



# FILM MUSIC NOTES

Official Organ of the National Film Music Council

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

GR. 3-7272

SEPTEMBER-OCTOBER, 1948

VOLUME VIII, NUMBER I



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# NATIONAL FILM MUSIC COUNCIL

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### TO OUR READERS:

The importance of the motion picture in community life grows steadily. The Better Films Councils of the National Board of Review keep broadening the activities with the theatrical films which they have carried on for so many years. The Film Council of America has organized more than a hundred councils throughout the country to stimulate the use of the film in community projects. Churches are showing religious films, school budgets are allowing larger allotments for visual aids, the libraries are setting up film services. Local theatre managers are co-operating wherever possible.

And there is a healthy tendency to co-ordinate these interests and services. It creates necessarily a rising call for films - good films. The current popularity of the Film Festival is bringing FILM MUSIC NOTES a flood of requests for program material. A typical note from a librarian says "It would help greatly if your Council could encourage more music films in the 16mm field." Music Educators express the needs which Miss Delinda Roggensack has outlined in her article in this issue. Such demand must have an effect on the supply, and its quality as well as its quantity.

In a recent article, producer Richard de Rochemont writes- "Not only are the producers experimenting but so are the teachers and group leaders who are using these films." Here we of the National Film Music Council may be of help, by constructive evaluation of existing films and a defining of what we want from new ones.

\* \* \* \*

We are happy to announce Miss Delinda Roggensack, head of Music Education at Cornell College, Iowa, and Miss Anne Grace O'Callaghan, Supervisor of High School Music for the Atlanta Board of Education, as new members of our Advisory Council.

The Editors

FILM MUSIC NOTES. Published by the National Film Music Council. 31 Union Square West, New York City, 3, N. Y. issued bi-monthly with occasional extra issues. Yearly subscriptions \$2.00 Back issues available.

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## FILM MUSIC NEWS

**MOTION PICTURE CONCERT** George Moskov Productions has completed the First Motion Picture Concert, a seventy minute film featuring Yehudi Menuhin, violinist, Jacob Gimpel, pianist, Eula Beal, contralto and the Los Angeles Symphony Orchestra under the direction of Antol Dorati. There is no story. The film is available as a full length feature, or separate performances of the individual artists may be secured. Twenty-six twelve minute programs for theatre or television are being planned, with the idea of bringing concert artists to audiences who could not otherwise hear and see them. Paul Gordon is directing.

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**EDINBURGH FESTIVAL** Helen C. Dill of the University of California at Los Angeles and chairman of Films in Music Education for the M. E. N. C. has just returned from ten weeks in Europe. She attended the Edinburgh International Festival of Documentary Films with our London correspondent, John Huntley. In the three weeks of the Festival, seventy-five films from eighteen countries were shown. The Robert Flaherty production, **THE LOUISIANA STORY**, with its score by Virgil Thomson, was one of the winning films. We hope to have a complete account of the Festival's activities in a coming issue.

\* \* \* \* \*

**FILM MUSIC COURSE** The Institute of Film Techniques of the City College of New York is for the first time offering a course in Film Music. Louis Applebaum, composer-conductor of many film scores in Canada, Hollywood and New York will give the course. In addition to lectures on the fundamentals of film music and on musical and filmic techniques as applied to scoring, the course hopes to develop an experimental unit that will explore and apply new resources in music and recording. Music in documentary as well as feature films will be analyzed.

\* \* \* \* \*

**FILMS FOR TELEVISION** Gladys Swarthout and her husband, Frank Chapman, are preparing to produce thirteen fifteen minute films for television. A special company has been formed at a studio in Connecticut, called the Gladys Swarthout Music Room. The series will probably be conducted on an informal guest star basis, with some of this country's leading operatic singers participating.

\* \* \* \* \*

**SHAKESPEARE ON TOUR** Margaret Webster is sending out a Shakespearean company this season, opening in Buffalo at the end of September. It will tour by bus and truck, playing Hamlet and Macbeth for thirty weeks to audiences underwritten by colleges and schools and community groups. These performances will be of special interest to our readers, as Hamlet and Macbeth are soon to be released in film form by J. Arthur Rank and Republic, respectively.

**BRITISH DOCUMENTARIES** The Films Division of the British Central Office of Information is planning an impressive series of documentary films. John Grierson, Film Controller, announces the making this year of some two hundred pictures, ranging from one to five reels in length, for the various Government departments. Included in the program is a group of musical films, whose high budget allotment should insure excellent production.

\* \* \* \* \*

**AMERICAN LIBRARY ASSOCIATION** An Advisory service is to be established at the American Library Association under a grant from the Carnegie Corporation to augment the loaning by libraries of informational films to women's and service clubs, adult classes and Community forums. Mrs. Patricia Blair will be the consultant.

\* \* \* \* \*

**VENICE FILM FESTIVAL** Eight American feature films were shown in the Film Festival of the City of Venice. International prizes went to **THE FUGITIVE** (RKO Radio) and Robert Flaherty's **THE LOUISIANA STORY**. Max Steiner won the award for the best musical score with his work for **THE TREASURE OF SIERRA MORE** (Warner Brothers). **HAMLET** (J. Arthur Rank) was chosen as the Festival's Grand Prize winner.

\* \* \* \* \*

**PRE-PRODUCTION MUSIC PLANS** Composer Leith Stevens believes that the inclusion of all phases of music direction in pre-production planning would result in a considerable saving in production costs. "Early conferences", said Mr. Stevens, "made it possible to play certain sequences (in **ALL MY SONS**) with very little or no dialogue, using musical underscoring combined with other effects to carry forward dramatic action. Has there been no consideration of music until after completion of filming, as is the usual practice, two or three totally unnecessary days of shooting might have been needed, running up the costs, and also the picture would have been deprived of the added facility of music development as an integral part of the dramatic development."

