

FILM MUSIC NOTES

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FILM MUSIC NEWS

LA BELLE MEUNIERE

LA BELLE MEUNIERE, the latest picture by Marcel Pagnol, is being released in Paris before having its New York premiere in December. American audiences have been enthusiastic followers of the Pagnol films - faintly cynical and deeply understanding human comedies which he writes, directs and produces. But his newest work differs in style from THE BAKER'S WIFE and the WELL DIGGER'S DAUGHTER. LA BELLE MEUNIERE is the first of three pictures on Franz Schubert, each based on his songs, and written to star Pagnol's friend, the popular tenor, Tino Rossi. The film has been produced in the new process, Rouxcolor.

* * * *

NANOOK OF THE NORTH

Eskimo songs are the basis for Rudolf Schramm's score in the Robert Flaherty film, NANOOK OF THE NORTH. Mr. Schramm comments "It is interesting to note that the Eskimo music, as a rule, employs a limited scale from three to five notes. Usually their songs begin with a high note and from there gradually descend in pitch as well as volume. Why this rather uniform movement occurs we can only venture to guess. Perhaps it is that the heart of the Eskimo, in some burst of ecstasy causes the expression curve to rise; but then the desolation around him makes its depressing influence felt and his song tapers off on a down grade. Their only accompaniment is a hand-drum, somewhat like our tambourine, only slightly larger."

* * * *

A SONG IS BORN

A songwriter's lot is not an'appy one. Don Raye and Gene de Paul, commissioned to do the tunes for Samuel Goldwyn's A SONG IS BORN, were asked for a title song that would describe the evolution of music, and serve besides as a spiritual for the Golden Gate Quartette, a solo for Louis Armstrong, a blues number for Virginia Mayo, and the theme in a jam session with some half dozen popular band leaders. The final requirement was that the song be original, "but when you hear it for the first time it must be like meeting an old friend."

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LOS ANGELES CITY INSTITUTE The Music Education Branch of the Los Angeles City Board of Education with the cooperation of the National Film Music Council held an enlightening Institute session on October 23rd at the Carthay Center Theatre. The morning was devoted to a consideration of vocal highlights in musical films. Allison McNay of the Audio-Visual Association of California acted as chairman of the session. His greeting was followed by an outline of film projects of the MENC by Helen C. Dill, national chairman of films, and Current Views by Alice Evans Field, Department of Studio and Public Service, MPA. The session came to a close with a talk by Ann Ronell, illustrated with screening of excerpts from ONE TOUCH OF VENUS and STORY OF G. I. JOE, for which she had written the choral music. William C. Hartshorn, head of music department of the Los Angeles Schools was in charge of the program.

* * * * *

VIENNA ORCHESTRA SERIES Ambassador Films has announced a production program of fifty-two short musical films featuring the distinguished Vienna Philharmonic Orchestra and the popular boy choir, the Wiener Saengerknaben. Eighteen of the pictures have been completed and include the music of Beethoven, Mozart, Schubert and Wagner as well as Strauss waltzes. A screening of several of these was given last month in the Museum of Modern Art. Eugene Sharin is producer of this promising series.

* * * * *

KEYBOARD JUNIOR Keyboard Junior, one of the few music magazines directed to promoting music appreciation among juvenile readers, is steadily increasing in classroom use. Dr. Ian Mininberg, editor, includes recommendations of good films with good music in his columns.

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NEW JERSEY CONFERENCE The Department of Music of the New Jersey Education Association held a conference on Films in Music Education on October 29th, at the State Teachers College in Montclair. Dr. Edna McEachern, head of the college music department assembled a well rounded and stimulating program on the needs and available material in the field. Constructive discussion from the floor followed each of the many films shown. Marie L. Hamilton spoke briefly on the services of the National Film Music Council to the music educators.

* * * * *

FILM MUSIC IN CONCERT Film music has appeared in two recent concert programs. On November 7th the St Louis Symphony led by Vladimir Golschmann played the waltzes from George Antheil's score for SPECTER OF THE ROSE. A Suite from Virgil Thomson's score for LOUISIANA STORY was presented in two home concerts in November by the Philadelphia Orchestra under Eugene Ormandy, and will be introduced in New York in the Orchestra's next Carnegie Hall program. The Suite is in four sections: PASTORAL - The Bayou and the Marsh Buggy, the CHORALE - The Derrick Arrives, PASSACAGLIA - Robbing the Alligator's Nest, and FUGUE - Boy Fights Alligator. The orchestra recorded the music for the film.

COMPOSING FOR A FILM SCORE

By Lawrence Morton

How does a film composer go about the task of writing music for a scene? The frequency with which this question is asked indicates a wide-spread but still unsatisfied curiosity. This article will show how it is done by one composer, Roy Webb. A twenty-year career in Hollywood has made Webb one of the most skillful craftsmen in the motion picture industry. Among his film scores have been QUALITY STREET(1936), LOVE AFFAIR(1938), ABE LINCOLN IN ILLINOIS(1939), KITTY FOYLE(1940), HITLER'S CHILDREN(1942), THE ENCHANTED COTTAGE(1945), THE SPIRAL STAIRCASE(1945), and most recently, RACHEL AND THE STRANGER.

To show the film-composing process at work,(only from the functional, not the musical point of view), we have selected for demonstration a sequence from another recent Webb score, THE LAST OF THE BADMEN, an Allied Artists Production. This sequence contains a variety of musical and dramatic material, There is music for tension, atmosphere, surprise, violence and mystery, as well as a passage in that "neutral" musical zone required for accompanying dialogue. For this kind of "western", things are done in bold strokes and with bold colors. It is therefore easy to observe the intimate relationships between film and music.

