIC TEACHERS CONVENTION The Music Teachers National Association with a number of other national musical organizations held their annual conferences in Chicago at the end of December. Two members of our advisory council, Dr. Frederick W. Sternfeld of Dartmouth College and James F. Nickerson of the University of Kansas took part in the film music session. Dr. Sternfeld spoke on LOUISIANA STORY'S music score by Virgil Thomson. Mr. Nickerson addressed the general session on Audio-Visual Instruction in Music, illustrating his talk with slides and disc recordings.

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TELE-CONCERT Leopold Stokowski has been appointed film advisor for the recently organized Teleconcert, Inc. The new company will produce and distribute a series of musical films for television, theatrical and non-theatrical use. Mr. Stokowski will select the music, conduct it on the screen and act as supervisor with Henri Leiser, executive vice-president.

**LONDON RECORDS** Two albums of excerpts from movie scores have been released. London Records is putting out **FILM MUSIC**, with Vaughan Williams, Arthur Benjamin, Arnold Bax, William Alwyn and John Ireland as the composers represented. Performances are by the London Symphony Orchestra led by Muir Mathieson. **MUSIC FOR FILMS**, issued by Columbia, contains score selections by Allan Gray, Vaughan Williams, Mischa Spoliansky and Miklos Rozsa. **SPELLBOUND**, for which Mr. Rozsa did the music, is the only American film considered in either album. Charles Williams conducts the Queen's Hall Light Orchestra and Ernest Irving the Philharmonic Orchestra for Columbia.

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**LIBRARY FILMS** Patricia Blair, Library Film Advisor for the American Library Association, gave an enlightening talk at the February meeting of the New York Film Council. Miss Blair said that fifty-seven libraries in this country have established film loan departments. These libraries are working closely with film producers and distributors in the 16 mm field, helping to bring new and worthwhile films to public attention. Screenings, discussion periods, mobile units and film festivals are sponsored. The Association of Library Schools is preparing material for public school curriculums. Ohio and Missouri have ten cities with film libraries. In Indianapolis the public school system has authorized the expenditure of \$17,000 for films for fifty-six elementary schools.

The Cleveland Library has established a film circuit of ten libraries that receive packages of films regularly. Miss Blair explained the type of film each library supplied. Seattle specializes on films showing the lumber industry, Detroit, industrial films, Dallas, music and art. In a six weeks film festival held in Cleveland recently, one program devoted to "Music on Films" showed **INSTRUMENTS OF THE ORCHESTRA**, **BARBER OF SEVILLE**, **JOSE ITURBI**, **HARPSICHORDIST**, **POULETTE GRISE**, **HEN HOP** and **FIDDLE-DEE-DEE**.

\* \* \* \* \*

**FILM MUSIC COURSES** A survey conducted by the New School for Social Research shows that more than one-fourth of this country's institutions of higher education offer motion picture courses. We have reports from four widely scattered sources as to music in the cinema curriculum. Professor David B. Foltz of the University of Nebraska writes: "We are still carrying on a project of viewing old and new films and reviewing them both for this state and in the Educational Music Magazine. We hope to have this project up to date and all available films reviewed by the end of this academic year. The University of Nebraska does have a course relating to film production under the audio-visual aids program and music is considered. We are at present producing film strips for aid in actual teaching of music and this summer will produce a sound film of our three-weeks high school summer course in action. It will be designed primarily, however, to be used in the high schools of this state as a teaching aid for various high school music organizations."

England is beginning to establish practical courses for the movie-goer who is interested in being something more than a mere spectator. John Huntley, our British correspondent, is giving a series of twenty-four weekly evening lectures on "Going to the Cinema", a course in film appreciation. The course takes in film history, film production, (which includes music) and

special types of films. All the talks are illustrated by screenings, phonograph records for the sections on sound and music, film strips and demonstrations of studio equipment.

The Juilliard School of Music in New York has an interesting course. From the Office of Administration, Norman Lloyd says - "Here at Juilliard we are running a film series with one long or two short films shown every month at a student-faculty assembly. This assembly is one of the most popular. Our composition majors are required to take a course in writing functional music which includes one short film score which is recorded and played with the film."

The University of Southern California has an important Department of Cinema. It is under the direction of Professor Slavko Vorkapich, widely known for his work in the field. Included in his faculty are a number of leaders in the motion picture industry. The department's facilities are noteworthy - "projection classrooms, a complete sound stage, recording facilities, editing rooms, motion picture processing laboratories, still darkrooms, scene dock and offices". Ingold Dahl, who gives one of the courses in film music, describes this part of the work. "There are two courses offered on the subject. One is specialized, practical and definitely technical-musical. This course is given by Dr. Rozsa for composer-students who learn the crafts and techniques of writing music for motion pictures. It goes without saying that they have in Rozsa the most expert guidance (I remember that FILM MUSIC NOTES printed his outline for the course a while back.) The other film course is given by myself. It is a more general and theoretical survey of the field, largely non-technical, and it is mostly addressed to the cinema major and the non-composing musician. My course presents material on the historical, technical, functional and esthetic aspect of film music and the lectures are illustrated with significant examples of the use of music from obtainable films, covering the field from documentary, drama, comedy, to the experimental film. Once in a while I invite guests from the industry to talk informally to the class (David Raksin has been a perennial and I am looking forward to his appearance this semester).

Now to a short review of the practical work in film music that was and is being done at USC: For the documentary film, MUSIC FROM THE MOUNTAINS the music was composed by Rozsa's students. A contest was held for the featured overture with which the film was to close. This was the only sequence that was pre-scored. All other sequences were done after the picture, by different students. The University Orchestra, under my direction, recorded the whole score, for which occasion Warner Bros. kindly put their sound stage and recording facilities at our disposal. However, since then our own Cinema Dept. has been remodelled and we have a good sound stage for recording purposes on the campus. The University Orchestra recorded original music to three more documentaries (two of them under the direction of the respective student composer). One of these was AND NOW TO LIVE, and excellent short about spastic children, sponsored by the Spastic Children Foundation. At present another student is at work on his Master's thesis in the form of a score for a short on sculpturing which is also being produced by the Cinema Dept., and we hope to record the music entirely with our own resources."