\* \* \* \* \*

**TWO SYMPHONIC SHORTS** Eugene Sharon of Ambassador Films returned from Europe with the first two of a series of musical shorts featuring famous European orchestras playing classical symphonic music. The completed shorts are Offenbach's **ORPHEE AUX ENFERS**, by the Vienna Philharmonic, and the Orchestra Nationale of Paris in selections from Johann Strauss' **DIE FLEDERMAUS**. The films were produced by Berna of Switzerland.

\* \* \* \* \*

**AMERICAN COUNCIL ON EDUCATION** An announcement from the Commission on Motion Pictures of the American Council on Education states that the commission will release the research materials and educational specifications recommended for the production of educational films in the field of democracy, music, art and high school mathematics. Ten to fifteen topics are proposed in each field. The material will be made available to producers without charge from the commission's headquarters at Yale University.

LOUISIANA STORY  
A Review of Virgil Thomson's Score  
by Frederick W. Sternfeld (Dartmouth College)

Robert Flaherty's *LOUISIANA STORY* of 1948 is as compelling and refreshing as one would expect from the cinematic wizard who created *NANOOK OF THE NORTH*, *MAN OF ARAN* and *ELEPHANT BOY*. To superb photography and wholesome script there is added a rare delight: a distinguished score by a composer of international standing. Virgil Thomson's contributions to the young genre of film music have been consistently ingenious. Witness such documentaries of the thirties as *THE RIVER*, *THE PLOUGH THAT BROKE THE PLAINS* and *THE SPANISH EARTH* (the latter jointly with Marc Blitzstein). The score for *THE RIVER* has been noteworthy for establishing a high standard in serious film music. It influenced profoundly Aaron Copland's music for *THE CITY*, and when the Coast Guard recently produced a short on L. S. T. Boats excerpts from the old *RIVER* score were used as musical accompaniment. Its unhackneyed idiom and judicious use of folk music remain as fresh and appealing as ever.

Flaherty has always shown astute judgment in the selection of his associates. His commissioning of Thomson to write the score for *LOUISIANA STORY* and of the Philadelphia Orchestra under Ormandy to play the music demonstrates all too pointedly the opportunities that Hollywood has passed by conspicuously year after year and feature film after feature film. It has been argued that West Coast scores should not be criticized for their lack of quality, since they must be delivered at such short notice. But granted that the screen composer must perforce be a fast worker, it remains true that several of our most esteemed composers have contrived to master this handicap. Darius Milhaud turned out his delightful *BEL AMI* in record time, and Thomson's scores are "quickies" by the conventional standards of symphonic music. Why is it, then, that *LOUISIANA STORY* has a character and profile which we admire in the scores of Auric and Walton but miss in the average Hollywood job? Apart from the individual merits of Thomson - and I consider him and Copland America's leading native film composers - it is a question of responsibility and team work. The makers of documentaries have faith in Twentieth Century composers. Flaherty, Lorentz, Rodakiewicz, Van Dyke, all realize that a contemporary film requires a contemporary score. Instead of commissioning paste- and - scissors jobs on Chopin, Tchaikowsky, et al., they have offered opportunities to our foremost com-



VIRGIL THOMSON

posers. They have done so neither with the pretense of altruism nor with despotic arrogance, but with a singleness of purpose that demands the contemporary musician because his idiom fits the job. The time-honored general formula that allows full rein to a master craftsman, once chosen, is the one largely responsible for the superior musical scores of the documentaries. Here the composer is not cramped by a director who seeks to appeal to the lowest common denominator nor is he checked by an overly conservative and unimaginative studio music department. He decides of his own will when and how to use his art, and music critics and teachers will testify to the successful results of such collaboration. So, too, will the audiences, although they may not articulate their reactions.

LOUISIANA STORY is a film about men and machines, about nature and industry. It sets off the simple life of the Cajun trapper against the gigantic and complex apparatus of the oil derrick. Dramatically and musically the problem was to portray the simplicity of the land in a happy union with intricate, modern machinery. Not satisfied to show a mere juxtaposition of the two elements, Flaherty creates the impression of a warm and friendly interlocking between rustic natives and the derrick crew. The uncanny photography illuminates all processes from their human center, not from the perspective of the outsider. In NANOOK, the camera inside the igloo was symbolic of an approach that captured the world of the Eskimo instead of scanning it superficially in travelogue fashion. Over a quarter of a century later Flaherty has done it again. In shooting an alligator fight he brings out the hope and fear of man, not merely a sporting event. When the camerashows the process of oil drilling we behold a superhuman machine penetrate to the bowels of the earth, all through the eyes of the little Cajun boy. The result is poetry, not a textbook. Thomson has used the orchestra judiciously to underline the inherent drama, by support and contrast. Some of the best scenes make their impact merely by shots and sound, without music track, while others receive from the score a psychological and artistic crescendo that is quite rare.