The film is just about what its title indicates. Actually, it is based on the Dillinger story. Our particular sequence ought perhaps to be explained. Tom Horn, who seems to be the cleverest of the gang of badmen, has learned from the unsuspecting foreman of a gold mine that the miners will be going to Leadville next Saturday to deposit their newly mined gold. Aha! this is the opportunity that Tom and his colleagues have been waiting for! They conspire, plot, lay their plans for robbery: Curley, Mingo, Red and Morgan are to wait in ambush at a mountain pass, while the innocent-appearing Tom rides along with the miners. This imaginative scheme works out with amazing success. When the miners reach the pass they are attacked; the foreman is killed; Tom captures the horse carrying the gold and rides off to join his playmates at a secret rendezvous. Here, in utter and complete seclusion, beneath a kindly sheltering tree, they divide their ill-gotten loot. Aware that the whole territory will soon be swarming with posses, they disperse separately to north, east, south and west -- with a meeting arranged for the following Saturday, at Ma Brown's.

Reproduced here are the materials showing how Webb scored the scene. Our exhibits are (1) the break-down, or cue-sheet, from which he worked, and (2) the sketch, or short score, of the music composed. The cue-sheet is prepared by the music cutter; it is a minutely detailed account of every event of the two-minute-ten-second scene. These events are the action and speech of the characters of the play, the movement of the camera, the realistic sounds on the sound track, and the cutting from one locale or visual angle to another. The sketch shows the music before it was given its orchestral setting; included on it are those events, taken from the cue-sheet, which were actually relevant to the composition of the music. (Constantine Bakaleinikoff was the musical director, Paul Sawtell the orchestrator.)

Looking first at the cue-sheet, it should be observed that the timings in the left-hand column are frequently broken down into fractions of seconds. Obviously, then, every screen event listed here does not have its corresponding musical event. One of the favorite (but now stale) satirical tricks of commentators on film music is to suggest that every "and", "but", and "if" of the cue-sheet has a crotchet or hemi-demi-semiquaver to match.

The only "cues" that Webb actually composed to are those marked in the timing-column by asterisks; and of these there are only six. Looking now at the sketch, it will be seen that the asterisks are paralleled by arrows pointing at the timings in the music. The other timings are only to indicate the speed of performance. Thus we observe at bar 7 a timing of 15", at bar 9 a timing of 19", and at bar 11 a timing of 23". This means that within these four bars, in alla breve, half-notes proceed at the rate of one per second. In bars 11 and 12, which together require only 3 seconds, half-notes must go a trifle faster - one per three-quarter second. At bar 13, where the time signature changes to 4-4, quarter -notes proceed at one per seven-eighth second. The mathematical demonstration of this is the simple division of time elapsed by the number of time units in the music. The reader can do this for himself and he will not need a slide-rule.

The usefulness of the cue-sheet, then, is that it indicates to the composer such facts as this: between 1'3" and 1'27" he must write 24 seconds of battle music. Since there are no specific cues to be caught within this 24 seconds, the composer now operates as a "pure" musician composing within the prescribed mood of violence. Thus it was not for dramatic but for musical reasons that Webb wrote 6 bars in 3-4 time plus 6 in 4-4 plus 1 in 2-4. Any other scheme would have worked as well; all that he had to prepare beforehand was the speed of the music and the placement of a climax at the end of the bar 37 (the last shot of the battle) so that he could make a quick diminuendo into the mysterious music of bar 39. For the rest, the cue-sheet indicates no more than the general mood of the passage, which is violent throughout. (Cue-sheets, by the way, are not required to have literary merit or grammatical correctness. Their charm is in their informality, as at 1'20", 1'21", 1'22".)

By examining the cue-sheet and sketch side by side, the reader can by himself trace the working of the composer's craft. I would like only to call attention to a few details that might escape notice.

Bar 1, which Webb marks "Sneak In", in the jargon of the industry, is a bridge linking the plot scene to the scene of the miners riding to Leadville. Musically, it is an introductory bar. The pattern of bars 2-6 is not necessarily "riding music," although the repetition of the pattern suggests the repetition of a physical act. The treble-clef stem-down phrase beginning in the middle of bar 7 is a theme for Tom Horn. Its significance cannot be determined outside the context of the whole score. But notice the cue-sheet at 16".

The first actual cue is at 47", the forte dissonant chord which discovers "Curley with pistol." This cue is arrived at by means of a crescendo (middle of bar 18) accompanying a camera pan-shot. The same crescendo-and-pan-shot device is used to discover the other gangsters hiding in ambush: Red in bars 21-22, Morgan in 23-24. Mingo is less dramatically revealed - we sneak in over his shoulder, at 52".

At bar 39, with the dissolve to the gang dividing its loot, the mood is indicated as "mysterioso." Notice here, now, under dialogue (its duration is marked by a waved line in the sketch), the music is "non-melodic" and has a minimum of motion; and how, at bar 45, when the dialogue is finished, the music is allowed to assert itself with the penetrating tone of the oboe.

The explanation of the tremolo-crescendo tensions of the last bars is in the cue-sheet. One hint is in the cue-sheet at the timings of 1'44 $\frac{2}{3}$ " and 2'4 $\frac{2}{3}$ ": it appears that Messrs. Horn and Morgan are not completely

en rapport. The other hint is the final notation that the sequence will segue into the next, a montage of a posse riding after the gang.

