



FILM MUSIC NOTES

Official Organ of the National Film Music Council

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THE BROTHERS

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NATIONAL FILM MUSIC COUNCIL

FILM MUSIC NOTES

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TO OUR READERS:

In * OUR NEW MUSIC , Aaron Copland has written "Why shouldn't the music critic cover important film premiers? True, the audience that goes to films doesn't think about the music and possibly shouldn't think about the music. Nevertheless, a large part of music heard by the American public is heard in the film theatre. Unconsciously, the cultural level of music is certain to be raised if better music is written for films. This will come about more quickly, I think, if producers and directors know that scores are being heard and criticized. "

We agree heartily with this. We wish to add to Mr. Copland's proposals our constant plea that scores be made available to the interested student. The cause of better film music will be helped if the composers also "know that scores are being heard and criticized." Certainly it would encourage more creative effort if the life of a score were not dependent on the run of a picture, if the composer could feel that his work would be given the understanding evaluation only possible with a study of his score.

* * * *

The National Film Music Council will hold its first New York conference in July. Announcement of the date and place will be made when plans are completed.

An index to FILM MUSIC NOTES is in preparation and will be issued shortly. Some back issues of the magazine are still available. Yearly subscriptions are two dollars.

We ask our subscribers to notify us of changes in address for the summer to ensure their receipt of any special material we may issue.

The Editors.

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FILM MUSIC NEWS

LIBRARY NEWS

Interesting news is continually coming to our desk about the film library service being rendered in public libraries throughout the country. Films are being used on a loan system like books. Detroit writes that one out of every ten films is a musical subject. They also have a number of films which have incidental musical interest because of the folk music they include - PUEBLO BOY, UKRAINIAN WINTER HOLIDAY, RHYTHM OF AFRICA, and the like. Milwaukee reports 100 film strips, 750 16 mm sound films. A recent film entitled BIRTH OF A VOLCANO issued by Sterling which uses as incidental music the organ accompaniment of Bach's Toccata has been in demand. Indianapolis hopes to add soon to a small collection which was placed there on deposit by the United States Government during the war. St Louis has a sum of money allotted in the 1948 budget to establish such a service. Cleveland has an impressive list of films for loan purposes.

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LES BEAUX ARTS

"Cinematheque de Begique" has expressed its interest in FILM MUSIC NOTES in its monthly publication, "LES BEAUX-ARTS". The group has published a series of five reports and a Gold Book on the World Film and Fine Arts Festival in Belgium, described elsewhere in this issue.

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SOCIETY OF FILM ARTS

The Society of Film Arts, organized recently in Hollywood by Raymond Rohauer, is attracting considerable attention. A series of lectures on the arts in motion pictures is being given. Franz Waxman was guest speaker on May 3rd in the Cinesound Screening Room. He discussed his scores for REBECCA, OBJECTIVE BURMA and THE PARADINE CASE. The program included a screening of J. Arthur Rank's BRIEF ENCOUNTER. Mr. Rohauer is also receiving recognition for other film activities. His 16 mm experimental film production, WHIRLPOOL, has had favorable press reviews. He was awarded the Three Stars by the Home Movie Magazine and was cited by FILM WORLD as making an outstanding contribution to the 16 mm field.

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UNUSUAL COMBINATION OF INSTRUMENTS

A letter from a subscriber who is one of the orchestra players in the 20th Century-Fox Studios describes the unusual combinations of instruments that were used for the film, CAPTAIN FROM CASTILE. One combination used was the following:
6 flutes, 4 alto flutes, 2 piccolos, 1 bass flute, 3 oboes, 3 English horns, 4 clarinets, 2 bass bassoons, 1 contra bassoon, 8 French horns, 4 trombones and 4 percussions. Alfred Newman, head of the music department and his splendid associates were responsible for these combinations while Mr Newman provided the excellent music scoring.

* * * * *

RAY HEINDORF

Ray Heindorf succeeds Leo F. Forbstein as head of the music department of Warner Brothers Studios. Forbstein had been in this position since 1928 when sound was first introduced in pictures. It was he who brought many good musicians to Warner Brothers. Mr. Heindorf was one of them and he has been responsible for many of the studio's music scores.

WORLD TODAY World Today Films Inc. have just completed fourteen documentary films for theatrical and non-theatrical release. **WONDER EYE**, treating of the movie camera; **ROUND TRIP**, a two-reel subject produced for the Twentieth Century Fund showing the importance of foreign trade to the U. S. economy; **LIFELINE** and other films were screened at the Museum of Modern Art recently. Stuart Legg, president, says the company is planning a series of short subjects on music and music teaching and music appreciation, a field that has been incredibly ill-covered. Surveys are being made in order to produce commercially sponsored pictures. Louis Applebaum is head of the music department of World Today Films.

* * * * *

ROYAL PREMIERE OF HAMLET The Royal Premiere of Lawrence Olivier's second Shakespearean film, **HAMLET**, was held in London recently and given in aid of King George's pension fund for actors and actresses. Every year the King and Queen attend either a stage play or a film for this charity. **HAMLET** will be released in America this summer.

* * * * *

MACBETH The original score for the Charles K. Feldman -Orson Welles production of **MACBETH**, composed by Jacques Ibert in Italy, has been received at Republic Studios. It introduced a new method for transmitting musical scores. The entire score, making one hour of music, was photographed on film and mailed from Rome. The package, containing about ten feet of film, weighed less than three ounces. Republic is having the film developed and will screen it for music writers who will transpose it to paper.

* * * * *

EDINBURGH FESTIVAL The first International Festival of Music and Drama, held in Edinburgh last summer, is to be followed by a second, covering the three weeks between August 22 and September 11. The Festival will offer an opportunity to see documentaries from all over the world. There will be seven major performances at each of which a new feature documentary and shorts will be shown. The British Information Services have made an interesting short covering the 1947 program.