In the following analysis all music examples have been quoted either from Thomson's full orchestral score (available to colleges and universities; see note at end of this article) or from Irene Therese Whitfield's collection, LOUISIANA FRENCH FOLK SONGS (Louisiana State University Press, 1939). The Main Title music blends the most prominent components of the film: the simplicity of the Cajun and the wonderment of modern technique. The appearance of the little boy, through whose eyes and mind so much of the movie is projected, is anticipated by a folksong (Example 3, Whitfield, p. 79), while the derrick which symbolizes the prowess of civilization is announced by a strangely modern chorale (Ex. 12, Thomson, p. 5). Both musical themes are thoroughly appropriate while, at the same time, they are fair samples of Thomson's art. He has never considered it beneath his dignity to write good, singable melodies, or to borrow or quote them, for that matter, if they fit the situation. The modern notion of originality is an intrusion of legal and commercial concepts into the realm of art, and anyone trying to apply it to Bach, Mozart or Stravinsky would find the going rather difficult. Composers who borrow freely and intelligently usually make ample contributions of their own also, while those with sparse powers of invention are likely to borrow unknowingly, anyway. What matters is not the origin of the thematic material but the mode of treatment it receives. Thomson assimilates the folk material so happily that I sometimes find it difficult, and perhaps a little unnecessary, to distinguish between a quotation and an original theme composed in the spirit of folklore and employing some of its musical figures. A good example is the old-new tune

in THE MOTHER OF US ALL, a piece which has all the earmarks of a traditional hymn ( p. 80 of the vocal score, published by Music Press) There is also the orchestral suite from THE PLOUGH THAT BROKE THE PLAINS, which has begun to reach wider circles through the medium of the phonograph. It affords another instance of the composer's ability to handle folk material without becoming "folksy". Much of the music in THE RIVER is based on popular tunes, and in LOUISIANA STORY the Cajun songs add distinctly to the charm of the film. In fact, consciously or subconsciously, their employment at certain points of the score seems quite consistent with the sentiments conveyed in their texts, and I very much urge the reader to consult the complete versions in Whitfield's collection.

The chorale which is first stated briefly in the Prelude (Ex. 12) represents a different strand in Thomson's art, for it expresses a modern phenomenon in a modern idiom. The casual listener may be unaware of its twelve-tone construction, but he will sense that this music reflects and expresses the world of today. The passages in Thomson's scores that depict machines have always had a particular appeal, where extreme simplicity begets singular effectiveness. There are, for instance, the machine-sequences from THE RIVER, which have left their mark on the corresponding passages in Copland's CITY. Hearing the same music re-recorded in the Coast Guard short L.S.T. one realizes that its impact has not lessened with the years. The chorale from LOUISIANA STORY promises to stand up equally well.

Twelve-tone construction has become, in the wake of World War II, so much of a fad on the one hand and so much old hat on the other, that I hesitate to explain these well known matters. Still, and very briefly, a glance at the first two staves of Example 12 will show that the treble and bass of measures one, two and three touch on all of the twelve semitones within the octave. Using numerals instead of notes (third staff of Ex. 12), one arrives at the following chart for the top and bottom parts of the chorale:

8	10	6	12	1	3	4	11	7	9	2	5	( 5 )
g	a	f	b	o	d	e <sup>b</sup>	b <sup>b</sup>	g <sup>b</sup>	a <sup>b</sup>	d <sup>b</sup>	e	e
1	10	11	8	6	3	12	7	4	9	2	(10)	5
c	a	b <sup>b</sup>	g	f	d	c <sup>b</sup>	g	e <sup>b</sup>	a <sup>b</sup>	d <sup>b</sup>	a	e

The middle parts supply the harmonic support, and several other combinations in this style occur both here and later in the film. They all suggest the steel-web of the derrick, rather, the human reaction to it. Hence, the greatness of the passage lies in its evocative powers, not in the scale material or musical idiom which provide its technical point of departure.

In the first scene (The Cajun boy in the bayou country, about 8 minutes,) the score is the binding agent that gives continuity to the atmosphere which surrounds lotus-leaves, birds, snakes and the boy in his pirogue. Music follows the camera, though not mechanically. Its motion sublimates the motion of the photography, and the result is cinema in the original sense, not stills. The composer's tunes are of such versatility and are handled with such ingenuity of orchestration (Exx. 13 and 14, Thomson pp. 7 and 10) that they accompany with perfect propriety shots of beautiful flowers, weird alligators and the terrifying machine of the marsh-buggy. The treatment of the folk songs (Exx. 6 and 1, Whitfield pp. 100 and 73) is equally deft. Whitfield's collection gives only the melody, leaving to Thomson the responsibilities and opportunities of harmonization and instrumentation. The two solo statements of Ex 6, in the English horn

and viola respectively, that introduce the boy in his pirogue, are moving in their delivery and in their nuances of melody and timbre. The sonority of the orchestra is the smooth perfection one may expect from the Philadelphians under Condy. To have delivered the entire music track in three recording sessions of one hour each was certainly a feat of fast production.

In the second scene (the leasing of the land by the Cajun trapper to the oil company, about 4 minutes) music wisely does not interfere with the dialogue track but awaits its turn in the following sequence (the Cajun boy and his pet coon in the pirogue, the speedlaunch of the oil scouts, the steel-web of the derrick; about 6 minutes). Some of the folk-songs are from the Whitfield collection (Exx. 4, 5, 7, 8, 9, 10; Whitfield pp. 96, 98, 106, 107, 108-1, 108-2). Others, such as the charming accordion song, "Oh, chere 'tite fille", originate from other sources (Exx. 15, 16, 17; Thomson pp. 94, 99, 103). It has been said that no other instrument conveys the appeal of the Cajun tunes so aptly as the accordion. The melodies fit the pulling and pushing of the instrument, and the tunes seem to have been made "of the accordion, by the accordion and for the accordion!" (Whitfield, p. 68)

I pass over many details, such as the reappearance of Example 13, when the speedlaunch races by and causes the pirogue to capsize, and hasten to the photographic and musical climax of this third scene: "an amazing thing, towering into the sky, thrice taller than the tallest tree the boy has ever seen. ... The derrick gleams like a webwork of silver in the sun." (Script by Frances and Robert Flaherty) The wonderment and awe of the boy are reflected in a full treatment of Example 12, which has been heard in the Prelude. It is first stated simply in trumpets and trombones, developed in oboes and horns, further developed in clarinets and bassoons, and finally and triumphantly restated in the full orchestra. The entire section is brief and clean. The final chord is marked no tremolo in the strings, and there is not one note too many. Yet, with all its conciseness and functional highlighting of the superb photography, the passage is clearly more than accompaniment. Its crescendo of dynamics and orchestration is as compelling as its inner logic. The latter will be felt by the layman even if he does not know that each development represents another twelve-tone row.