The reader's careful examination of the sequence will answer many questions. It will not, however, answer these: Will the posse get the gang? And what will happen next week at Ma Brown's ?

Cue-Sheet for Sequence from LAST OF THE BADMEN

After Tom Horn returns from mine office where he has talked to the foreman, he tells the gang of his plan to get the gold.

- 00 Music starts as Morgan's off-stage voice ends over Close Shot of Morgan. Horn says, "This is the plan." Horn's voice is heard, continuing with "Saturday when those miners are riding with the gold toward Leadville...."
- 2 1/3" Center of DISSOLVE from Close-up of Morgan to group of men riding along road toward Camera. Horn's voice continues over DISSOLVE.
- 3" Horn's voice ends on "..... toward Leadville," as group rides slowly toward Camera.
- 10" Cut to Close-shot of leader of group on horseback as he leads horse carrying gold. Rest of riders seen in rear. This is a Camera Car shot that moves as riders advance.
- 13" Camera moves from leader down to bags of gold on horse.
- 15" Camera starts up from bags on horseback to take in riders.
- *16" We see for the first time that Tom Horn is one of the group of men following the horse with the gold.
- 18 1/3" Rider next to Horn brings canteen up and takes a drink.
- 18 2/3" Horn looks over as rider next to him takes a drink.
- 20" Horn says, "A man's got to be awful dry to drink that stuff."
- 22" Horn ends line on "that stuff" as rider looks over at him.
- 23" Looking over at rider again, Horn says in a joking fashion, "Wait till you get paid off in town and you can wash out the taste with a gallon of whisky."
- 26" End line on "Gallon of whisky" as rider laughs at Horn.
- 27" Cut to Medium Long Camera Car Shot of group as they saunter along road as it takes a turn. Leadville can be seen as Horn looks around territory they are passing through.
- 32" Cut to Close Shot of Horn as he looks around and up ahead as he rides. He has a very mysterious look on his face as he rides. He looks up at off-scene object.
- 36 2/3" Cut to shot of gorge on mountain pass as group of riders are seen passing through deep chasm. High rocks can be seen on either side of riders.

39 2/3" Cut to a reverse of this as we see group of riders entering chasm. They are riding very leisurely.

43 1/3" As they ride up road, Camera pans up to rocks at side of path.

46 2/3" As Camera pans, we take in a gun and arm.

47 2/3" Camera stops on Medium Close Shot of Curley, who has moved to a point of vantage behind rock. Curley looks down from behind rock.

50" Cut to Close Shot of Horn as he looks up and around as group continue forward.

52" Cut to Medium Long Shot of Mingo with back to Camera as he looks down on group.

53" Camera pans from Mingo to Red, who is waiting behind a rock with gun in hand.

*54 2/3" Camera comes to a stop on Red.

57" Camera moves down from Red.

*59" Camera stops on Morgan behind a rock with revolver in hand.

1'1" Cut to Medium Long Shot of group of riders as they come down road, with Curley seen hiding behind rock in foreground. As we cut, Camera pans over with group of riders.

*1'3" First gun shot as Curley fires at leader who falls off horse.

1'4" Cut to Morgan behind rock as he fires. We hear a large number of gun shots off scene as battle is in full swing.

1'6" Cut to group in canyon as Horn grabs horse with gold on his back as he breaks away from group.

1'8 1/3" Cut to Horn as he hitches rope of horse to his saddle-horn. Gun shots are heard over all of these shots.

1'11 2/3" Cut to leader of riders who was shot in opening of battle as he draws gun and looks off in direction of Horn. He aims gun.

1'19 2/3" Cut to Morgan who sees man on ground aim. Morgan moves out from behind rock and fires.

1'20 1/3" Guy on ground is hit by Morgan's bullet.

1'21" Guy falls to ground.

1'22 1/3" Cut to Morgan and Horn as Horn looks off scene at guy who Morgan has just shot. He turns back to Morgan.

1'24" Horn raises gun in air as a thanks to Morgan as Horn takes his horse out of shot. Morgan continues to fire at off-scene group.

- *1'27" Center of WIPE DISSOLVE from Horn to group of men gathered under tree. Horses are gathered next to group of squatting men. As we come into shot, Morgan is throwing bags of gold at other four men as he says, "This is enough to last everybody for a long time." Red continues with "What about the big stuff in the mine?" Morgan answers gruffly, "It will keep."
- 1'33" Cut to Medium Close Shot of group squatting on ground as Morgan's line ends on "It will keep."
- 1'33 1/3" Morgan looking at Red says, "It's suicide to go back now. By night the whole territory will be swarming with posses." Curley says, "Where will we go?" Morgan continues with "We're scattering. This is Saturday. We'll meet a week from today at Ma Brown's in Tombstone."
- 1' 41 1/3" Morgan ends line on "Tombstone" as he looks at gang.
- 1' 41 2/3" Morgan continues as he speaks to each member of gang as he says, "I'll head for Colorado." Pointing to Red he says, "You head south"; to Curley, "You take the pass." Morgan turns his head to Mingo as he says, "You head due north."
- 1 44 2/3" Morgan ends line on "due north" as he looks at Horn and says, "Tom, you...." As he says "you" Horn interrupts him with a sarcastic "Ma Brown's in a week." Horn gives Morgan a cold stare as he talks.
- 1' 47 1/3" Horn ends line on "in a week" as men get up and start to go over to horses.
- 1' 49 1/3" Cut to Medium Long Shot of group as they move over to horses who are standing next to where they have been sitting.
- 1' 50 2/3" Morgan throws saddle bag in bushes.
- 1' 54" Cut to Long Shot of gang as they mount horses for get-away.
- 1' 57 1/3" Two riders mount and start to ride out of scene followed by another.
- 2' 2/3" Horn and another rider mount and start to ride out of scene.
- 2' 4 2/3" As Horn starts to ride out he pauses and looks off in direction Morgan has departed.
- 2' 6" Camera follows Horn as he rides out of shot.
- 2' 10 2/3" Center of DISSOLVE from Horn riding down road to horseman (Curley). This segues into Curley getting shot through montage of gang being pursued.