* * * * *

DALLAS ORCHESTRA Producer Paul Gordon is using the Dallas Texas Symphony Orchestra to film a complete concert program. He plans to record Rossini's **LA GASSA LADRA OVERTURE**, Johann Strauss' **EMPEROR WALTZ** and ANNEN POLKA, Berlioz' **RACOCZY MARCH**, two **SLAVONIC DANCES** of Dvorak and the Tchaikowsky **FIFTH SYMPHONY**.

* * * * *

EXPERIMENT The music department of Universal-International, Milton Schwarzwald, director, is conducting experiments in dramatizing human emotion musically for the background score of the picture, **I STAND ACCUSED**. Daniele Amfitheatrof is assisting in collecting a number of unusual instruments and other equipment for the tests. Included are the vox humana and tibia organ tones and various electric musical instruments permitting high frequency oscillations.

FILM MUSIC IN THE MAIN STREAM

by Lawrence Morton

Excerpt from the review by Lawrence Morton in the Hollywood Quarterly, Vol. III, Number I, of COMPOSERS IN AMERICA by Claire R. Reis (Macmillan, 1947)

Heretofore, film music has been regarded less as a legitimate field of musical activity than as a pasture where "serious" composers occasionally graze for fattening. Standard reference works completely ignore it. There are no articles on film music in Grove's Dictionary, in the International Cyclopedia (new edition) or even in Britannica, where, however, nearly every other aspect of film making is discussed. Tasker Howard's American Music omits the subject. Apel's Harvard Dictionary of Music allots four lines to it, just enough to refer the reader to a chapter in Copland's "Our New Music" and to a pair of articles in the British Music and Letters. But nowhere can one find the names of even the most prominent and successful of the film composers unless they have also made their mark as composers of symphonies or Broadway successes, as conductors or virtuosos - or as owners of swimming pools, in which case they may have merited a line from the Levants and Heinsheimers. On the whole, they are disembodied voices even though their song is heard by millions weekly. And their profession is ignored while jazz, folk music, radio, and the instruments of Eastern Turkestan come in for scholarly dissertations.

Mrs. Reis is thus the first encyclopedist to include film music in the musical main stream of America. In her 1938 edition, a few film scores sneaked into the text by virtue of having been composed by Antheil, Janssen and Levant. In all, 23 films by 11 composers were listed, but of these only 14 by 6 composers were commercial Hollywood products; the others were documentary or "art" films - 9 of them by 5 composers. In the new edition, however, there are 352 films by 75 composers; and of these 261 by 42 composers are in the Hollywood category. Besides, there are 14 Hollywood composers listed in the supplement (and there may be more whose names this reviewer did not recognize). Some of these - Hugo Friedhofer, for instance, with THE BEST YEARS OF OUR LIVES to his credit - should have been in the main body of the text; one must assume that they were among those whom, as Mrs. Reis says in her introduction, she "could not reach for detailed information."

Curiously, room could not be found for complete lists of films, not even in a book of 400 pages. Max Steiner, for example, whose output approaches 200 scores, is represented by a list of only 11, while Victor Young names 17, Alfred Newman 11, Adolph Deutsch 10, Franz Waxman 10. This may seem inadequate in view of the 400 scores composed annually, but the composers themselves would hardly contend that more than a fraction of these are worth mentioning. In the same way, songs and small instrumental pieces are omitted from lists of concert works by all composers. The men who work only part time in films, however, have all their scores enumerated: Antheil 5, Copland 3, Eisler 5, Herrmann 6, Toch 8, etc: and the same is true of the younger Hollywood men, such as David Raksin, who names his total output of 10 scores. The documentary field is well represented: the author lists 91 by 38 composers and the biographies frequently refer to activity here without naming specific works. Here again one is struck by the sharp line of demarcation between the Hollywood men and their colleagues. The line is geographical between east and west. "Art" is east and fees are west; and only a few men - Applebaum, Copland, Eisler and Gould, for instance - have been able to adapt themselves to both climates.

ARCH OF TRIUMPH

Music by Louis Gruenberg
 Orchestrators -
 Leonid Raab
 Jos. Nussbaum

The Enterprise Studios production of ARCH OF TRIUMPH by Erich Maria Remarque stars Ingrid Bergman and Charles Boyer, and is directed by Lewis Milestone. The score from which the following excerpts are taken was composed by Louis Gruenberg.

“FIRST DATE”
 (Love Theme)

Moderato

VIOLA SOLO

VIOLINS

VIOLAS

CELLO

BASS

TROMBONE

TRUMPET & TROMBONE

Handwritten musical score system 1. It consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a treble clef and a key signature of two flats, with the dynamic marking *pp* and the instruction *+ HARMONIA VIOLAS*. The bottom staff has a bass clef and a key signature of two flats, with the instruction *FES 4 chur*. The system concludes with a bracketed measure containing a *3*, indicating a triplet.

Handwritten musical score system 2. It consists of three staves. The top staff has a treble clef and a key signature of two flats, with the dynamic marking *mp* and the instruction *obras*. The middle staff has a treble clef and a key signature of two flats, with the instruction *violino*. The bottom staff has a bass clef and a key signature of two flats, with the instruction *VIOLAS*. The system concludes with a bracketed measure containing a *3*, indicating a triplet.

Handwritten musical score system 3. It consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a treble clef and a key signature of two flats, with the dynamic marking *+HP.* and the instruction *collo*. The bottom staff has a bass clef and a key signature of two flats, with the instruction *BRASS*. The system concludes with a bracketed measure containing a *3*, indicating a triplet.

Handwritten musical score system 4. It consists of three staves. The top staff has a treble clef and a key signature of two flats, with the instruction *solo viola*. The middle staff has a treble clef and a key signature of two flats, with the instruction *collo*. The bottom staff has a bass clef and a key signature of two flats, with the instruction *collo*. The system concludes with a bracketed measure containing a *3*, indicating a triplet.

CURRENT FILMS

BEAUTY AND THE BEAST .. Lopert Films; Jean Marais, Josette Day. Story and Direction by Jean Cocteau. Music by Georges Auric.