For those who plan to use the score in the class-room, the treble and bass of the first and second developments are charted here, using the numerals from Example 12:

<u>First Development</u>	8	10	12	6	1	3	4	11	7	9	2	5	(5)
	1	10	8	11	9	3	12	7	4	6	2	(11)	5
<u>Second Development</u>	8	1	3	4	11	10	9	2	6	7	12	5	
	1	9	8	12	4	3	6	2	11	7	5	10	

Moreover, the derrick scene (pp. 153-155 of the score) is anticipated twice at pages 4-6 and 147 and is repeated fully at the end of the film where it contributes significantly to a rounded form of tones and sentiments (this last playback is not written out completely in the score, and students must refer to pages 153-154 and then skip to pages 283-284 for a variation of page 155).

But, above all details, general audiences and students alike will sense, as the passage proceeds, the swelling and elevation which adds another dimension to the succession of shots - a human dimension, we may add, with pride in the art of music.

In the following scene (the oil drilling, about 13 minutes), Flaherty accompanies his wonderful photography with a symphony of sound and steel, not of musical notes. In its integration and shape, the result compares well with many a work of the concert hall and the sound track in its clarity is a delight to the ear. Flaherty used seven single tracks to compose it. At all screenings which I attended the level of the volume was sufficiently high to bring out nuances of suspense, the massiveness of the climax, the gracefulness of the tapering off, and the quiet motor beat that opens and closes the scene. I strongly urge music teachers to bring pressure on their local theatres in this respect, since throughout the film, neither music nor sound will quite come off otherwise. Thomson's decision not to superimpose a musical layer over the clang of the steel was extremely wise. For one thing, the tenor of this scene is not as lyrical as in the preceding one where the derrick is admired (and feared) from the outside. But, more than that, one only needs to recall the average prison break in Westerns to realize the futility of writing music which either cannot be heard or which obscures the sounds that are organic to the film.

In length and in excitement the drilling sequence is the climax of the development that pertains to the world of machines, while the fifth scene (the alligator hunt, about 18 minutes) performs a similar function for the Cajun boy and his wild-life surroundings. Here the film proceeds, both dramatically and musically, on two levels which happen to coincide with two separate reels. There are at first the alligator's preliminary attacks: on the boy, while he examines the animal's eggs, on the little coon, on the blue heron who is too young to fly away. This first level (the fifth reel of the film, pages 156-223 of the score) has for its musical counterpart a passacaglia with folk-song episodes. But the big fight between boy and alligator (reel 6, pp. 224-246) demands tighter organization in time and texture and is carried by a quadruple fugue.

The main theme of the passacaglia (Ex. 18, Thomson p. 158) dominates the beginning and end of the reel. Sometimes its two themes appear combined but often, and quite tellingly, the frightening bass as well as the wistful and watchful treble are used separately. The extension of Example 18 (bars 16-19) offers a good instance of the divergent effects that can be produced within the same technique. Its twelve-tone row, four mutually exclusive triads, has an impact totally different from that of the derrick-chorale. The first folk-song episode (Exx. 5, 8 and 9) which accompanies the alligator's chase after the coon, creates its suspense primarily by orchestration, tempo and dynamics which distort the idyllic material more and more in the direction of the military march and the hunt. The second folk-song section (based on Exx. 2, 3 and 11) is played while the boy searches through the forest for his pet. Here another group of Cajun tunes - lovely but sad - offer an apt setting for the boy's anxiety and for the beauty of nature which surrounds him. Again, the individual timbres of various solo instruments are used discreetly, such as the viola, horn and English horn statements that accompany the close-ups of spider-web, bunny, musk-rat and deer.

But the broad prelude of the passacaglia leads inevitably to the climax of the alligator fight and its quadruple fugue. Unfortunately, confines of space do not permit me to analyze here in detail, but I am certain that the pungency and vigor of the chromaticism will be sensed by each listener. This is not the decadent chromaticism of Nineteenth Century Romanticism, nor the Hollywood cliché and synonyma for evil; rather, it is an expression of struggle immemorial in contemporary terms. Users of the score will also savor at leisure the passages that move so quickly during the screening, the changes in flavor during the strettii when tritone statements alternate with diatonic versions.

Readers of this Journal will be interested to know that plans for the Audio-Visual Session of the Music Teachers National Association at Chicago on December 30, 1948, include a presentation of excerpts from the film and a lecture by the composer. Thomson may rightly be proud of having established the musical style of the American documentary in *THE RIVER* and of having contributed so nobly and notably with his latest work. *LOUISIANA STORY* has been honored at Edinborough, at Venice, praised in the *Manchester Guardian* and in *Time*. It is now up to music critics and teachers to see to it that the proper tribute is paid to the composer. We must make audiences conscious of the potentialities of film music and honor those who lead, rather than follow, public taste.

NOTE: The College Committee on Film Music is pleased to announce that it can make available, at cost, to libraries of educational institutions, copies of the full orchestral score of *LOUISIANA STORY*. This arrangement is conditional on the observance of copyright restrictions. The score has 300 pages, 12 X 17 inches, the approximate cost \$60. Unfortunately the shorter and more reasonable piano-conductor score, which is usually mimeographed for Hollywood productions, is not available in this instance. The Committee also has on file photostat negatives of Virgil Thomson's earlier orchestral film scores (*THE RIVER*, *THE PLOUGH THAT BROKE THE PLAINS*) and will be glad to supply positives at cost. All inquiries should be addressed to Dr. Joseph Brewer, Associate Librarian, Queens College Library, Flushing, New York.