02 1/2

LAST OF THE BADMEN

.15

ROY WEBB

DISSOLVE TO MEN RIDING

col 8va

non vib

5

.19

.23

.26

10

15

.40

.47

.53

.54 1/2

CAMERA PANS TO CURLEY WITH PISTOL

PAN TO RED

Slightly Faster

20

.57

.59

1.03

PAN DOWN TO MORGAN

1ST SHOT OF BATTLE

25

1.12

col 8va

col 8va

col 8va

col 8va

30

1.18 1.27

Col's va

LAST SHOT

Col's gun

DISSOLVE TO GANG TALKING

35

Misterioso. Slower.

TRUM. 7 HORN

Col's basso

WOODWIND

1.34 1.41 1.48

THEY LEAVE SEPARATELY

40

OBOE pp

45

HORN

Col's basso

2.01 2.10 2/3

CROSS TO MONTAGE

(weird)

HORN

50

Col's basso

RADIO PROGRAMS OF MOVIE MUSIC, WQXR (New York)

Saturday, December 4 - 3.05 P. M.

- Posford - - Goodnight Vienna: Medley
- Oakland - - I'll Take Romance: I'll Take Romance
- Porter - - Rosalie: In the Still of the Night.
- Stolz - - Two Hearts in Waltz Time: Two Hearts in 3/4 Time
- Kern - - I Dream Too Much: The Jockey on the Carrousel, Can't Help Singing, Medley.

Saturday, December 11 - 3.05 P. M.

- Tiomkin -- Duel in the Sun Suite

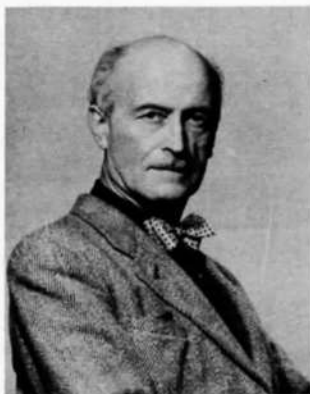
Saturday, December 18 - 3.05 P. M.

- Williams -- While I Live: The Dream of Oliven
- Raksin - - Laura : Theme Music
- Rodgers -- State Fair: It's a Grand Night for Singing
- Gershwin - A Damsel in Distress: A Foggy Day
- Youman - - Flying Down to Rio: Orchids in the Moonlight, The Carioca.

Saturday, December 25 - 3.05 P. M

- Addinsell - Blithe Spirit: Waltz Theme
- Provost - - Intermezzo: Theme Music
- Steiner - - Since You Went Away: Incidental Music.

When Orson Welles asked me to compose the music destined to accompany his film MACBETH, I was enthusiastic at the thought of working with the unforgettable creator of CITIZEN KANE.



Jacques Ibert

From the first viewing of the film I was deeply impressed by the stark, tragic grandeur with which Welles had treated the subject. At the same time I saw the great difficulty of my task. There could be no question of writing a score having the grandiloquent quality of a symphony or lyric melodrama. Above all I had to respect the general 'atmosphere' that would be expressive without being too emphatic - purely cinematographic, blending with the tragedy without overwhelming it. Therefore in composing this score I have tried to carry out this essential requirement and to translate in appropriate musical terms the impressions felt at viewing the film itself.

First I worked extensively with the "moviola", carefully studying every movement of the characters, the tone of their dialogue, the technique and rhythm of the pictured scenes.

Then I built my score using the elements I had gathered, like a sonorous "architecture" intended to be a frame and a prop for the action. Two principal themes dominate the score: that of "The Witches" and "The Marching Armies"

Jacques Ibert

MACBETH

MACBETH .. Republic: Orson Welles, Jeanette Nolan. Directed by Orson Welles, Music by Jacques Ibert.

Although Jacques Ibert has composed much music in many forms, little of it is heard in this country - excepting "Escales", the "Concerto da Camara" and the frivolous "Divertissement". For this reason - perhaps for this reason only-- we can be grateful to the Orson Welles MACBETH for extending our acquaintance with Ibert's work. His MACBETH score is a handsome and ingenious affair which displays an ample store of musical ideas and great skill in manipulating them for the screen.

Different viewpoints are suggested at different times in the story. One (that typified by most of the excerpts reproduced here) is that of an observer, objectively considering the scene before him. In MACBETH'S DRUNK SCENE, the sardonic tuba melody with its acrid punctuation by the strings is a terse and brilliant summation of vainglory compounded with shamefulness. More frequent, although less clearly defined are the passages in which a certain partisanship in MACBETH'S behalf is expressed. His conscience, his soul-searching and his fright are all duly noted and compellingly set forth.