It is difficult to have to say that a score by someone of the stature of Georges Auric missed badly, but in his score for BEAUTY AND THE BEAST the facts of the case are irrevocably recorded on the sound track for all to observe. It is not that the music as such is bad, or even weak - on the contrary, the score boasts many distinguished passages - it is just that, for the most part, the score is wrong for the film. It is certainly no match for the film's fancy, vision and playfulness.

Jean Cocteau has contrived a filmic fairy-story based, roughly, on the famous fable, with Gallic and Cocteauish overtones. The story is not always delicately narrated, it does not always move at a pace we might prefer, and some of its adornments are applied with a heavy hand. Nevertheless, the film is a worthy, fanciful, blithely romantic creative effort, full of touches of genius spotted with moments of imaginative film-making that arouse in the viewer bright glows of enjoyment and appreciation. The story is set, in part, in an extravagantly grotesque castle, inhabited in loneliness by THE BEAST (an amazing job of make-up, furnished with trappings that are excitingly alive... decanters that pour themselves, statues that follow the action with their eyes and heads, candelabra that are supported in human hands fixed to the walls, magic mirrors and all sorts of fine stuff fairy-tales are made of.

What a godsend for the film-composer! Here music's nebulous language could speak unhampered by the urbane realism that makes composing for film such a questionable pursuit. Georges Auric, one of the shining lights of the progressive "Les Six", instead of drawing on this heaven-sent opportunity for the rich inspiration it could offer, wrote a score, able as it is, that could serve almost as well for any of a dozen more usual films.



Jean Marais - The Prince

At one point, though, Auric uses a female choir in his score in a most brilliant and effective manner, its very effectiveness created a tantalization that was almost painful, for it indicated how the rest of the score might have been conceived, and how marvelous would have been the result of such treatment. Instead, we are served up a series of well-wrought, rich-sounding, almost conventional pieces and bridges, made of good materials, but sadly out of key with the tone of the film. Cocteau could have used a whimsical, crystalline score to brighten the pace and tone of his film. He received instead a rather heavy, sometimes dull, and relatively uninventive job that seems to underline the film's few faults. It is possible, though, that Cocteau got what he asked for. If Auric's score is what he wanted, it is difficult to understand his motives.

Louis Applebaum

THE BROTHERS . . . Prestige Pictures: Patricia Roc, Will Fyffe. Directed by David MacDonald. Music by Cedric Thorpe Davie, played by the London Symphony Orchestra, conducted by Muir Mathieson.

This score exemplifies quite handily three different types of musical treatment. Since the action of the film takes place on the island of Skye, it is natural enough that the folk music of the region be prominently displayed. In the second category is the music derived and developed from these folk sources, and in the third, those passages, having no particular local character, which are used in the conventional way to increase the punch of tense and/or violent scenes. This last method succeeds pretty generally, but there are lapses: the informer's trial, for example, is preceded by an orchestral hurly-burly much better suited to accompany the activities of a western posse. Such excesses, however, (and they are few) are more than made up for by the high quality of the other bridges and backgrounds. The picture's most intrinsically interesting and compelling music is provided by a women's chorus, unidentified in the credits, which is heard several times in songs presumably indigenous to the island. Their purpose is scene- and mood-setting, and, in combination with some very beautiful panoramic photography, they impart an integrity to the film which would otherwise have been lost in the blind alleys of a rather disjointed script.

William Hamilton

SMART WOMAN . . . Allied Artists: Constance Bennett, Brian Aherne. Directed by Edward Blatt. Music by Louis Gruenberg.

In a film which at no point depends upon music to bolster up sagging action or tedious conversation, Mr. Gruenberg has wisely chosen to keep the music sparse and unobtrusive. He is to be as much commended for the notes left out as for those put in. The music is entirely in the background, pointing up suspense here, heightening a tension there; the climaxes are short and restrained.

As is usual, the more modern idiom is employed in connection with the sinister and the violent. In other scenes there are bits of clean melodic writing, though one wonders whether Mr. Gruenberg's post-Wagnerian style is entirely suitable for a 20th century romance between a woman lawyer and a prosecuting attorney. But this speculation would open a long and complex subject.

The small orchestra is probably owing to Hollywood's new limited budget policy but does indicate one benefit from this new policy in that it might help dispel the confusion in the American mind between magnitude and quality. A large orchestra in this film would have been definitely out of place.

Harold Brown

WINTER MEETING . . . Warner Brothers: Bette Davis, Jim Davis. Directed by Bretaigne Windust. Music by Max Steiner.

Mr. Steiner adheres closely to the formula established in film music some fifteen years ago and followed since by most Hollywood composers, but most typically exemplified by Mr. Steiner himself; a motif is announced early in the film, usually in connection with one or more of the characters; the music consists of variations of this motif, or of themes built from it. Underscoring the moods and actions of the film is the prime, perhaps the only objective.

Thus the motif in this film assumes in the idyllic scenes, a light and somewhat nostalgic aspect, patterned after those music comedy melodies of the 20's which have survived in the form of salon music arrangements, sure fire evokers of sophisticated nostalgia. In other scenes it becomes sentimental, impassioned, or tearful as the occasion demands. Where the action becomes sharply intensified, the motif is abandoned altogether in favor of ominous brass chords, or violent blobs of sound reminiscent of Scriabine. As the film progresses, the music becomes more and more lushly sentimental and tearful, ultimately outdoing by several degrees the scenario itself.

There is some deft underscoring of action, such as the sustained shimmering chord to denote suspended action when the hero has unexpectedly and childishly fallen asleep in an arm chair during his first visit to Miss Davis; later, a sudden muting of the entire orchestra to underscore a closing door. Effective, but quite mechanical, since the closing door has no significance whatsoever in the picture, and one's attention is drawn to it in vain.