## A NOTE ON THE MUSIC OF FORCE OF EVIL

by David Raksin,

It is a favorite device of actuaries and other ghouls to impress us with cheerful statistics on the number of people who will slip on auk feathers or mango pits during intervals cleverly selected by them to make their grisly points. No writer on film music need load his metaphorical dice thus. For it is a small exaggeration to say that while you are reading this, somewhere a film composer is wringing his hands and rending the air with anguished imprecations upon his producer, director, cutters, the dialogue and music recorders, the dubbers, upon the prevailing fates and - I almost forgot - upon his own weary head. At such moments, he finds it hard to believe that the lines; "The time is out of joint, O cursed spite that ever I was born to set it right" were not written by one of his brethren with a :05 thematic fragment to fit into a :03 interval. With this sort of thing going on, it is no wonder that most film music sounds the way it does.

However, I have the pleasure to report one of those rare experiences which fortify one's optimism. In scoring FORCE OF EVIL, I worked for a producer (Bob Roberts) and with a director (Abraham L. Polonsky) who were constantly my friends and allies during the sometimes trying circumstances which accompanied the writing of the music.

Once Mr. Polonsky and I had decided upon the function and the general style of the score, I set out to follow our plan through. It turned out that this was easier said than done. For between the first preview and the New York opening, just about everything that can happen to a film score happened to this one, from cutting of key scenes to spilling of coding ink on the dubbed negative. Every movie composer has to contend with such hazards. But I was luckier than most in that the director and the producer understood the special problems of the music and recognized its importance of their film. And through this understanding, the adjustments and compromises so inevitable in any group endeavor were made with honesty, patience and unselfishness.



# THE FORCE OF EVIL

## A REVIEW OF DAVID RAKSIN'S SCORE

by Lawrence Morton

David Raksin's score for THE FORCE OF EVIL is extraordinarily compact. It is a neat little bundle containing a minimum of themes with a maximum of development. This thriftiness was made possible by versatile thematic material that lent itself gracefully to a great variety of treatment. This was Raksin's method in LAURA. In FOREVER AMBER, on the other hand, he was both generous with invention and resourceful in the treatment of his themes.

The two -and-one -half-minute sequence quoted here was written for the final scene of the picture. It has been selected for quotation because it illustrates how the musical device of recapitulation can be employed in a film score. Not every film, of course, will permit a recapitulation of this sort. THE FORCE OF EVIL happens to be one film that does, for the final scenes sum up and evaluate the events just coming to an end; they recapitulate the premise of the story and suggest a solution of the social problem that is the central theme. It was natural to duplicate this procedure in the music-taking care, of course, that the sequence should match the screen action as closely as it paralleled the design of the screenplay.

Clearly apparent are two kinds of material, in strongly contrasting styles. At one extreme is the atonal (not twelve-tone but highly chromatic) idiom of the opening saxophone solo. This theme is heavily charged with emotion, mounting almost to hysteria in the high F-sharp. Its tension is released in the drop to the minor third below and then dissipated in the strange flutterings of the woodwind figures that follow. As the theme is played in this final sequence (under narration), Joe and Doris are seen running in the street, then along a great stone wall and down a tremendous flight of stairs. This is not "running music", to be sure; the composer scores the emotional, not the physical character of the scene; he plays against the visual, the obvious, and with the emotional, the implied. Fragments of this theme have already been heard perhaps a dozen times, one interesting treatment being its transformation into an ostinato (for the first police raid), and another being a harmonization with 6-4 chords separated from their bass by the interval of the tritone. In a form almost as we see it here, the theme has been played as a clarinet solo with a slow-moving bass line, a bassoon solo, and in a thick mixed color with a pizzicato bass line. The implications of the theme are variously introspective, mysterious, tragic; but its most characteristic qualities are caught by the saxophone, as scored here.

The pedal-point (bars 11-19) and the broad string melody following it are in a quite different style, diatonic and broadly expressive. The pedal-point section has grand static sonorities evoked by a beautiful shot of the George Washington Bridge. Musically it is a transition from the saxophone theme to the long-lined tune. The special quality of the tune itself comes from the breadth of its arch and its wide leaps, both securely anchored in almost immobile accompaniment chords. It is played now as Joe searches under the bridge for his brother's body. Again, this is not "searching - under-the-bridge music." It plays rather to the calmness of spirit that has come to Joe with the resolution of his conflict with society. He has known a comparable serenity only in his relationship with Doris; and it is in the scenes between them, therefore, that the melody has previously been played, twice

in a rather tentative Satie-like setting, and once subsequently in a more modest orchestration than the present one. The melody is by no means a "love theme." There is another theme not recapitulated here, which serves that function - and it is a very minor function in this film.

I shall merely identify the other ideas that have thematic significance throughout the score:

1. The sixteenth-note figure in bar 11. Here, and again in bars 12 and 18, it is purely decorative. But notice how it generates the descending tenths in bars 18-19. In its most vigorous transformation it peaks the climaxes in bars 31 and 45, and provides the rhythmic pattern for the final polytonal chords in bar 47. (This final cadence, by the way, is worth noting. To my knowledge, this is the first unresolved final cadence in film music. Musically acceptable, it has also dramatic justification in the unresolved ending of the picture.)
2. The ascending sixteenth-note figure in bars 29-30. This motif was conceived as a somewhat Gershwin-esque tune for which, as it turned out, there was no need. Only this fragment of the tune survives, and in various treatments it appears at least a dozen times in the score. Its most effective use is, as here, in a crescendo structure.
3. The piled-up fourths of bars 32-34, previously heard in the second police raid, are a part of the chromatic-atonal material in which the score abounds.
4. The long crescendo phrase beginning in bar 37 is a shortened version of what has been heard twice in dramatic scenes. Its effectiveness comes from the contrast between the leanness of the two-part writing and the richness of the orchestration.