Apart from dramatic considerations, there is much in this score of purely musical interest. Note the staunch resistance offered by the top trumpet (in the march "Birnam Wood") - to the progression from A-minor to B-major. This is a splendid effect which, somehow, retains its impressiveness even on several repetitions. Then, in the seven variants under the heading "Banquo Murder Theme", Ibert has observed the interesting restriction of employing the same series of intervals in all seven. The variety is accomplished tonally, rhythmically, by orchestration, and, in the sixth version, in recording. The "Witches Theme" achieves the required supernatural effect by thoroughly conventional means; no theremins, novachords or solovoxes. Simply a quiet disagreement -- the celesta and the piano more or less united against the violas' harmonics, with an arbitrary succession of fourth skips interjected from time to time by the harp. It is difficult to say - at any time whether this coloristic, textural treatment of concepts of one sort or another is preferable to the Good-old-fashioned-tune-that-you-can-sink-your-teeth-into (like the "Drunk Scene". The question is quite unanswerable in terms of a score such as this, where both forms of attack have been made with such conspicuous success.

William Hamilton

MACBETH

WITCHES' THEME

SOLO CELESTE

PNO. 8VA

VLAS.

HP

This musical score is for the 'WITCHES' THEME' and is marked 'SOLO CELESTE'. It consists of four staves. The top staff is for Piano (PNO.) with an 8va marking. The second staff is for Violins (VLAS.). The third staff is for Horns (HP). The music is in 3/4 time and features a dark, atmospheric melody with chromatic movement and sustained chords.

MACBETH'S DRUNK SCENE

STGS.

PESANTE & GROTESCO

1. TUBA SOLO

STGS.

TUBA SOLO (Fine)

D.C.

This musical score is for 'MACBETH'S DRUNK SCENE' and is marked 'PESANTE & GROTESCO'. It features three staves. The top two staves are for Trombones (STGS.) and the bottom staff is for Tuba (TUBA SOLO). The music is in 3/4 time and is characterized by heavy, distorted chords and a slow, heavy feel. The score includes a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

BANQUO MURDER THEME

TWO MURDERERS HIRED BY MACBETH
CELLO & BASS

Musical notation for Cello and Bass, featuring a melodic line in 3/4 time.

BANQUO AND FLEANCE RIDING

Musical notation for Trumpet (TPT.), featuring a melodic line in 3/4 time.

TWO MURDERERS SPRING FROM TREE

Musical notation for Viola (VLA.), featuring a melodic line in 3/4 time.

MURDERERS REPORTING DEED TO MACBETH

Musical notation for Viola (VLA.), featuring a melodic line in 3/4 time.

MACBETH ALONE IN CAVE

Musical notation for Cello, featuring a melodic line in 3/4 time.

GHOSTLY EFFECT IN CAVE

Musical notation for Horns (HNS.), featuring a melodic line in 3/4 time with a piano (p) dynamic marking.

MACBETH AT BANQUET SCENE SEES BANQUO'S GHOST

Musical notation for Oboe (OBOE), featuring a melodic line in 3/4 time.

BIRNAM WOOD (ENGLISH ARMY)

Musical notation for Woodwinds (WW-STGS.), featuring a complex arrangement with Horns (HNS.), Trumpets (TRPS.), Trombones (TRBS.), Cellos/Basses/Tuba (CELLOS BASSES TUBA), and a triplets (3) marking.

CURRENT FILMS

THE RED SHOES.. Eagle-Lion: J. Arthur Rank. Anton Walbrook, Moira Shearer. Directed by Michael Powell and Emeric Pressburger. Music by Brian Easdale: the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham.

Intrinsic to the unfolding of the plot of **THE RED SHOES** is the creation of the music and choreography of **THE RED SHOES** ballet itself. And we share in this tremendous adventure. Under the spell of the magic (a necessary ingredient of any good fairy tale) evoked by this superb picture, we are not at all surprised that the composer, choreographer, and premiere danseuse become famous over-night as a result of the overwhelming success of the ballet. This incidentally is one of the most difficult feats that can ever be performed in any dramatic work. It is one thing to say that the ballet is great, but it quite another thing to give us a great ballet in its working out process and in its "first performance". No one seems at all perturbed to discover that the composer is now ranked among the very best, and this is really the most glowing praise the music and ballet could possibly ask, and it is completely deserved.

But what is still more remarkable is the fact that with the exception of a few sporadic shorts, this is the first ballet to be attempted that employs movie and not stage techniques. This makes it possible for us to follow the ballet from almost any conceivable point of view (we follow dancer and audience almost simultaneously) so that **THE RED SHOES** is not just a ballet in the usual sense of the word, but the life story of the dancer Vicky herself.

A few examples will give an idea of the flexibility of this new medium as exploited in this picture. In the early sequence of the ballet, we see how she imagines she will look in the red shoes at the very moment she is looking at them in the window, and later on when she persuades her lover to get the shoes for her, the shoes immediately are on her feet instead of the white shoes she had on in the beginning of the ballet. This is a magnificently effective device for giving us an insight into the magic of the red shoes. These few examples may seem rather tame in the recounting, but the effect is so enchanting, that later in the ballet, when instantaneous changes of scene and costume become more and more intoxicating, we can follow the avidity of the red shoes for the dance that changes the girl's partners into paper dancers that fall exhausted, until the girl herself is finally destroyed.