Three more points are worthy of mention. First, the use of the music to project feelings (or information) not as yet indicated by the film itself. Thus, with the first glimpse, a seemingly cheerful room is shown to have ominous undertones. Second, by the interjection and withdrawal of music at certain points, changes of mood are established wherein the film alone might prove deficient. Lastly, where Miss Davis' refined acting serves at times to raise the picture above the obvious and maudlin, the score takes good care to keep the established emotional level. In this manner, Mr. Steiner has admirably served the purpose of the producer. Whether or not this purpose is admirable is another question.

Harold Brown

FAMILY FILMS

There has been more than usual variety in recent films that have featured music, UP IN CENTRAL PARK (Universal-International) the musical comedy of Boss Tweed's New York, has its political angles softened by effective period trappings, two very good ballets, and a Romberg score handled by Johnny Green. Three of the songs from the original Broadway musical are sung by Deanna Durbin and Dick Haymes, "When She Walks in the Room", "O Say Can You See", "Carousel in the Park". Deanna adds a solo to them, Verdi's "Pace, Pace Mio Dio". Also from Universal comes ARE YOU WITH IT, a comedy of carnival life with Donald O'Conner as its chief claim to distinction. Walter Scharf arranged and directed the lively score which includes "Daddy Surprise Me", "What Do I Have to Do" and "Down at Baba's Alley".

Considerably more pretentious are Metro's Technicolor musicals ON AN ISLAND WITH YOU and THE PIRATE. The former has a film in the making in the South Seas as the basis for its story, and is concerned largely with Esther Williams' water ballets, Cyd Charisse's dancing, Xavier Cugat's Latin melodies and Jimmy Durante's comedy and songs. They are Jimmy's old favorites - "Take Miss Mary to the Ball", "I'll Do the Strut Away", and "I Can Get Along Without Broadway". Lavish is the word for THE PIRATE - which uses the most gorgeous of color, costumes and sets in telling its romance of a grandee's niece and a bold strolling player, in the days when pirates still scourged the Caribbean. Judy Garland and Gene Kelly do their best with the Cole Porter's "Nina", "Black Mac", "Be a Clown", but can't disguise the fact that the tunes are disappointing.

Equally elaborate is **THE EMPEROR WALTZ** (Paramount) where Bing Crosby, victrola salesman from Newark, descends upon the resplendent court of the Emperor Franz Josef. Victor Young has built his gay score around "The Whistler and His Dog", "Friendly Mountains", "Santa Lucia", "I Kiss Your Hand, Madame", an Austrian folk tune, and, of course, the title music. An effective and melodious scene takes place when the town of violin-makers gather to give a community rendering of "The Kiss in Your Eyes".



THE EMPEROR WALTZ

GIVE MY REGARDS TO BROADWAY (Twentieth Century-Fox) gets us back to more familiar ground again, in its story of a family of American vaudeville actors who exchange the glamorous uncertainty of the stage for the comforts of suburban domesticity. "Let a Smile Be Your Umbrella", "When

Frances Dances With Me", and the title song as put over by Dan Dailey and Charles Winninger are more than nostalgically good. Credit for the score goes to Lionel Newman.

The Margaret O'Brien picture on neighborhood tolerance - **THE BIG CITY** (Metro) has as much music as any of these films. Lotte Lehman sings Brahms "Lullaby", "Traumerei", "The Kerry Dance". In high contrast are Betty Garrett's "Shoo Shoo Baby", "I'm Gonna See a Lot of You", "Don't Blame Me", and "Ok'l Baby Dok'l". Danny Thomas is one of the busiest members of the cast. As Cantor in the Synagogue he sings Sholem Aleichem and "Kol Nidre" with a boys choir. The church recreation room is the setting for three other songs - "What'll I Do?", "The Whiffenpoof Song" which he sings with the Ripley Dorr St. Luke's Choristers, and "Yippee-o Yippee-ay". In the finale the entire cast joins in "God Bless America", used many times during the picture. Georgie Stoll was musical director.

Another part of the American scene appears in **GREEN GRASS OF WYOMING** (Twentieth Century-Fox), a worthy sequel to **MY FRIEND FLICKA** and **THUNDERHEAD**. The Cyril Mockridge score has Burl Ives and his guitar bring a group of ballads into the pleasant proceedings - "There Were Two Wild Stallions", "Where, O Where is Dear Little Susie?", "When I Was Single".

RKO Radio's **FIGHTING FATHER DUNNE** is also concerned with children and community responsibility. Singing enters into the priest's home-making program for his newsboys, and the Ripley Dorr's St. Luke's Choristers raise their well-trained voices in "Rings on My Fingers", "O Come All Ye Faithful" and a good choral arrangement of "The Londonderry Air". The score was in Roy Webb's hands.

Ballads are used, too, in **ADVENTURES IN SILVERADO** (Columbia), an action story of California in the 80s that is based on Robert Louis Stevenson's "The **SILVERADO SQUATTERS**". George Duning has used the old songs of the gold miners as a basis for his appropriate score.

FILM COUNCILS IN AMERICA

by Emily S. Jones

FILM COUNCILS are community groups of those interested in the use of films for education in its widest sense, for enrichment of community life and for community programs. There are now eighty Film Councils in operation and more are being formed every week. They vary greatly in size, program and members but all are concerned with the fullest possible utilization of the film as a means of communication.

Perhaps the most publicized Film Council activity so far was the Chicago Film Council FILMS OF THE WORLD FESTIVAL held on successive Saturdays during October and November, 1947 at the Surf Theatre in Chicago. Producers entered films they considered suitable for the various categories, which included "International Interdependence", "Peoples and Lands of the World", "Arts, Crafts, Music," and "Biological Sciences", among others. The films were screened by committees, the best ones chosen and screened on the day devoted to that category. The best film in each category was chosen for an award. After the program was completed, the prize winning films went on tour and were shown by Film Councils in other cities.

Film Council activity is not necessarily on such a large scale. In some places, the Film Council has held film forums on international affairs, or arranged regular screening programs, or shown films on particular interest to the local group. The Rochester Film Council undertook a survey of the whole city, including all the groups which met regularly, which ones were using films, which would be interested if films were available. The survey showed such a wide interest in the use of films with clubs and other groups that it was instrumental in getting funds allotted for the Public Library to start a film library. Other Film Councils have collected information as to the films, projectors and other facilities available in the city and have then made the information available to anyone who was interested.