With the exception of some cafe music of about five minutes, a long quotation of Beethoven's Opus 131 heard over the radio in the gang-war episode, and the "love theme" already accounted for but not quoted, this is practically the whole of Raksin's material for the score. The welding together of these materials is accomplished by the juxtaposition of their fragments, by repetition, by their transformation in the time dimension, and by the usual developmental procedures. As an example, notice the ascending thirds, with their cross relations, in bars 6 and 8; and their transformation into the tenths in the bass of bars 29-30. Compare also the arched phrases of bars 16-17, with the melodic line of bar 21.

Perhaps the most characteristic feature of this score is that it has avoided any expression of the conventionally beautiful. The only lyrical idea of the score is in the one extended melody, and even here there is no sweetness of sentiment. Everything else is quite dissonant, and even brutality is not absent. This kind of expressiveness was of course required by the film. And for this reason there must have been a strong temptation to "soften the blow" with music of a more conventional kind, as Hollywood so often does. It is much to the credit of Raksin, producer Roberts and writer-director Polonsky that they did not surrender to this temptation by having a "pretty score". Indeed, this music is not pretty; but it does fit the picture and refuses to vitiate the story's harshness, its drama, and its artistic purpose. It is also good music.



(Final Sequence - "Force of Evil" - Page 2)

Handwritten musical score for the first system, measures 25-30. It features a complex rhythmic structure with multiple time signatures (5/4, 3/4, 4/4) and various accidentals. The notation includes stems, beams, and dynamic markings such as *mf* and *mp*. There are also performance instructions like *+tr* and *+low*.

Handwritten musical score for the second system, measures 30-35. This system continues the complex rhythmic patterns. It includes performance directions such as *-tr*, *Vlc + w/w*, *tr*, *+xylo + pica + hp*, *staccato Hr.*, *stacc Hr. + Cdbi*, and *mp*. The notation is dense with notes and rests.

Handwritten musical score for the third system, measures 35-40. The tempo and dynamics change here, with markings for *poco rit.*, *Slowly; gradual Accel + Cresc*, and *mp (cresc)*. Performance instructions include *Clarinet Stacc Hr.*, *II + Bom*, *pizz*, *mp*, and *Temp.*. The notation shows a shift in the rhythmic feel.

Handwritten musical score for the fourth system, measures 40-45. This system is marked with *(accel. + cresc)* and features a variety of instruments. Performance instructions include *Vlno I + clar mp*, *+trated Hr.*, *Vlno II trem.*, *+oboe*, *+open Hoza*, *+fl*, *+Bom*, *+Trb 3*, *+Hr*, *+Trb 2*, *+C*, *+Bass*, *+Hp*, *mp*, and *(p)io*. The notation is highly detailed with many notes and rests.

Handwritten musical score for the fifth system, measures 45-50. This system concludes the sequence with a *hold back* instruction and a *Piatti* marking. It includes performance directions like *hold back*, *Perc.*, and *+Tympan*. The notation features a final, powerful rhythmic statement.

# REVIEW OF WHISPERING SMITH

by William Hamilton

Observers probably will agree in the main with Mr. Deutsch's singularly objective remarks concerning his WHISPERING SMITH music. They may wonder, however, at his not having expressed some little satisfaction with certain parts of it. Notice, for example, the fine accompaniment provided for the montage of train wrecks about two-thirds of the way through. The other scenes of violence, too, are afforded treatment much more original and much more exciting than similar stuff in other westerns. It is in the quieter sequences - particularly those involving the heroine - that the score's principal fault becomes apparent; there's just too much of it.

Following the credits (excerpt attached) there is a quick sting in the brass, and we are promptly launched into an agitated movement under the first scene. Thus, a strong bid is made for our interest before we've been shown anything, and we can only conclude that the producer (or somebody) felt he needed lots of noise, in addition to all the gunfire, to keep his audience with him. This same over-anxiousness shows itself throughout the film in the way music is used to lash one scene firmly to the next, regardless of the relation the two scenes may bear to each other dramatically. This is not a question of inappropriateness in the scoring - the music is never at odds with the action. It's simply that too many moments occur when music seems unnecessary to the story and when our ears want respite.

There is another possibility, come to think of it, one which partisans of film music will be loath to admit, but one demanding consideration, nonetheless. It is an old and unpopular proposition that best musical practice and best movie musical practice cannot be expected always to coincide.

As Mr. Deutsch intimates in his adjoining statement, he has undertaken to give us a unified composition, and, while the unity is not that of a fugue or a sonata first movement, I'm sure this music could be readily constituted as a symphonic poem, albeit a longish one. The trouble is that screenplays don't allow for the completion of every musical thought, and although no actual malocclusion occurs between screenplay and score the music too often seems to bear the palm alone.

WHISPERING SMITH .. Paramount: Alan Ladd, Robert Preston. Directed by Leslie Fenton. Music by Adolph Deutsch.

# NOTES ON THE SCORE OF WHISPERING SMITH

by Adolph Deutsch

WHISPERING SMITH contains all of the standard elements of a Technicolor Western. Scenic panoramas, Cattlemen both law abiding and otherwise, the very good man and the very bad man, a girl who has to choose between the two. Also much galloping, shooting and shouting.

Obviously the score had to be lusty, robust, sentimental, brutal and not too radically different from hundreds of similar scores. In a few scenes I was permitted I was permitted to digress from the basic formula, in some others I was asked to rewrite along more familiar lines. Much of the score could be transplanted to any other horse opera without seeming out of place.

For the sake of self discipline more than any other reason, an attempt was made to develop thematic material in the fashion of more formal music. This will not be apparent to the casual listener, but to the musically minded it might give the score a coherent quality and a degree of integrity.

For the exteriors, the orchestral timbres were predominantly winds and brass. In one short sequence where a group of bandits shot up a ranch corral while galloping at full speed, a percussion pattern of six tympanis was used. The quiet scenes were treated for heightened mood and atmosphere. This technique was not permitted full freedom however, due to the producer's penchant for 'leit motifs' and melodic prominence.

There is approximately an hour of music in the film. It is scored for two flutes, oboe, two clarinets, two bassoons, three horns, three trumpets, three trombones, tuba, percussion (two players), harp, celeste (piano) and a 12-4-3-2 string group.