At every moment in the unfolding of the ballet the music is thoroughly satisfactory. And it is equally good throughout the entire picture. Toward the end of the movie we hear some passages from an opera, and even this is good enough to make us aware we are listening to another successful premiere.

The brilliant composer, Brian Easdale, seems equally at home in movie, ballet and opera.

Ramon Mendez

UNFAITHFULLY YOURS.. 20th Century-Fox: Rex Harrison, Linda Darnell. Directed by Preston Sturges. Music by Alfred Newman.

With no attempt at being arty or educational, **UNFAITHFULLY YOURS** exposes its audience to a hefty chunk of concert repertoire in a manner which must beguile even the most unmusical. Almost entirely, the score comprises music from three pieces: the Overtures to "Semiramide" and "Tannhauser" and Tchaikowsky's Fantasy, "Francesca da Rimini". These numbers are edited with exceptional smoothness, and their material is used to fine effect, both as background and mis-en-scene.

The story's protagonist is a conductor, who, deciding that his wife is untrue to him, enacts mentally three things that he might do about it while conducting the three works in concert. In the portrayal of the concert and other of his professional activities there is plenty of opportunity for music in the scene, and this is



UNFAITHFULLY YOURS

taken full advantage of--always with loving care given to the details of the presentation. Rex Harrison, as the hero, was tutored in conducting, so that his best, while a little stiff, is actually correct. The microphone work in and around the orchestra is first rate: the visual and aural presences of individual instruments always coincide perfectly. Thus, when the camera stares at a bassoon in spite of everyone else's fortissimo. One issue on which lines may be sharply drawn is the propriety of adapting the

classics' for background use - especially in so light-hearted and irreverent a picture as this one. Actually the music is treated respectfully enough, possibly excepting the Rossini, which is a pretty jocular number, in the first place. There is a scene in which the conductor furiously selects and rejects one pair of gloves after another. With each pair, "Semiramide" begins afresh, each time a semitone higher than the preceding. Another passage accompanying the same scene, and normally played by a clarinet and a bassoon an octave apart, is given to piccolo and tuba, operating at about five



times the proper distance. Both these effects are I think, funny enough to outweigh any possible objections. The opening of the "Tannhauser" overture is used for comic effect in one scene in which the hero, resolving to be generous, forgives his supposedly wayward spouse, admits his own shortcomings, and writes her a check for some huge amount. Whether by coincidence, or for old times' sake or what, this same music was used behind another forgiveness scene: in Sturges' THE LADY EVE, where Henry Fonda forgives Barbara Stanwyck for an impressive series of fictitious indiscretions.

William Hamilton

As a general thing, recent pictures have been on the serious side, mature in theme and heavily dramatic in treatment. Even that escapist standby--a Betty Grable musical - appears with a strong undercurrent of pathos. WHEN MY BABY SMILES AT ME (20th Century-Fox) shows on-stage and back-stage burlesque of the 1920s, with a reasonable suggestion of its broad humor and lively musical stretches in which stars, Betty Grable and Dan Dailey revive songs of the period. New tunes "By the Way" and "What Did I Do" are by Mack Gordon and Josef Myrow. Also Technicolored and tune-filled is A SONG IS BORN (Goldwyn) based on BALL OF FIRE. Here seven professors headed by Danny Kaye

investigate jazz. Their study is furthered by Mel Powell, Tommy Dorsey, Benny Goodman, Charles Barnet, Louis Armstrong, Lionel Hampton, the Golden Gate Quartet and the Page Cavanagh Trio, all of whom eventually unite in a stirring jam session. The songs are by Raye and de Paul, the score by Hugo Friedhofer. THE KISSING BANDIT is a handsomely mounted musical comedy of early California days. Nacio Herb Brown's songs for Frank Sinatra and Kathryn Grayson are largely of the ballad type, "What's Wrong With Me"?



THE PALEFACE

and "Siesta" standing out from the rest. Sono Osato sings "I Like You" before her startling whip dance, and a "Dance of Fury" gets vigorous interpretation by Ricardo Montalban, Ann Miller and Cyd Charisse. A whole-hearted spoofing of traditional Western situations makes up Bob Hope's film, THE PALEFACE (Paramount). There are two songs by Jay Livingston and Ray Evans - "Meet You Around the Corner", and the popular "Buttons and Bows". Amusing and romantic is ONE NIGHT WITH YOU (Universal-International) wherein movie star, Nino Martini with English miss Patricia Roc get stranded over night in an Italian town, and are forced to sing for supper and shelter. Nino, accompanied by the unseen London Symphony Orchestra, makes the ONE NIGHT melodious with "O Paradiso" from L'Africaine, "Caro Nome" from Rigoletto, the title song, and an operatic montage of Pagliacci, Faust, Rigoletto, Carmen, Traviata, and Lohengrin.

SPEATH ON POPULAR MUSIC

Everyone interested in the music of the films will find a mass of significant material in Sigmund Spaeth's new book, A HISTORY OF POPULAR MUSIC IN AMERICA. In the more than 700 pages of this monumental work, the author mentions a large percentage of the songs that have become popular through the screen, often giving their backgrounds and an analysis of the reasons for their success. The part played by such composers as Irving Berlin, Richard Rodgers, Cole Porter, Jerome Kern and George Gershwin in motion picture music is properly emphasized, with some revealing statements as to the power of the screen in the creation of popular hits.