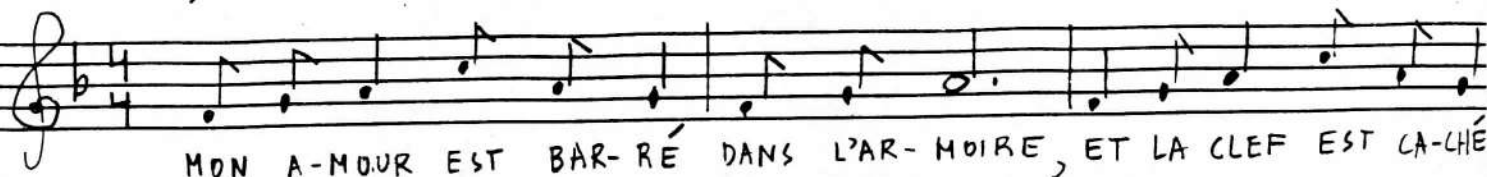
EX. 1, WHITFIELD p. 73

TU ES PE-TI- - TE MI-GNONNE TU ES JA- LOUSE

EX. 2, WHITFIELD p. 75

QUOI JE T'AI FAIT, MAL-HEU-REUSE, QUOI JE T'AI FAIT

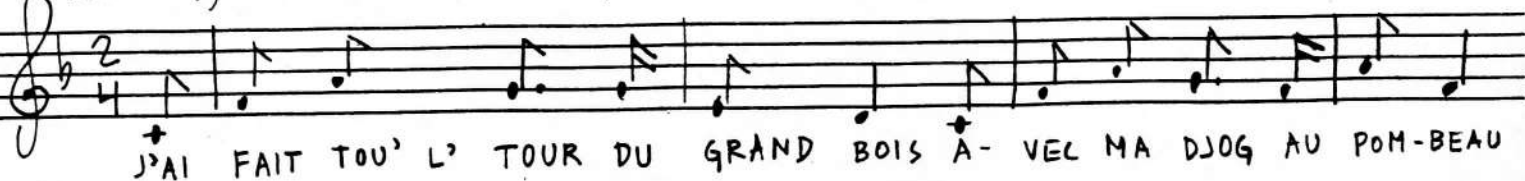
EX 3, WHITFIELD p. 79



MON A-MOUR EST BAR-RÉ DANS L'AR-MOIRE, ET LA CLEF EST CA-CHÉ

Handwritten musical notation for Example 3, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

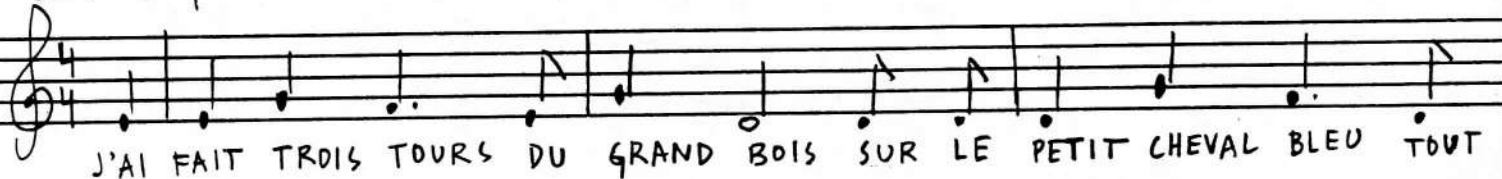
EX 4, WHITFIELD p. 96



J'AI FAIT TOU' L' TOUR DU GRAND BOIS A- VEL MA DJOG AU POM-BEAU

Handwritten musical notation for Example 4, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of quarter and eighth notes.

EX 5, WHITFIELD p. 98



J'AI FAIT TROIS TOURS DU GRAND BOIS SUR LE PETIT CHEVAL BLEU TOUT

Handwritten musical notation for Example 5, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

EX. 6 WHITFIELD p. 100



JE M'EN-DORS, JE M'EN-DORS, ET J'AI SOIF ET J'AI FAIM, LE SO- LEIL EST

Handwritten musical notation for Example 6, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of quarter and eighth notes.

EX. 7, WHITFIELD p. 106



C'EST HIP PUIS THAI-AUT, CHÈ QU'A VO-LÉ MON TRAI-NEAU CHÈ

Handwritten musical notation for Example 7, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

EX. 8, WHITFIELD n. 107

MA-DAME BAP-TISTE, TI-REZ MOIS PAS. C'EST MOI L' BO- SO QU'À-PRÈS VO- LER

EX. 9, WHITFIELD n. 108-1

QUI EST-CE QUI PASSE? C'EST LES VOY-AGERS. OÙ C'EST QU'ILS VONT

EX. 10, WHITFIELD n. 108-2

PAS LOIN DE CHEZ MOI J'AI REN-CON-TRÉ PHI-LO-MÈNE DO-MINGUE

EX. 11, WHITFIELD n. 116

JE M'AI FAIT U-NE MAI-TRES-SE, TROIS JOURS IL N'Y'A PAS LONG-TEMPS

EX. 12, THOMSON n. 5

JE M'AI FAIT U-NE MAI-TRES-SE, TROIS JOURS IL N'Y'A PAS LONG-TEMPS

1 2 3 4 5 6 7 8 9 10 11 12

EX. 13, THOMSON p. 7

EX. 14 THOMSON p. 19

EX. 15 THOMSON p. 94

ACCORDION

VOICE

FILLE

OH, CHÈRE TITE

EX. 16, THOMSON p. 99

EX. 17, THOMSON p. 103

EX. 18, THOMSON P. 158

EX 18

TRUMPET  
measure 11

BASS

VIO 12  
measure 13

bassoon.

measure 16

BASSOON ENGL. HORN CLARINET OBOE

## NATIONAL FILM MUSIC COUNCIL CONFERENCE.

The National Film Music Council held an all-day conference on July 10, at the Juilliard School of Music in New York. Music in theatrical and non-theatrical films was considered from the viewpoint of teachers, critics, producers and composers. There was an impressive exhibit of film scores. Louis Applebaum made a brilliant chairman and an excellent moderator for the lively discussions following the speeches.