Microphone placements were for the most part orthodox, i.e. set up to compensate for an over-brassed, under-stringed combination playing under something less than ideal acoustical conditions.

Composition, orchestration and recording was done in less than five weeks.

# Whispering Smith by Adolph Deutsch

## Main Title (theme)

Musical score for the Main Title (theme). The score is written for three staves: Treble, Bass, and Piano. The key signature is two sharps (F# and C#). The time signature is 6/4, with a 2/4 section indicated in parentheses. The tempo is marked *Cantabile*. The dynamics are *mf* and *p*. The score includes a *Con Moto* section. The piano part features a rhythmic pattern of eighth notes and quarter notes.

Continuation of the Main Title (theme). The score is written for three staves: Treble, Bass, and Piano. The key signature is two sharps (F# and C#). The time signature is 6/4, with a 2/4 section indicated in parentheses. The tempo is marked *Cantabile*. The dynamics are *mf* and *p*. The score includes a *Con Moto* section. The piano part features a rhythmic pattern of eighth notes and quarter notes.

## Marion

Musical score for Marion. The score is written for three staves: Treble, Bass, and Piano. The key signature is two sharps (F# and C#). The time signature is 4/4, with a 3/4 section indicated in parentheses. The tempo is marked *Semplice*. The dynamics are *mf* and *mp*. The score includes a *Con Moto* section. The piano part features a rhythmic pattern of eighth notes and quarter notes.

Western Town

Whispering Smith by Adolph Deutsch <sup>(2)</sup>

First system of the musical score for "Western Town". It consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked "Vigorouso" and the dynamics are "f". The bass staff includes the instruction "P sempre Col 8va" and "allib".

Second system of the musical score for "Western Town". It consists of three staves: Treble, Alto, and Bass. The key signature changes to one sharp (F#), and the time signature remains 3/4. The dynamics are "f". The bass staff includes the instruction "allib". The system ends with "etc" on each staff.

The Outlaw

Musical score for "The Outlaw". It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 3/2. The tempo/mood is marked "Feroce". The bass staff includes the instruction "allib". The system ends with "etc" on each staff.

## MUSIC IN CURRENT BRITISH FILMS

by John Huntley

For the last ten or fifteen years, music has always played an important part in British films, whether it has been the background or foreground variety, and this is particularly true at the present time. Although there are no song and dance 'musicals' in the Hollywood sense listed here, the film scores are by no means restricted to drama. For example, there is Peter Ustinov's comedy VICE VERSA, the ballet film RED SHOES and an unusual musical production ONE NIGHT WITH YOU in addition to the more formal type of production. Practically every category of film music that comes to mind is in fact represented in the studios at the moment.

William Walton's name is famous wherever serious contemporary music is discussed and performed. He wrote his first film score in 1935 for the Elisabeth Bergner picture ESCAPE ME NEVER and a year later prepared the music for his first Shakespeare film AS YOU LIKE IT. HENRY V needs no introduction; even the lay press critics, normally immune to the appeals of music, has something to say about the Walton score. He has written a gain for Sir Laurence Olivier, this time to Shakespeare's HAMLET which contains some forty minutes of music. The recording was directed by Muir Mathieson assisted by John Hollingsworth.

The Michael Powell -Emeric Pressburger production of THE RED SHOES at Pine-wood was something of a film music event. Apart from a number of quotations from the standard ballet repertoire, including GISELLE, SWAN LAKE and BOUTIQUE FANTASQUE the picture features two specially written ballets - THE RED SHOES and HEART OF FIRE - which have been prepared, by choreographer Robert Helpmann, decor and costume designed, Hein Heckroth, and composer, Brian Easdale. Brian Easdale, a Manchester man, served his film apprenticeship with the G. P. O Unit. He was responsible for the music in BLACK NARCISSUS. Sir Thomas Beecham visited the Denham Music Theatre to record Easdale's music with the Royal Philharmonic Orchestra which included on this occasion the Ondes, an electronic instrument, invented by a Frenchman, M. Martenot. With a range of seven octaves, additional effects console and seventy tone colour combinations, it adds a touch of fantasy to the ballet. The cast includes Leonide Massine, Moira Shearer, Robert Helpman and Ludmilla Tcherina, four of the most renowned artists of the ballet world. The film is photographed in technicolor by Jack Cardiff. As Michael Powell puts it, " I think we have got one or two surprises even for the most ardent balletomane."

William Alwyn, a professor at the Royal Academy of Music, is one of the foremost film music specialists in the country, and has developed a technique that is quite personal and creates in effect a new style in composition. William Alwyn entered the industry for documentary in 1936; since then he has been associated with such films as ODD MAN OUT, TAKE MY LIFE, and CAPTAIN BOYCOTT. Recent scores are the Paramount British films SO EVIL MY LOVE, Islington's bath-room comedy MIRANDA and the Alliance film DAUGHTER OF DARKNESS. His TWO COUNTRY DANCES from CAPTAIN BOYCOTT were performed by the Torquay Municipal Orchestra.

Clifton Parker, whose wartime score for the Crown production WESTERN APPROACHES has been so warmly praised, is the author of two interesting scores. Three days were spent in recording the music for WHEN THE BOUGH

BREAKS, a Gainsborough production, four orchestras being used to obtain the final tracks. A full symphony orchestra (the Philharmonia) was used in the main background score. Then a small 'dialogue' orchestra recorded music for dubbing under speech, thus avoiding clashes of sound between dialogue and music by maintaining the musical line within the limited sound of a chamber orchestra. The film has a number of frankly sentimental sequences and for these the composer used an orchestra of strings only. Finally, for a number of dance music sections composed by Clifton Parker and orchestrated by Bob Farnon, a small band provided by Geraldo was used. BLANCH FURY, a highly dramatic subject directed by Marc Allegret at Pinewood, also has music by Clifton Parker; the score was recorded by Muir Mathieson with the Philharmonia orchestra.