Dr. Spaeth has treated our popular music chronologically, so that it becomes an easy matter to identify the songs of any decade or any year with an accuracy hitherto almost impossible. Often one learns with surprise who actually wrote the hits that swept the country. It may also come as a surprise that so many of our songwriters also had their full share of failures. The author frequently interrupts his narrative to concentrate on the biography of a single individual, and in this way he does complete justice to the careers of Stephen Foster, Paul Dresser, George M. Cohan, Harry von Tilser, Victor Herbert and others, as well as Gershwin, Kern, Youmans and the living leaders in the field.

For its authoritative appraisal of popular music on the stage and screen, as well as the highways and byways of the United States, and for its deftly entertaining approach to this index to our national life, Sigmund Spaeth's HISTORY OF POPULAR MUSIC IN AMERICA belongs in every library, public or private, regardless of anyone's interest in music as such. Random House, New York. \$5.00.

16 mm FILMS

The Film Library of the Museum of Modern Art in New York is world famous. Its circulating films are available with certain restrictions to "educational and cultural institutions or film study groups." The music division of its catalogue lists the following 16 mm films:

TOSCANINI: HYMN OF THE NATIONS(4 reels) Verdi's music conducted by Arturo Toscanini with the Westminster Choir, Jan Peerce and the NBC Symphony Orchestra.

MUSIC IN AMERICA(2 reels) Produced by the March of Time. A survey of American musical interests which includes prominent contemporary musicians.

OPERA IN FILMS(6 reels) Excerpts from CARMEN with Geraldine Farrar, THAIS with Mary Garden, MY COUSIN with Enrico Caruso, GIVE US THIS NIGHT with Gladys Swarthout, BIG BROADCAST OF 1938 with Kirsten Flagstad, MOONLIGHT AND ROMANCE with Nino Martini. Excerpts from the first three films, made before 1919, are silent.

Also listed are films in the collection with scores by important composers.

William Alwyn:	- -	DESERT VICTORY(6 reels)
		WORLD OF PLENTY(4 reels)
Richard Arnell:	- -	THE LAND(5 reels)
Marc Blitzstein:	- -	VALLEY TOWN(3 reels)
Henry Brant:	- -	THE PALE HORSEMAN(2 reels)
		VALLEY OF THE TENNESSEE(3 reels)
Benjamin Britten:	- -	LINE TO THE TSCHIERVA HUT(1 reel)
		NIGHT MAIL(3 reels)
Aaron Copland:	- -	THE CITY(3 reels)
Brian Easdale:	- -	MEN IN DANGER(4 reels)
		SPRING OFFENSIVE(2 reels)
Hanns Eisler:	- -	NEW EARTH(3 reels)
Gene Forrell:	- -	BOUNDARY LINES(1 reel)
Lee Gron:	- -	AND SO THEY LIVE(3 reels)
Roy Harris:	- -	ONE TENTH OF A NATION(3 reels)
Maurice Jaubert:	- -	EASTER ISLAND(3 reels)
Walter Leigh:	- -	SONG OF CEYLON(4 reels)
Darius Milhaud:	- -	THE ISLANDERS(2 reels)
		THE SEA HORSE(1 reel)
Gian-Carlo Menotti:		MR TRULL FINDS OUT(2 reels)
Douglas Moore:	- -	POWER AND THE LAND(4 reels)
Virgil Thomson:	- -	THE PLOW THAT BROKE THE PLAINS(3 reels)
		THE RIVER(3 reels)
Jean Wiener:	- -	LA CATHEDRALE des MORTS(1 reel)
		THE GREAT GLASS BLOWER(1 reel)

The majority of these films can be had in 35 mm also. Further information may be obtained from the Museum's excellent catalogues - "Circulating Film Programs" and "Documentary and Educational Films." Address the Museum of Modern Art Library, 11 West 53rd Street, New York City 19.

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SCHOLASTIC TEACHER recently issued a valuable number featuring "Where-to-Find-it," crammed with information on source material of all sorts for teachers and students. SCHOLASTIC's editors are permitting us to reprint such parts of their article " I WANT TO USE A FILM" as will be useful to our readers. Introducing a list of film sources, they say "Take a postal card for each source and write for catalogues and information about your subject. Producers and distributors will be glad to draw your attention to appropriate films. Later, with catalogues and these hints in hand, pick the materials which you think would be best and send for preview prints.

Here, we must admit, is a snag for the teacher who plans to rent only. Producers and distributors do not like to send preview prints unless you want to buy the materials. If you do plan to rent - and we know many of you do - try to work through a nearby film library, university extension service, or similar agency to get preview prints. Perhaps your nearest dealer will help you, too. (Though you'll almost always buy film strips and slides - not rent - the problem of previewing is the same.) Needless to say, you should take advantage of any and all sources of selection and evaluation advice, especially within your own community. After you've previewed the materials, you'll be ready to order. Follow directions given by your sources. Always try to place your orders - especially for rent - well in advance of your needs."

FILM SOURCES

A. F. Films, Inc. - 1600 Broadway, New York 19. France and possessions, art, French films adapted, with English sound track.

American Museum of Natural History, - Central Park West at 79th St. New York. History, social studies, etc.

Association Films - 347 Madison Ave, New York. English, social studies, etc.

Brandon Films Inc. - 1600 Broadway, New York. General list of educational and entertainment, some special foreign language features, shorts.

British Information Services, 30 Rockefeller Plaza, New York. Life in Britain and the Commonwealth. Many films on community life and problems applicable to U. S. social studies. Films are produced in Britain.

Castle Films, Division of United World Films, 30 Rockefeller Plaza, New York.