Grace W. Mabee, chairman of the Council and Rose Marie Grentzer, chairman of the Juilliard Music Education Department in the summer session opened the Conference. Their welcome was followed by a practical outline of the music educator's needs in films by Delinda Roggensack, head of Music Education at Cornell College, Iowa. Encyclopedia Britannica is producing two of Miss Roggensack's films on the teaching of music. Film Sources, a subject on which there had been countless inquiries, was covered by Marguerite Newgarden, Supervisor of Audio-Visual Aids of the Museum of Natural History. Miss Newgarden described the services available through local film councils, local distributors, film libraries and directories. Her information was supplemented by quantities of catalogs and literature furnished by film libraries and producers for the conference.

The place of film music as it appears to the producer and to the composer was discussed by Willard Van Dyke and Gail Kubik. Mr. Van Dyke, speaking from his long and distinguished experience was most enlightening on what the producer expects the score to do for his film, and on the techniques of working with the composer. Representing the composer, Gail Kubik outlined the musician's problems in film production, pointing out practices which hamper creative work, and suggesting solutions.

Burton Paulu of the University of Minnesota, the first of the afternoon's speakers, made a report on film music programs in radio, stressing their part in music education. Music education and films was also treated by Lilla Belle Pitts, Professor of Music Education at Columbia University Teachers College and Past President of M.E.N.C. Miss Pitts' authoritative talk made clear the need for closer cooperation between the teacher and producer, if better instructional films are to be made.

Two diverse subjects currently much in evidence were next given attention. Mary Louise Alexander brought the benefit of her widely followed work with Stamford's Ferguson Library to her talk on Film Library Service. Opera on the screen, being attempted at the moment by innumerable producers, was discussed by Sigmund Spaeth, whose extensive operatic knowledge makes him an authority in the field. Dr. Spaeth was followed by composer Gene Forrell, who screened his increasingly popular BOUNDARY LINES to illustrate his theories on the integration of film and score. The afternoon session closed with the screening of the Hans Richter surrealist fantasy, DREAMS THAT MONEY CAN BUY.

DREAMS THAT MONEY CAN BUY is divided into seven episodes, "7 dreams shaped after the visions of 7 contemporary artists. Joe, a poor young poet elicits these dreams from 7 different people." It was chosen for the conference as the scores for the individual episodes are the work of several composers - Paul Bowles, Darius Milhaud, Louis Applebaum, John Cage and David Diamond. Louis Applebaum, who had much to do with the making of the film, prefaced its showing by some glimpses of problems encountered in production.

Several of the speakers have made copies of their talks available to us and we present them here.

## MUSIC EDUCATOR'S NEEDS IN FILMS

by Delinda Roggensack

The first scene of this story takes place some seventy years ago in a science laboratory. The cast of characters includes Thomas Edison and his assistant, John Krusei. Edison is shouting "Mary had a Little Lamb" at a telephone diaphragm. As he shouts, a little paper man attached to the diaphragm by means of a sprocket-wheel and pulley, saws wood energetically. Edison turns from his toy to study some experiments he has been making in recording telegraph messages on discs of paper. Suddenly he gets an idea. He quickly sketches a design of a machine calling for a telephone diaphragm with a needle attached, a grooved cylinder over which a wax cylinder can be placed, and a reproducing arm. He gives it to John Krusei to make. When completed, Edison again shouts into the diaphragm, the needle cutting the cylinder as it turns. He sets the reproducer and back comes "Mary had a Little Lamb" in his own voice! Edison steps back astonished! John Krusei, in an awe-stricken tone of voice exclaims, "Mein Gott im Himmel!

If John Krusei could see the results of Edison's toy, he would ejaculate "Mein Gott im Himmel!" many times, for it has far exceeded Edison's predictions for its use. Educators have long recognized the possibilities of the 16mm sound film. Surveys show that they put the educational sound film second only to records and record players as an educational tool.

Educators recognize that while films cannot take the place of first-hand experience, they can afford kinds of experiences not otherwise available due to limitations of time and distance. They furnish the best possible substitute for travel. They can portray any event or process involving motion and sound. They increase the effectiveness of learning. For example, nothing so taught Chopin and his music to a great public as did the film, **SONG TO REMEMBER**. Films can cut teaching time even to thirty-five percent, with an equivalent gain in efficiency and retention. They can serve as an inspiration for further study for they are the best interest-getters possible.

There is no denying that this youngest child from the brain of Edison is suffering the growing pains of perfecting itself, especially in the field of music. Almost all schools are equipped with 16mm projectors and there are several reputable firms manufacturing them. But, unfortunately the music educator finds almost nothing to project. The requests for material are many. Surveys show that demands for educational materials come under the subjects of (1) American and European Folk Music; (2) Vocal and Instrumental Techniques; (3) Artists Performing in their Media; (4) How Music Grew; (5) Using the Baton; (6) Evolution of Instruments; (7) The Manufacture of Instruments; (8) Care and Repair of Instruments; (9) Making Oboe and Bassoon Reeds, etc., etc.