VICE VERSA, a fine comedy piece directed by Peter Ustinov at Denham Studios, introduces a new composer to the screen, Anthony Hopkins. The music consists of delightfully satirical comments on the visuals of this amusing production and many film music traditions, lush, sentimental string passages for love scenes, hurry music for battle scenes and bombastic title music, are mercilessly parodied. A feature of the recording session was the unusually large percussion section used to obtain the colourful effects needed to point the action for comic moments. Led by the two Bradshaw brothers of the Philharmonia Orchestra, well-known concert hall percussion experts, the score involved work for a complete battery of instruments including timpani, tenor and side drums, tom-toms, xylophone, vibrophone, cymbals, glockenspeil, gong, chinese temple blocks, tambourine, cow-bells anvil, jew's harp, claves, tubular bells, syren, castinets, and native drums. The titles were scored for trumpets, percussion and an old upright piano, and contain a neat gag on the famous Rank gong. For the band stand sequence, featuring the overture MERRY WIVES OF WINDSOR, Hopkins took the band parts and arranged for the instrumentalists of the R. A. F. Central Bank, Uxbridge, to play a succession of wrong notes one after the other until the entire orchestra is producing a cacophony of discords and grunts.

A musical saw is included in one section of the scoring, and a special saw expert visited the studio for the occasion. His instrument proved to be the normal carpenter's variety which cost four and eleven. It can produce a total of ten notes, seven being obtained by bending the saw into different positions, while the top three notes are produced by fingering. The performer was a violinist by profession, and ran a small orchestra at one of London's Corner Houses.

M. G. M's picture IDOL OF PARIS has music by Mischa Spolianski. The recording took place in Watford Town Hall, with pianist Eric Harrison and violinist David McCallum playing a number of solo passages. The Dryhurst production WHILE I LIVE was also recorded at Watford with music by Charles Williams including a tone poem THE DREAM OF OLIVEN which is a feature of the story.

## FILM TUNE SLEUTHS

by Fred Stanley

Hollywood's major studios pay in excess of a million dollars a year for the use of those brief snatches of copyright music which are utilized in the background score of films to emphasize mood, atmosphere and description. The annual bill would be much larger, however, were it not for the "music detectives" known more prosaically on studio payrolls as music librarians, whose task, among others, is to trace and keep track of the copyright status of every piece of music ever written.

Among the better-known studio "music detectives" is George Schneider, who presides over Metro-Goldwyn-Mayer's library of more than 3,400,000 items (music, articles and books on music), the largest collection of its kind in the United States excepting only the music division of the Library of Congress. The collection is insured for \$5,000,000.

Schneider has been MGM's music detective for nineteen years, during which time he has "unmasked" many a piece of music posing as copyrighted material and on which the studios paid usage fees whereas it should have been as free to use as the Hollywood air.

It was Schneider who followed clues through the musty files of old music to discover that the studios were paying copyright fees unnecessarily for the use of Jacques Offenbach's so-called Apache dance number whenever the film makers used any part of it - at \$500 a throw - for French cafe scenes. The fees were paid because the music is part of Offenbach's opera "Le Roi de Carrotte" the French copyright on which is still intact. Schneider found that the piece originally was written as "Valse des Rayons", a ballet number and on which there is now no copyright. So, today when the screen Apache tosses his dancing moll across the cafe floor he does it, not to the tune of the opera but to the tune of the Offenbach ballet - the same merchandise; another name, but \$500 cheaper.

When they bring on the birthday cake in a scene in a picture and the background orchestra slides rhythmically into "Happy Birthday to You" the studio is out \$500. Should a player in the scene sing it, or even whistle it, the company drops \$1,000, which is about twice the amount the composer, the late Mary Hill, a Pennsylvania school teacher, was earning annually when she wrote it in 1893. No screen birthday party seems complete without a few notes of "Happy Birthday to You" at \$500 or \$1,000 a crack. Schneider's record show that MGM alone has used the number fifty-four times since 1929 and that in the intervening eighteen years the usage fee has been increased tenfold. His records also show that in two years from now the copyright will have expired and from then on Hollywood screen orchestras and actors may play and sing and whistle the tune to their hearts' content without a jingle on the cash register.

When the Navy comes into port in a picture there's invariably a few notes in the background music from "Anchors Aweigh". For an MGM picture there's no usage charge on this number. But it is different with Warner Brothers, Paramount or Universal, for instance. They pay fees for it to one of MGM's music publishing subsidiaries because Schneider bought all rights to the music for his company back in 1928. At that time it was needed in the scoring of a silent picture, THE FLYING FLEET.

Schneider's music sleuthing is not wholly confined to tracking copyrights to their lair. Music authenticity is also his concern as was the case of his gumshoe work for SONG OF LOVE, the picture of the music and lives of

Clara and Robert Schumann and Johannes Brahms, in which Katharine Hepburn, Paul Henreid and Robert Walker head the list of principals.

In this film there is a pivotal scene in which Robert Schumann (played by Henreid) collapses as he is directing an oratorio of his FAUST. It was Schneider assignment to find a copy of the originally published partitur in order that in the picture the music, could be presented exactly as written by the famous master. While on a vacation in the East shortly before SONG OF LOVE went before the cameras, Schneider learned that a shipment of miscellaneous music and manuscripts had arrived at the Library of Congress from various parts of Europe. It was veritable debris of war, picked up in the wake of the invading Allies. Schneider changed his vacation itinerary to include Washington and an opportunity to search through the conglomerated music which had been piled in boxes in the basement of the library's Music Division, unsorted and uncatalogued.

In overalls and armed with a pocket flashlight he worked for hours, finally to be rewarded by uncovering a copy of the Schumann partitur which had been published by a Leipzig company in 1859. He obtained permission to make photostatic copies of the "find" and so for music detective Schneider it was a case of "assignment accomplished" and for Director Clarence Brown an opportunity to keep SONG OF LOVE music 100 % authentic.

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#### COMPOSER PROBLEMS

by John del Valle

Deep in the Heart of Texas lies the reason that a Continental composer named Dmitri Tiomkin can't apply the melody of "I Been Workin' on the Railroad" to a new movie about building a railroad across the Canadian Rockies. The fact that Texas' somewhat blatant anthem (clap-clap) sounds markedly similar to railroading's occupational lament, or vice-versa, is what makes Tiomkin's task tough.