Cathedral Films - 6404 Sunset Blvd. Hollywood, Calif. Color and black and white. Religious subjects, Christmas films.

China Film Enterprises of America, Inc. 35 Park Ave, New York. China and related subjects.

Encyclopaedia - Britannica Films, Inc. Wilmette, Illinois. Classroom films in American History, art, music, social studies, etc.

Film Highlights, Inc. 330 W. 42nd St. New York. Entertainment films for schools.

Film Program Services, 1173 Ave of the Americas, New York, Recommends and obtains public affairs and cultural films from all sources.

Films, Incorporated, 330 West 42nd St. Feature length films and shorts in 16 mm also educational subjects.

Films of the Nations, Inc. 55 W 45th St, New York. Films from and about other countries. Distributed by Nu-Art Films, 145 W. 45th St, New York.

Hoffberg Productions, Inc. 620 Ninth Ave. New York. Music, travel, etc.

Ideal Pictures Corp. 28 East 8th St, Chicago, Illinois. Educational and entertainment films.

Institutional Cinema Service, Inc. 156 Broadway, New York. Educational and entertainment films.

International Film Bureau, Inc. 84 E. Randolph St, Chicago, Illinois. General list in education: many British and Canadian subjects.

International Film Foundation, Inc. 1600 Broadway, New York. Documentary films on Russia, Poland, Italy, social studies. Julien Bryan-made films.

Library Films, Inc. 25 West 45th St, New York. Educational, entertainment. music, arts, crafts.

Museum of Modern Art, 11 West 53rd St. New York. Educational documentaries.

National Film Board of Canada, 620 Fifth Ave, New York. All aspects of Canada, documentary films, art, music, non-objective films.

Nu-Art Films - 145 W 45th St, New York. Educational, entertainment.

Official Films, Inc. 25 W 45th St, New York. Educational, entertainment.

Princeton Film Center, Princeton, N. J. Educational, entertainment.

Teaching Films Custodians, 25 W 43rd St. Edited versions of feature films; English and social studies.

United World Films, Inc. 445 Park Ave. New York. Social studios, entertainment; foreign features, religious. See also Castile Films.

For free films see Educators' Guide to Free Films. Educators Progress Service, 250 Center St, Randolph, Wisconsin.

DOCUMENTARY FILMS

By Louis Applebaum

Since the thirties there has existed in the film world a "poor relation" to the rich Hollywood baby. The documentary film, unglamorized and little publicized, has won for itself the wide audience it deserves, and is repaying its many loyal workers and supporters with the satisfaction of recognition. The war years have done much to highlight the documentary's job of public education and have in many ways justified to the faithful, the self-centered devotion which this kind of film has managed to win for itself. As is so often the case, the poor relation will demonstrate a pride and self-sufficiency and self-conscious resentment that discourages acceptance and support. Thus, those who make these films are usually the most vociferous in their attacks on what they call Hollywood's lavish but inconsequential product. Their attacks are loud if not altogether true, and biting if not altogether untinged with envy.

This attitude is, unfortunately, reflected in much of the prose writings of the composers who have worked on documentaries. Many, especially those who have not lived through the "Hollywood experience", suggest that supplying music for non-commercial films is a much more gratifying experience than working on the highly technicalized, albeit more lucrative, Hollywood epic. The Hollywood composer, they say, is beset by stifling demands, his imagination is choked by his producer's fear of offending the naive ear of a moviegoer in some small mid-western town, his sensibilities revolted by the suggestions of illiterate and untalented people in the studios' music departments. In short, Hollywood's most important virtue to the composer, they say, is that it pays the composer well for his unappreciated efforts. These arguments are foolish -- too foolish to dispute by more than bringing to their attention some fine film works by Waxman, Copland, Herrmann, Deutsch, Antheil and others.

But from such writings can be inferred that the small, poor, documentary world does offer its composers an acceptance and understanding that draws from them their utmost co-operation and maximum effort. The budgets are small - but the zeal intense. Orchestras are tiny- but audiences are large, specialized and interested. Production facilities are limited, but so are production demands. The composer is a respected and valued participant in an intensely concerted activity. He feels he is taking part in an exciting, yet worthwhile effort that has something to do with his society's welfare. The fact that he is not very well paid is balanced by the fact that he is more likely to be asked to work on a documentary short than on one of Hollywood's prized and gilded extravaganzas.

The documentary ideal has created many classics in which its supporters take great pride. The U.S. Government has been responsible for the creation of several of these -- THE RIVER, THE PLOUGH THAT BROKE THE PLAINS, POWER AND THE LAND, THE CITY, MEMPHIS BELLE, titles as significant to documentary's devotees as THE BIRTH OF A NATION, THE INFORMER, THE GOLD RUSH, and LOST WEEK END to Hollywood's. The composers who worked on these documentaries are equally illustrious; Virgil Thomson, Roy Harris, Douglas Moore, Aaron Copland, Gail Kubik, - but note that of all these, only Aaron Copland can be said to have a continuing association with film. He is one of the very few successful composers of concert music whose work is acceptable to Hollywood, But note too that the others mentioned needed no previous film successes to be asked to work on documentary films. The same is true of other Americans whose names can be found on many films made by the OWI, the Army, and Navy and other Government film units; William Schumann, Alex North, Paul Creston, Lan Adomian, Henry Brant, Jack Shaindlin, Morton Gould, Bob Strassberg, Gene Forrell.

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