Music educators realize that there are many problems concerned with the production and utilization of film materials; (1) We need a complete survey of the entire audio-visual educational field available to all educators. (2) We need to correct or rather, to re-evaluate film materials and to adequately catalogue these materials for the music educator. For example, films are catalogued under subject-matter headings. Examination will show that many films are equally good for many subject areas.

(3) We need to secure better agreement among educators as to what makes a good educational sound film. These need to include study of subject matter, approach, and technics which make films effective.

(4) We need to carefully study and define the areas of music education in order to determine where the production of films will best serve.

- (5) We need to secure and make available expert guidance from experienced writers in order to present good scripts for production.
- (6) We need to insist on inclusion of units in the methods courses on good utilization of audio-visual aids as part of teacher education.
- (7) We need to study carefully the 35mm entertainment films with the view of studying the music backgrounds and the excerpting of educational materials.
- (8) We need to secure mutual understanding and respect between music educators and producers regarding costs, problems of color, picture, and sound; copyrights; narration and music; and possible market.
- (9) We need to understand the problems of distribution and scheduling of films if the film would serve properly the unit of study in the area of instruction.

While the educational sound film can be the panacea for many ills in the teaching program, it is not the whole answer. One, striking a snag, cannot snap a finger and say "let's have a film." Those who have worked in the production of educational films know that they cannot be made over night. Nor, once made, can they produce miracles. They are not the line of the least resistance for either and indolent student or a lazy teacher.

## GRAND OPERA ON THE SCREEN

by Sigmund Spaeth

Many attempts have been made by motion pictures to present grand opera in an effective and widely appealing style. In most cases these attempts have been failures, chiefly because the traditions of opera itself were too conscientiously followed.

A grand opera, sung in its original language by operatic artists, possibly with artificial scenery as well, almost automatically limits itself to an audience of established opera-lovers and can scarcely hope to appeal to the great motion picture public as a whole. If this wider appeal is desired and expected, the first step in the filming of grand opera would seem to be to throw overboard most of the traditions of the form and substitute the technique of the screen.

The basic artificiality of opera lies in the fact that the characters are actually singing when they are supposed to be talking. If possible, therefore, motion picture opera should let them sing only when the situation calls for actual song. The rest of the time (and particularly where the old-fashioned recitative is concerned), they should be allowed to talk, perhaps over an orchestral accompaniment. The language must obviously be English rather than the original and it should be far more than a mere stilted translation.

Natural settings should be used whenever possible, with plenty of action and a complete elimination of the static interpretation of set numbers. In most cases it would seem advisable to dub in the singing voices, using good actors and actresses, preferably popular movie personalities, in the leading roles. This has been done successfully a number of times, most impressively in the recent Columbia version of LA TRAVIATA (THE LOST ONE), whose entire presentation is highly original and effective.

If Hollywood is interested, this commentator can supply a detailed adaptation of one of the greatest of all operas, with a guaranteed motion picture appeal, carried out along the lines suggested above. It will take some courage and a fairly large investment, but it can be done and it will definitely pay off at the box-office in a big way.

## A PUBLIC LIBRARY FILM SERVICE

by Mary Louise Alexander, Librarian, Ferguson Library.

This conference is devoted chiefly to music and the content of films. I want to say a word about the use of 16mm sound films, in a fairly typical medium-size city, Stamford, Connecticut. And I want to stress adult and group use rather than school use. Current discussions of non-theatrical films nearly always deal with them as teaching aids; other uses are many and important but so far they have been largely neglected.

Many factors influence the popularity of 16mm films, such as the lure of a movie and the hobby angle of owning a big projector but above all is the interest and informational value of the films themselves. Many families would make the relatively large investment in a sound projector if they could be sure of getting good films, continuously and inexpensively. But except in big cities which have good commercial libraries, it is difficult to know what films are available, to get them when they are wanted and to afford them regularly. The logical center for a film service in a small city is the public library. It has the know-how, is open from 9:00 A. M. to 9:00 P. M. and all of its services are free. It can serve all groups and individuals including the city school system. City Fathers and Finance Boards would find it economical to grant funds to their local library to launch this important new community service, rather than make a collection of films available only in schools. In Stamford the same film is often used morning, afternoon and evening, in a school and by a club and in a home. The taxpayers thus get their money's worth from the film dollar.

For three years our public library has loaned films free, just as it does books. With a total population in Stamford of only 65,000, our film audience has been averaging around 50,000 a month. The "Audience" means number of films loaned times the number of people seeing each one. Regular borrowers are clubs, associations, churches, all the schools, and homes. More than 100 families now own a sound projector. The Ferguson Library now has about 200 different film titles. Of these we have bought perhaps seventy-five, chiefly good teaching films with a few musical and entertainment titles included. We have had many fine gifts and have numerous films on long term deposit. We borrow all of the good sponsored films we can and are now leasing or renting a great many each month because it is essential to have a changing collection. Few people wish to see any film twice any more than they read the same book or see the same commercial movie again and again. We strive for variety therefore instead of making many outright purchases.

The most popular types of films are probably travel, sports, nature and music. Everyone loves good music but pitifully few people in small towns have an opportunity to attend concerts. Yet the HYMN OF THE NATIONS film can bring Toscanini into your living room; the TELEPHONE HOUR brings you Joseph Hoffman or you may see and hear Jose Iturbi at the piano and many others.

All of this adds greatly to the cultural opportunities of a city. What is needed however is more such films and better schemes of distribution. So far, only about 20 public libraries in the whole country are offering a film loan service. Many more should because it can be inexpensive and does not require large staff. It has meant a totally new and enthusiastic group of borrowers for our Stamford library and brought us more good-will than anything we have done in a long, long time.