He has been hired by Hollywood film producer Nat Holt to provide the music score to Holt's new picture, CANADIAN PACIFIC, which depicts the railroad of the title in its epic surge west from Calgary to Craigellachie, in the early 1880s. Possessor of an Academy award for his musical background to LOST HORIZON, Tiomkin recently also scored such important films as RED RIVER and DUEL IN THE SUN. Since producer Holt can't take the chance that audiences may conclude that the Canadian Pacific Railway runs deep through Texas' heart -- which it doesn't -- Tiomkin must do his symphonic score the hard way. Accordingly he has made up a list of questions, some of them \$64 worth -- and is dispatching them forthwith to such diverse fountains of information as the Library of Congress, the CPR head offices at Montreal, and the Bureau of Indian affairs.

Tiomkin would like to know, for example, what, if anything an immigrant track worker of along about 1883 would sing as he pounded railroad spikes or shovelled ballast between the ties? What was the rhythm of the Sioux Indian tomtom when the tribesmen went on the warpath? Would a work engine use a whistle signal to call its crew to lunch? Or to warn that the Indians were attacking? What tender folk melody would a railroad surveyor such as Randolph Scott portrays, croon to Nancy Olson, his French-Canadian mountain maiden? And would a lady doctor such as Jane Wyatt hum some lullaby to soothe her fevered patient aboard the hospital car?

Tiomkin must learn the answers to these questions quickly so that he can compose his background score for the motion picture. For shortly he is scheduled to tap his baton and lead a full symphony orchestra in a week's recording schedule.

## CURRENT FILMS

JOAN OF ARC.. RKO-Radio: Ingrid Bergman, Jose Ferrer. Directed by Victor Fleming, Music by Hugo Friedhofer, Musical Director, Emil Newman, Orchestral Arrangements, Jerome Moross.

The high craftsmanship behind Hugo Friedhofer's score for JOAN OF ARC is apparent throughout the film. In all its technical aspects, the score justifies Friedhofer's top-flight Hollywood reputation. Especially notable, in this writer's opinion, is his ability to write music for dialogue which, though neutral in its use of unobtrusive textures, still if it is listened to - not merely felt or sensed (as many producers hold that dialogue music should only be) turns out to have a real musical interest, form, melodic distinction, harmonic ingenuity. Literally dozens of sequences in JOAN OF ARC illustrate his particular talent. A second achievement of Friedhofer is his ability to change mood with the picture - an emotional "mickey-mousing" which, however, because of the smoothness of the mood changes, convinces the ear as a piece of music which would have been written that way, picture or no picture. In other words, the score, though it accompanies and complements the picture, has a vital musical logic of its own.

The score has considerably more distinction than the picture. The assumption of the composer that his mass audience has a capacity to respond to an emotional palette broader than the "black-and-white range" of TRUE STORY MAGAZINE - such an assumption is certainly not shared by JOAN'S producers. In pursuit of "black and white" characterizations, music has been employed in several sequences to say again and again what is already perfectly clear. JOAN, we never doubt, is a divinely inspired - a saintly woman. The score tells us that once-twice-three times, yet we arrive for instance at JOAN'S chapel scene (when she leaves her sword, praying for guidance as to whether she should continue to lead the French armies in an assault on Paris) and what is the music telling us? Nothing unique to the situation, certainly; only more of the same - that JOAN is a divinely inspired and saintly woman. This writer is painfully aware how few of the behind-the-scenes decisions which determine the final shape of a film score can be known to an outsider. Nor can responsibility for those decisions be always pinned down, though it is unlikely, indeed, that the producer and director of a film have not figured in final decisions governing the film's score. In brief, we can not necessarily charge Mr. Friedhofer with an over-abundance of music, or even, with an occasional error in dramaturgy (as in the example of JOAN'S scene in the chapel). But it is clear that somebody caused the use of too much music and that, for this writer at least, the effect is to diminish the effectiveness of many of the scores most distinguished sequences, dramaturgically and musically; as for instance the strikingly creative music of the coronation, and the strident tortured sound of JOAN'S immolation scene. These two scenes are covered in sound with about the best music I have ever heard from Friedhofer; if he can sustain for a full length score the inspirational level of these two scenes, there will be no question that out of Hollywood will have come, not only a first rate craftsman -- Hollywood has several of these - but a composer of arresting creative ability as well.

Gail Kubik.

JOHNNY BELINDA .. Warner Brothers: Jane Wyman, Lew Ayres. Directed by Jean Negulesco. Music by Max Steiner. Orchestral arrangements by Murray Cutter.

Warner Brothers has gone to the trouble to make a beautiful film of JOHNNY BELINDA. When the featured character of a drama consists of a handicapped girl whose misfortune would arouse the deepest feelings of the audience, the usual Hollywood treatment is to pull out all the stops to bring on the tears. This is usually done through overdone make-up, soft and luscious lighting, glamorous close-ups and gorgeous harp runs. In this case all the elements with the unfortunate exception of the music have been treated with the utmost restraint, the ultimate effect of which is even more profound sympathy and understanding from the viewers. The music is again evidence of the long indulged-in single track expression of Max Steiner -- the same sweet stuff. For Bette Davis' kerchief-ripping it usually fits fine, but in JOHNNY BELINDA simplicity has a hard time trudging the distracting motion of the score's pretty melodies.

Gene Forrell

THE SNAKE PIT.. 20th Century-Fox; Olivia de Havilland, Mark Stevens. Directed by Anatole Litvak. Music by Alfred Newman. Orchestral Arrangements, Edward Powell.

Categorically, THE SNAKE PIT differs from a western or a musical in that it is a film treating of one character and one premise. This probably, is not news to the reader, any more than the fact that the treatment is a masterful job. In context, Mr. Newman's score sounds fine from start to finish, but closer scrutiny reveals little of intrinsic musical interest. A lot of it is music in the scene: a couple of concerts, a newsreel, a patient playing the "Minute Waltz" at half speed, a juke-box, the hospital dance band. This last is a perfect representation of musical awfulness until it goes legitimate with a soprano and the massed patients singing "Goin' Home". The atmosphere music is excellent. There is no denying the emotional effect of the shock therapy sequence, for instance, but here the track gives us the most naive kind of orchestral razzle-dazzle deriving whatever cogency it has from the synchronized shot of the flipped switch and the swinging meter needle. The recurrent motives of the score are always handsomely arranged and skillfully matched to the picture. One of them is an old psychiatric favorite: a descending four-note figure, moving through two semitones and a major third.