The central organization is the Film Council of America, with headquarters at 6 East Huron Street, Chicago. It is the outgrowth of a war-time group called the 16 mm Advisory Committee, which consisted of the American Library Association, the Educational Film Library Association, National University Extension Association, National Education Association, National Association of Visual Education Dealers, Allied Non-Theatrical Film Association, and the Visual Equipment Manufacturers Council. These national organizations cooperated to further the war effort and particularly in connection with the Treasury film showings. In Washington a large group of people in the various agencies concerned with the use of film formed the Washington Visual War Workers, which later developed into the Washington Film Council. They held luncheon discussion meetings which proved very successful.

The first meeting of the Film Council of America was held in January 17, 1946, when a brief statement of purposes was drawn up. Later a constitution was developed and ratified by the constituent members. C. R. Reagan of Austin, Texas, who had been instrumental in organizing the Treasury film program and the Film Council movement was elected first president of the Film Council of America. A Board of Trustees was formed, offices established in Chicago and an Executive Director appointed. Various producers, manufacturers and distributors have made contributions toward running expenses.

Each local Film Council is autonomous. It holds a charter from the Film Council of America, but it decides on its own program, draws up its own constitution and by-laws, elects its own officers, and functions as an independent association, except that it benefits from the association with

other Film Councils and with the Chicago office of the Film Council of America. A mimeographed bulletin called THE FILM COUNSELOR is sent out to anyone interested and it contains news of council activities, both on a local and a national scale.

Members of a community Film Council may include representatives of every kind of profession and interest. Teachers, ministers, business men, club leaders, social workers - Parent Teachers Association, Rotary, Girl Scouts and Boy Scouts, labor unions, etc. It may start when three or four people get together to talk about how they can use films, or it may start with a large meeting, a screening program and a plan for organization. Anyone can start a Film Council simply by getting a group together and starting in. The Film Council of America office will send out a kit of information on how to go about it.

Films have proved their value in education, entertainment, and enlightenment. The Film Council movement is one way, a very important way, in which all people everywhere can come together to benefit from these qualities.



Scene from INTERNATIONAL FESTIVAL OF MUSIC AND DRAMA in EDINBURGH
British Information Service.

MUSIC EDUCATORS NATIONAL CONFERENCE REPORT

by Keith D. Snyder

The Music Educators National Conference, convening in Detroit April 17-22, scheduled five meetings to the activities of its Special Projects Committee, created to study Films in Music Education. Mrs Helen C. Dill, national chairman, had assembled an interesting and helpful program covering the following areas:

1 - VIEWING THE FIELD FOR PROGRESS AND THE PROBLEMS.

The discussion was led by James F. Nickerson, Kansas University. An attempt was made to find an answer to two basic questions; first, what is our fundamental philosophy of music education; and second, how can films help in putting this philosophy to work most effectively. Obviously no satisfactory answer can be given the second question until the first is answered conclusively. The discussion brought out the belief that the nature of music is essentially spiritual and that the art of space (films) can be made to serve the tonal art expressed in time (music).

Representatives from the various state and sectional units were called upon to describe current film activities in their respective areas.

2 - NEWER PHASES OF FILMS IN EDUCATION.

R. S. Hadsell, Yale University, discussed the origin and work of the Commission on Motion Pictures and the activities of the Committee on Music Education. He stated that by the end of May the commission hopes to have ten or fifteen specifications for films in music reading, music appreciation, and instrumental instruction ready to be submitted to producers. He further stresses the need for good sound on films.

Roger Albright, Director of Educational Services of the Motion Picture Association of America, told of the work of TEACHING FILMS CUSTODIANS and called for a committee from the MENC to be created to view films already in existence in the entertainment field to determine which could be excerpted for use in music education. Favorable action was taken on this suggestion by the committee on Films in Music Education.

Miss Delinda Roggensack, Cornell College, stressed the need for teachers to be adequately prepared in the utilization of film material and suggested ways this might be accomplished.

3 - MAKING EFFECTIVE USE OF FILMS IN MUSIC EDUCATION.

This writer (Boston University) had been asked to review the body of research in the use of sound film in teaching. No claim was made that the report was complete or that all projects had been studied in detail. It was found that there is conclusive evidence that, among other things, films which are valid and used properly (a) can assist in presenting all kinds of factual information to learners in such a way that they will understand a greater amount of it and retain it over a longer period of time; (b) can assist in developing habits and skills; (c) can contribute to the development of the ability to think.

Miss Lilla Belle Pitts, Columbia University, in her discussion of VISUALIZATION OF AN AURAL ART, suggested that music teachers should seize upon every opportunity to dramatize their art to make it interesting and vital in the lives of the children in their classes.

Paul E. Duffield, Philadelphia, by lecture and demonstration showed how his course in GLOBAL MUSIC was presented. The sound motion picture plays an important part in the development of this course. (Global Music was described in the March-April issue of FILM MUSIC NOTES).

PHYSICAL AND HUMAN FACTORS OF THE CLASSROOM FILM LESSON was discussed by James F. Nickerson. He suggested solutions for many of the problems too often overlooked by the inexperienced film user such as (a) factors in locating, getting description of, ordering and evaluating the film, (b) factors in presenting the film, previewing, planning film lesson, preparation of class for seeing the film, presenting the film, and the follow-up.

Mr. William C. Hartshorn, Director of Music in the Los Angeles Public Schools, in discussing THE COMMERCIAL MUSIC FILM AS A TEACHING SOURCE said that to suggest that teachers should use such films as SONG OF LOVE and CARNEGIE HALL as musical springboards was today a platitude. He does feel, however that many are missing a wealth of opportunity in the less obvious films, such as BILL AND COO which uses unexpected bits of Wagner in the score.