William Hamilton.

#### THE LIGHTER FILMS

The film outlook on life still tends to be serious, not to say grim and the few current pictures that feature music are not whole-heartedly gay. Under the title ONE SUNDAY AFTERNOON, Warner Brothers have remade their 1941 THE STRAWBERRY BLONDE - giving it Technicolor, a new cast headed by Dennis Morgan, and new music. The mixture of melodrama and musical gives somewhat exaggerated attention to its 1890 settings. Songs of the period are featured "Bicycle Built for Two", "My Merry Oldsmobile", with good chorus work and an effective female barber shop quartet. "Auld Lang Syne", "Deck the Halls", also get a hearing. David Buttolph adapted the music, and Ralph Blane wrote the words and tunes of five new numbers that include the title song and "I'll Forget You."

WORDS AND MUSIC, Metro's screen history of the Rodgers-Hart song writing partnership is another lavish Technicolor musical, with an all star cast-Judy Garland, Mickey Rooney, Perry Como, Lena Horne and many others. Parties, try-outs, rehearsals and shows are natural settings for a long successions of the team's most popular numbers - "Blue Moon", "Johnny One Note", "Where or When". "With a Song in My Heart" among them. June Allyson's "Thou Swell" and Gene Kelly's "Slaughter on 10th Avenue" are high spots. Lennie Hayton was responsible for the musical direction.

Also Metro's and Technicolored is "THE SUN COMES UP" starring Jeanette Mac Donald, Claude Jarman and Lassie. There is an abundance of incidental music in the sentimental story of a concert singer, who finds solace for the husband and son she has lost in the adoption of a lonely mountaineer orphan. Miss Mac Donald sings "Songs My Mother Taught Me", Rabey's "Tes Yeux", "Un Bel di Vedremo" from "Madam Butterfly", "If You Were Mine", based on Rubenstein's "Romance". There is a jolly little number, "Cousin Ebenezer" which she sings with a children's chorus. Andre Previn wrote it and made the arrangements for the other numbers.

Considerably more down to earth is CHICKEN EVERY SUNDAY, 20th Century-Fox's delightfully played domestic comedy. With Celeste Holm as a wife whose passion is security and Dan Dailey as a husband whose passion is speculation, the situation sometimes becomes a bit too real for laughs. Alfred Newman has made a clever musical background with "By the Light of the Silvery Moon", "When you Wore a Tulip", "Shade of the Old Apple Tree", and other tunes of the early 1900s - the film's period setting.

RKO-Radio has an interesting fantasy in The BOY WITH THE GREEN HAIR, which pleads the cause of war - stricken children. In his score, Leigh Harline finds constant use for the popular "Nature Boy". Pat O'Brien and Dean Stockwell bring some light into an earnest film with their lively little Irish "Step on the Tail of me Coat".

Walt Disney combines live action with cartoon treatment in his charming Technicolor SO DEAR TO MY HEART, a story of boyhood in Indiana some fifty years ago. Uncle Burl Ives is a big help to little Bobby Driscoll, when Grandma and the child's pet black ram get too incompatible. The songs by various composers are many and appealing - "So Dear to my Heart", "Stick-to-it-ivity", "County Fair", "Ol' Dan Patch", Burl sings three folk songs- "Sourwood Mountain", "Billy Boy", "Shall We Gather at the River". Paul Smith has credit for the score. RKO-Radio is distributing the film - which gives indications of long popularity as a family favorite.



by Marie L. Hamilton

There are a number of films on songs and national dances that are proving effective in current 16 mm programs. They vary widely in subject and treatment.

THE LINCOLNSHIRE POACHER.. British Information Services. 4 minutes, b.and w.  
WIDDICOMBE FAIR .. British Information Services. 5 minutes, b.and w.

These two traditional English folk songs have been well arranged by Herbert Clifford, and are sung rousingly if not always distinctly, by Dale Smith and a good male quartet. The Larkin Studios are credited for the clever animated drawings - the poachers going about their business in the first film, the borrowed grey mare staggering under a load of her master's fair-going friends in the second.

TO HEAR YOUR BANJO PLAY.. Creative Age Films: Brandon. 18 minutes, b.and w.

American ballads are presented here by a group of refreshingly unaffected singers - Pete Seeger, Sonny Terry, Woodie Guthrie, Butch Haney and Texas Gladden among them. Pete Seeger and Alan Lomax are narrators as the picture travels about the country to the haunts of the banjo-player, -picnics, farmhouses, country dances, citified square dances and the like, enhancing the folk feeling of the music by native settings. The songs are many, including "The Devil and the Farmer's Wife", "John Henry", "Wondrous Love", "Greenback Dollar". An unevenness in production is compensated for by the sincerity and spontaneity of the singers, so well supported by their guitar and banjo playing accompanists. Willard Van Dyke directed, and his touch is evident in the fresh human quality of the film.

IT'S FUN TO SING.. National Film Board of Canada. 11 min. 35 and 16mm. b.& w.

A practice evening of the famous Leslie Bell choir, sixty Toronto business girls who sing for the joy of it, is colored up by the audition of a nervous applicant, bits of by-play between Director Bell and his enthusiastic group, a gay rendering of "Dry Bones" in the recess time by the girls and the janitor. In the working part of the session the finely blended choir sings "Green Sleeves", "Long Beach Sea", "Ah, si mon moine" and Palestrina's "Sanctus".

SPANISH GYPSIES.. A. F. Films, Inc. 10 minutes, 35 and 16mm, b. and w.

A Spanish gypsy family festival held in a Granada grotto is the occasion filmed here. There is an extraordinarily exciting performance of flamenco dances and songs that include "Zambra", "Fandango" and "Tango Par Chufas". The film's dramatic impact, both musically and as a folk study, stems largely from its quality of natural, spontaneous performance. The gypsy artists are superb.

RHYTHM OF AFRICA.. A.F. Films, Inc. 20 minutes, 35 and 16mm, b. and w.

This distinguished film is concerned with the native culture of the Chad territory in French Equatorial Africa. Arts and crafts are shown, but it is the never-before recorded songs and traditional ceremonial dances that absorb attention. The stirring camera work does full justice to its subject. The film was conceived by Jean Cocteau. Langston Hughes wrote the commentary, which is narrated by Kenneth Spencer.

UKRAINIAN DANCE.. National Film Board of Canada. 16 minutes. Kodachrome.

Laura Boulton has directed an attractive picture of the traditional songs and dances of the Ukrainian Canadians. Their large communities on the plains of Manitoba carry on their Slavonic customs and culture, plentifully illustrated here. Picturesque Christmas Eve festivities are described in detail, and there is community participation in the folk dances that close the day. In elaborate full costume, men, women and children perform the intricate dances which they have brought from Europe to their new home land.

STEPS OF THE BALLET.. British Information Services. 23 minutes. b. and w. Crown Film Unit. Directed by Muir Mathieson, Music by Arthur Benjamin, London Philharmonic Orchestra.

With somewhat the same approach used in INSTRUMENTS OF THE ORCHESTRA, this film goes into the details involved in staging a new ballet, and finally coordinates them in the finished whole. Robert Helman opens the picture with an explanation of the development of the basic positions and steps into dances. Then choreographer Andree Howard, composer Arthur Benjamin and artist Hugh Stevenson—responsible for decor and costumes—plan the ballet. The plot is simple. Three goddesses make certain that a charming girl chooses the right lover from her various suitors. Back stage preparations are also presented, often with quiet humor. The completed work illustrates clearly the contribution of each artist and workman, and the incorporation of the ballet fundamentals into the dance-telling of the story. All this is treated with great taste and finish. Performances, camera work and music are on the high level of Crown Unit Production. Although the film is intended primarily as a young person's guide to the ballet, general audiences will be equally engrossed.



FRENCH TAPESTRIES VISIT AMERICA.. A. F. Films, Inc. 22 min. Color, 35 and 16mm.

A camera record, in excellent color of the great French tapestries which the French government sent to this country as a good-will gesture. These beautiful works of art include "The Apocalypse" series (14th century), "The Coronation of Clovis and the Siege of Soissons" (15th century), and two contemporary tapestries, "Theseus and the Minotaur" by Marc Saint-Saens, and "Man" by Jean Lurcat. It is an unique experience to view these magnificent creations against a fine musical background. The film has a rare treat for music lovers. It is sad though, that the listener must dig through loaded narration to hear some beautiful 15th and 16th century French and German choral music and instrumental dances. When aural contact is made with the music part of the sound track, a very satisfying relation between it and the pictures ensues. No better choice of music could have been made for these tapestries. It made this reviewer want to enjoy the film entirely without verbal explanation. A list of the music referred to in this film follows:

1. Danses francaises du VXLe siecle (Bassedanse, pavane, gaillarde)
2. Jean-Marie Leclair Allegro du Trio en D. Majeur
3. Georg Philipp Telemann Quatuor en E Mineur
4. J.K.F. Fischer Ouverture
5. J. Rosenmuller(Ballo)
6. Heinrich Schutz Motet (Selig sind die Toten)
7. Francois Couperin 2eme Concert Royal (prelude)
8. Il etait une bergere (French folk song)
9. The King's Hunt (Traditional French hunting song)
10. The Selfish Giant- Eric Coates.

G. F.

# MORRIS COUNTY LIBRARY SERVICE

by Marion E. Constable

Morristown, New Jersey, is a typically "American Town" - - - according to Billy Rose. Yet it is the hub of a highly successful experiment in the latest development of Education; the audio-visual. The Morris County Library Service of books, records and films suitable as class-room aides for all grades in elementary and high schools, now services all of Morris County. This library of 16mm films, slides and film strips is available to thirty-eight communities in a 476 square mile area and is distributed through school boards, local libraries, school libraries, township centers, private home stations and stores. Now for the first time the classroom is made a living vital experience for students of all ages in many subjects.

Back of this outstanding enterprise and fine record of achievement is William H. Mason Jr., the County Superintendent of Schools, who appreciated the importance that the audio-visual can play in education. Gathering ideas from his "Round Table" of Supervising Principals, Mr. Mason chose a committee of interested principals to set up a preview evening. A large number of recent films were shown. Each picture was discussed at length - its adaptability for teaching - effectiveness judged by its length, vocabulary, content and coverage of the subject. This procedure was followed alike for 16mm films, slides, filmstrips, records and music films. Out of it all came the addition of three films and music materials such as WORLD OF MUSIC LISTENING SERIES, the RCA VICTOR ELEMENTARY GRADE RECORDINGS, MUSIC IN AMERICA and the music film, Britten's YOUNG PEOPLES' GUIDE TO THE INSTRUMENTS OF THE ORCHESTRA.

It was decided that an enrollment fee would be levied on each school according to pupil enrollment. This amount, when collected, netted the Committee a working sum for immediate purchase of library material. This levy will be reduced yearly as a satisfactory balance for purchase - repair - distribution costs is established.

In charge of the Morris County Library Service is County Librarian Edith L. Smith, who answers public queries in helping to encourage ever greater audio-visual mindedness throughout the county.

Among the essential features of this library is the "Bookcar". Each day it is loaded with a great cargo of books, films, records and machines. Supervised by various staff members it is driven to different schools throughout the communities. At each school the metal doors along the side of the car are propped up so that the children may view the shelves of brightly colored books attractively arranged to excite their interest. The staff members are well qualified to recommend books to uncertain readers, and to give reviews in the classrooms of books suitable for particular grades and subjects. Among the equipment carried by the "Bookcar" are a playback machine, two movie projectors, a 16mm playback, and a public address system. (The latter is especially useful for folk-dance festivals, etc.)

Our Morris County Library Service is making Morris County audio-visual minded. We hope our sample of cooperation and mutual understanding will be of service to other areas that are becoming audio-visual conscious.