Stanlie McConnell, Chairman of the Educational Review Committee of the National Film Music Council supplemented Mr. Hartshorn's talk by presenting a list of current entertainment films containing good music. THE LOST ONE (La Traviata) was especially recommended. She reported on the progress of the committee's efforts to obtain film scores for university classes and recommended that music teachers cooperate with their local Film Councils who are arranging special showings of films suitable for children from the Children's Film Library.

4 - FILM SHOWINGS .. Two screenings of the latest and best 16 mm films available for our field were a scheduled part of the conference. Detailed information is given in the 16 mm column of this issue.

Through all the sessions of the committee and the open meetings presented for the conference, Joseph E. Dickman represented the producers of educational films and offered many helpful suggestions and words of caution. He asked that users of films be patient with the producers if suitable films seem to be slow in appearing on the market. He pointed out that, on the average, a producer must sell one thousand prints of a film before he has regained his production costs.

The sessions were well attended and much keen interest was shown in all of the activities in this field.

16 mm FILMS: NEWS - DEVELOPMENTS - REVIEWS

by James F. Nickerson

For the last issue of the current year of 16 mm. film activities, it is in order to evaluate the year in retrospect. A quick analysis of the quantity of the output of new film reveals that one new film has been added for every four we had before. This is indeed encouraging except for the fact that the quality is disappointingly low, and the educational significance of many is of considerable doubt. Furthermore, we are convinced that some new listings are but half-hearted efforts to edit old films to boost their sagging sales.

Secondly, one can observe more consistent effort in music and film periodicals and professional organizations to get usable information on films, film presentation, educational applications, etc., in the hands of the teachers who need it. This is helpful and necessary but it is important that the quality and integrity of this information remain at a high level.

The fund of descriptive literature and research has grown considerably in the year. Several important general textbooks, comprehensive listings, guides, and reports of private and subsidized research have made their appearance.

Lastly, the long term planning and setting into motion of well staffed committees of the A.C.F., M.F.M.C., M.E.N.C., and M.T.N.A., and other professional organizations, has already yielded some tangible results. Of particular note is the work of the Commission on Motion Pictures under the immediate direction of R. S. Hadsell, through such well conceived research and collective planning will come a blueprint upon which music educators and producers alike can proceed with confidence and efficiency.

* * * * *

The two showings of 16 mm. films at the recent Detroit meeting of the MENC were well attended by teachers eager to know of current films available in this field. Of the eleven films shown FILM MUSIC NOTES has reviewed INSTRUMENTS OF THE ORCHESTRA, British Information Service, (April-May, /47); BELL TELEPHONE REHEARSAL (November-December, /47); FIDDLE DEE DEE and CADET ROUSSELLE, Canadian Film Board (January-February, /48).

Five are reviewed in this column: STORY OF A VIOLIN, THE NATURE OF SOUND, SOUND OF MUSIC, SUNDAY MORNING IN MEXICO and MEXICO MOOD. The remaining three were the excellent A.F. Films' SPANISH GYPSIES, HOW WE WRITE MUSIC by Frank W. Hill and Roland Searight, produced by Iowa State Teachers College, and Boundary Lines, an International Film Foundation production with a fine score by Gene Forrell.

STORY OF A VIOLIN .. 16 mm. Kodachrome. Running time, 21 minutes. National Film Board of Canada.

This film shows in detail the making of a violin by one of Canada's expert craftsmen. This three months process is cleverly interwoven with a story of ten year old Bill Kerr and his violin. Besides teaching how this instrument is constructed, the film helps one to understand that a young baseball

pitcher can also like his violin. Since Bill and his friends are the age when most children start their study of this instrument, the picture is probably best suited to nine and ten year olds. However, it is of such informational, artistic and human interest that screenings have proved that first-graders as well as adults are very much interested in how a violin is made. Three selections of Bach's violin music are excellently performed and the recordings are used. An excerpt from the PRELUDE IN E MAJOR is heard during the titles, the E MAJOR GAVOTTE from the SIXTH VIOLIN SONATA is used for the animation sequence and the last eight bars of the FUGUE IN G. MINOR from the FIRST SONATA are played as the film concludes. The producers were most successful in achieving their objectives. The committee unanimously recommends it to all educators desiring to inform their students on this subject.

Educational Reviewing Committee of the
National Film Music Council.

THE NATURE OF SOUND and SOUNDS OF MUSIC .. Coronet Films.

This is a Science Age, - no less in the field of music than any other. Children are growing up with radio, recordings, and movies as an accepted part of every day life. They have inquiring minds. They want to know "what makes things tick". Coronet Films have answered many of their questions regarding sound, sound waves, fundamental and over-tones, resonance, sound carrying media,- all done in two fine color films. THE NATURE OF SOUND deals with sound-noise and musical sound in general. SOUNDS OF MUSIC shows the factors which distinguish music from noise and how these factors are used in radio and recordings. Both films use children of late Intermediate or early Junior High as stars with an adult character as scientist. The two pictures can be very successfully used from fifth grade level up.

SUNDAY MORNING IN MEXICO and MEXICAN MOODS. . International Film Foundation.

The first comes in black and white or color. The story of Mexico needs color, and the color print of the film is highly desirable. MEXICAN MOODS has an added valuable attraction, - a first-hand sound picture of the Indian Sacrificial Dance to the Sun-God which was recently done in a commemoration ceremony at the scene of the ancient temples. Both films are highly recommended. For teachers who want a nice integration of many things, - geography, occupations, markets, dance, and color, - either of these films will nicely cover a unit on Mexico. They can serve as an introduction to the unit, or they may be used to clinch the story. They may be used at any level, a child or adult, in connection with a study on Mexico.

Delinda Roggensack.

CARMEN , THE BARBER OF SEVILLE, LUCIA DI LAMMERMOOR, 16 mm. operatic condensations to be released by OFFICIAL FILMS in September, 1948.

These films are three of a group of thirty opera films recently produced in Rome and give a shortened version of the productions. They were filmed on the stage of La Scala. Cost prohibited showing the orchestra and using large ensembles. Tito Gobbi, well known for both his excellent baritone voice and his acting ability appears in numerous roles. The majority of the other parts are sung by members of La Scala but are portrayed by more able actors. The English narration is by Olin Downes.

Though not designed as teaching films, the producers hope music educators will find these of value. For such an evaluation, Miss Lilla Belle Pitts and Mr. Clarke Maynard, Chairman and Vice-Chairman of the MENC Opera in Music Education Committee, joined the Educational Reviewing Committee of the National Film Music Council for the preview. The following estimates with that of the Igor Gorin film are the composite opinion of this group.

CARMEN . . Of the three films, the committee found this condensation of Bizet's opera the best suited to school use. It is musically, dramatically and pictorially satisfying. The Italian version of the original French libretto is well done. It is regrettable that the shortened running time prohibited the inclusion of such favorites as the SOLDIER'S CHORUS and the HABANERA, and that the opening of the Third Act gives an erroneous conception of this part of the opera. Such cuts and omissions require the explanation of a carefully prepared teaching guide, which Official Films is planning to provide. With the help of such a guide, the committee feels that this opera will be useful in schools as a climax to the study of this ever popular opera.

THE BARBER OF SEVILLE . . The singing in this film is beautiful but unfortunately the synchronization of both the orchestra and action with the voices is at times quite disturbing. Official Films will rectify as many of these imperfections as possible before the film's release. The many complications of the original opera are further confused by the shorter version and necessitates accompanying information to clarify the story and explain certain deletions. Some of the members of the committee preferred this version to the earlier released 35 mm. adaptation which also starred Tito Gobbi. The comedy scenes are cleverly directed. With proper preparation this film could be beneficially used for those who otherwise would not have the opportunity to enjoy this delightful opera.

LUCIA DI LAMMERMOOR . . This is a good condensation of a comparatively unfamiliar opera, interesting to audiences whose previous knowledge of the work was probably confined to the famous SEXTETTE. Because of its old-fashioned melodramatics climaxed in the MAD SCENE, the committee feels that LUCIA is not suited to our school age adolescents.

IGOR GORIN . . This Master Music Series Film released in 1939, is now owned by Official Films. They have improved the sound, making Mr. Gorin's film presentation of LARGO AL FACTOTUM from the BARBER OF SEVILLE, a thrilling musical experience. It is enthusiastically recommended by the committee.

THE IRON CURTAIN

by Alfred Newman

Providing music for the film THE IRON CURTAIN posed a serious problem, which became a challenge.

Here is a factual film document about last year's spy trials in Canada, which established the fact that the Soviets had stolen atomic information, and that several Canadians, highly placed, among them a Member of Parliament, had committed treason by assisting the Russians in this theft, and that behind the whole plot was the Soviet Embassy in Ottawa.



Alfred Newman

The film was made with the cooperation of the Canadian Government, and its Canadian Northwest Mounted Police.

When I first read the script, and again when I subsequently saw the completed picture, I found THE IRON CURTAIN to be an exceptionally gripping and believable film, however terrifying. Here was stark, all absorbing melodrama, despite its factualness.

How then to approach the music? I am sure that most film composers will agree with me when I say it is well nigh impossible to avoid certain cliches in a melodrama, however competent the composer may be. Whereas in the psychological melodrama the composer can write subjectively, thus avoiding the pitfalls of the commonplace,

this approach is generally frustrated in a melodrama which contains no psychological aspects. If one wishes to retain the realism of scenes where fanatical ideologies and heresies are conceived and practised, would not the use of music rob the subject of its realism? Perhaps many will not agree with my thinking on dramaturgy, but in any case it was with this in view that I approached the subject.

It might be well to explain to those who have not seen THE IRON CURTAIN that in the Decoding Quarters of the Soviet Embassy in Ottawa it was not policy but a specific ambassadorial order that at all times music must be blating from the radio or phonograph, so that no decoding clerk would hear what the other was saying or doing. In simple terms, the old cliché of "Don't let your right hand know what your left hand is doing", and vice versa. As an actual fact, the Russians kept the radio going at top volume level, but I thought this device impracticable and, therefore, inimical, and decided to substitute, by implication, the radio with a phonograph for this Russian device of "caution."

I must note here that my decision to use the works of the Soviet composers in THE IRON CURTAIN was made long before these great men were denounced by their own government. This is an ironic paradox, for it seemed to me that Soviet thought and culture was vigorously expressed in the works of such composers as Prokofieff, Shostakovitch, et al. Under a Moscow by-line of February 11, among other things, the following appeared:

"The Soviet Union's leading composers, including Dmitri Shostakovitch and Serge Prokofieff, were severely castigated today by the Central Committee of the Communist party for writing music which strongly smells of the spirit of current modernistic bourgeois music of Europe and America."

These renunciations received a great deal of copy in the newspapers of our country, as well as the periodicals, and I am sure I will be unjustly accused of taking advantage of this publicity in the interest of the picture. This is, of course, utterly untrue.

Offhand, I can think of no music which expresses Russian aggressiveness as tellingly as the Last Movement of the Shostakovitch Fifth, with its statement in the tympani and brass. Are not certain portions of the Third Movement of the Prokofieff Fifth filled with a joy and tenderness tantamount to exquisite pain? And what of the desolation and bleakness expressed in the First Movement of the Shostakovitch First? With this in mind I approached my task with humility and conviction. I hope the result is effective. In any case, I feel personally blessed, because my government will not denounce me for my music, whether it is good or bad. The music in **THE IRON CURTAIN** was used as follows:

No. 1 - Symphony No. 5 (4th Movement) Shostakovitch.

SCENE: Prelude and Igor Gouzenko's Arrival at the Russian Embassy in Ottawa, Canada, where he receives instructions from the Ambassador.

No. 2 - Symphony No. 6 (1st Movement) Shostakovitch.

SCENE: Decoding Room - with Igor Gouzenko at work.

No. 3 - Lullaby (from the "Gayane Suite") Katchturian.

SCENE: Anna Gouzenko's arrival from Russia, at her new home in Ottawa.

No. 4 - 5th Symphony (Excerpt from 3rd Movement) Shostakovitch.

SCENE: Intimidation of Dr. Norman, Atomic Minister and Communist Party member, by Grubb, Chief of Russian Espionage in Canada.

No. 5 - Symphony No. 21 - Miaskovsky.

SCENE: Anna Gouzenko trying to enlighten her husband, Igor, of the joy of liberty and freedom, as exemplified in such a democratic country as Canada.

No. 6 - Symphony No. 5 (3rd Movement) Prokofieff.

SCENE: Colonel Gregorian's incredulity at the effect of the American atom bomb dropped on Hiroshima, and Major Kulin's arrest.

No. 7 - Symphony No. 7 (Excerpt from 3rd Movement) Prokofieff.

SCENE: Igor Gouzenko's conversion.

NOTE: In a number of instances, the theme is carried by the tuba and the first and second violins.

SYMPHONY NO. 5

(4th MOVEMENT)

A-535 "THE IRON CURTAIN"

BY DIMITRI SHOSTAKOVICH OP. 47
ORIGINAL P.D.
LEEDS EDITION USED

Allegro non troppo. $\text{♩} = 66$

97

pic.
Flauti
gr. I II
Ob. I II
pic. in Es
Cl-III
gr. in B I II
Fag. I II
C-fag.
I II
Corni in F
III. IV
I II
Trombe in B
III
I II
Tr-bni
III
Tuba
Timp.
2 Arpe
Piano
97 Allegro non troppo. $\text{♩} = 66$
V-ni I
II
Viola
V-celli
C. bassi

97 Allegro non troppo. $\text{♩} = 66$

“L U L L A B Y”
FROM “THE GAYANE SUITE”
A-535 “THE IRON CURTAIN”

COMP. - ARAM KATCHATURIAN

ALLEGRETTO

ORIGINAL P.D.
LEEDS EDITION USED

OB.

mf dolce
Allegretto

The musical score consists of three staves. The top staff is for Oboe (OB.) in 6/8 time, starting with a treble clef and a key signature of one flat. The notation includes a half note followed by a series of eighth notes with slurs, and a final quarter note. The middle and bottom staves are for Piano, with treble and bass clefs respectively, and contain only rests throughout the piece.

SYMPHONY NO. 5

(3rd MOVEMENT)

A-535 "THE IRON CURTAIN"

BY SERGE PROKOFIEFF OP. 100
ORIGINAL. P.D.
LEEDS EDITION USED

This image shows a page of a musical score for the 3rd movement of Sergei Prokofiev's Symphony No. 5, titled "The Iron Curtain". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tuba), Timpani (Timp), Percussion (Perc.), Violin I (VI), Violin II (VII), Viola (Va), Violoncello (Vc), and Double Bass (Cb). The score consists of several systems of music, each containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f* (forte) and *pp* (pianissimo). The music is written in a key signature of one flat and a 3/4 time signature. The overall layout is clean and professional, typical of a published musical score.

1947 INTERNATIONAL FILM FESTIVAL by Virginia Momand

On June 1st, 1947, a new figure suddenly appeared in the movieworld spotlight. Saint Michael of Belgium stepped up beside Hollywood's Oscar. The Belgians hope he will become the most sought-after figure of the movie industry throughout the world. His bronze statuette represents the Grand Award of the World Cinematic and Fine Arts Festival of Belgium.

This World Film Festival was more, however, than a gala handing out of prizes on an international scale. It is a kind of forum where The Great of the film-making industry will meet yearly to discuss, criticize, initiate about everything that concerns their profession, from producing to photography, from film music to the philosophy behind the picture. It will be a grand Congress where the triumphs and failures of the past, the plans and ambitions of the year ahead, will pass in review.

Typical of the founders' new attitude toward Brussels Festival last concerts devoted to ly featured during the led the I.N.R. Symphony cert of American film positions, Mr. Bernstein Thomson, Aaron Copland second concert was given Roger Desormiere of the ducted compositions by caix, Maurice Ravel and others.- The final con- Conductor of the I.N.R. music by William Walton, Honegger, Kurt Weill, Moulaert.



purpose is the radically film music shown at the year. Three outstanding film music were prominent-month. Leonard Bernstein Orchestra in the first con-music. Besides his own com-selected works by Virgil and George Gershwin. - The over to French film music. Paris Opera Orchestra con-Darius Milhaud, Jean Fran- Georges Van Parys among cert was led by Franz Andre, Orchestra and featured film Benjamin Britten, Arthur Serge Prokofieff and Pierre

Whether or not film music scores stand up well under classic concert conditions is a matter of conflicting opinion. As the Belgian composer, Andre Souris says in his film music article for the Official Festival Book, ("film music) is open to conflicting opinion depending on whether it is judged as pure music or as music for films .. The listener alternately feels himself a simple concert-goer and a spectator deprived of a spectacle .. Every one agrees that film music does not sound the same in a concert hall. But what makes it seem different? Two rather superficial reasons are usually given : one, the music undergoes the metamorphoses of being recorded; second, it is the visual action that gives film music its meaning." But, Andre Souris continues, there is actually more to the problem. When incorporated in a film, the music is governed by laws which not only alter its physical properties but also its emotional powers - "such that its most elementary manifestations take on a unique purity, power and fascination." On the other hand, when the same music is played as a concert, it is performed in an abstract frame. It can no longer stand on the merits of its emotional appeal in conjunction with the screen action. Now it must hold its own on the basis of structure and form and instrumentation. Andre Souris points out that good film music must by its nature and purpose have too frequent contrasts, too great intensity in too short a time, and too rich polyphonies for good concert listening. Good film music relies on simplicity, emotional directness ; good concert music on the intricacy of its structure and instrumentation. Which is why neither is truly satisfactory when transplanted 'as is' into the other's field. Mr. Souris, and indeed the World Film Festival, believe that film music has come into its own and deserves a distinguished place of its own in the music world.