## DREAMS THAT MONEY CAN BUY

by Louis Applebaum



Louis Applebaum

When we first met, Richter said, "I have some wonderful music by Darius Milhaud and Paul Bowles for two of our film's sequences. Here, look them over." And very interesting music it was. "But why," I asked "are they scored for this particular combination ... flute, oboe, saxophone, bassoon, trumpet, piano and percussion? It seems a difficult ensemble to balance for recording. Did Milhaud suggest using the saxophone?" "Oh, no" said Richter, "I told him to write for that orchestra. I thought it would sound well. And besides I like the saxophone.

And so it is that most of the music for DREAMS THAT MONEY CAN BUY is scored for an unusual (for film) chamber ensemble, and to the great credit of the composers a special kind of musical resourcefulness and ingenuity.

There is, for instance, Paul Boyles' scintillating music for the Calder MOBILES sequence, calling for dexterous percussion players to make music on assorted drums, gongs, marimbas, xylophones, metal bars and milk bottles.

There is John Cage's precise, delicate score for the Duchamp DISCS . . . written for prepared piano, using hardly a dozen piano keys, and played by William Masselos with a devotion to detail that is rarely encountered in film recording.

There is David Diamond's brilliant and effective music for the Calder CIRCUS . . . written so ably in practically no time, because, as is the way of motion pictures when it comes to music, the necessary data was not available to him until it was too late.

There is the flamboyant music for the Leger sequence, THE GIRL WITH THE PRE-FABRICATED HEART; music "Born out of sea foam" in Libby Holman's apartment. From the first, when it was boisterously sung by John Latouche to his own piano accompaniment, through its decoration and development by Luther Henderson and this writer, the song seemed unable to disengage itself from the pleasant environment that nurtured it. It finally had to leave for more mundane surroundings when it was recorded by Miss Holman and Josh White, with two capable sopranos from Juilliard supplying the Salvation Army-Valkyrie commentary to the song's preachment.

There is the Bowles music for Max Ernst's sequence, DESIRE . . . involving orchestral music, choruses of speaking parts, gongs, bells, wind and storm . . . each on its own sound track, and organized in the cutting room so that some ran backgrounds, or were superimposed on others, and finally re-recorded into a homogeneous sound that somehow made sense.

There is Milhaud's score for the MAN RAY sequence, written for a longer and somewhat different story, that had to be edited at the recording to fit the present RUTH, ROSES AND REVOLVERS.

And there is this writer's music for the continuity story and for Richter's BLUE MAN sequence, music perhaps a bit more orthodox in its materials than the others, seeking, as it did, a common denominator for the diverse styles the film evoked. Not only was it required to smoothly introduce and follow

each of the film sequences, but it tried at the same time to participate saliently in the unfolding of the story through careful consideration of its sounds and dialogue.

In all, there emerged a score as distinct and varied as the film itself, and one about which no one will dare say, "the music must be good because I didn't notice it."

## WQXR (NY) PROGRAMS OF MOVIE MUSIC

### Saturday, October 2 - 3.05 P. M.

GOEHR - - - Great Expectations: Estella; Waltz.  
KERN - - - Can't Help Singing: More and More.  
BROWN - - - Going Hollywood: Temptation.  
ADDINSELL - Warsaw Concerto.

### Saturday, October 9 - 3.05 P. M.

GERSHWIN - A Damsel in Distress: A Foggy Day.  
KERN - - - Swing Time: The Way You Look Tonight; I Dream too Much; The Jockey on the Carousel.  
WARREN-- - Dames: I Only Have Eyes for You.  
WILLIAMS - While I Live: The Dream: of Olwen; Incidental Music.

### Saturday, October 16 - 3.05 P. M.

VAUGHAN WILLIAMS - The Loves of Joanna Godden; Incidental Music.  
WAXMAN - - - - - The Paradine Case: Theme Music.

### Saturday, October 23 - 3.05 P. M.

CHURCHILL - Snow White and the Seven Dwarfs: Overture; One Song.  
RAPEE - - - Seventh Heaven : Diane.  
RODGERS - - State Fair: All I Owe Ioway.  
KERN - - - High, Wide and Handsome : Can I Forget You.  
YOUNG - - - The Uninvited: Stella by Starlight.  
BROWN - - - Student Tour: The Carlo.

### SATURDAY, October 30 - 3.05 P. M.

HARLING - WHITING - Monte Carlo: Beyond the Blue Horizon.  
RODGERS - - Love Me Tonight : Lover.  
ROMBERG -- The Night is Young: When I Grow Too Old to Dream.  
CONRAD - - The Gay Divorce: The Continental.  
WARREN - - Gold Diggers of 1933 : Shadow Waltz.  
WARD - - - The Phantom of the Opera: Lullaby of the Bells.



CORRIDOR OF MIRRORS

## Current Films

THE LOVES OF CARMEN.. Columbia: Rita Hayworth, Glenn Ford. Directed by Charles Vidor. Score by Mario Castelnuovo-Tedesco.

Most of us find it difficult to think of CARMEN without immediately humming Bizet's Habanera or his Toreador Song. And the popular setting by the French composer has even by many of us been more or less synonymous with the Spanish idiom in music. So we have Bizet identified not only with CARMEN, but with Spanish music itself. If Castelnuovo-Tedesco has taken his job seriously, as I think he has, he has had to surmount almost incredible obstacles. And he has managed to do this, for me at least, by not in any way trying to emulate his famous predecessor. Instead of the operatic cliché he has substituted that of the music hall. He has made no effort to evoke the applause of the listener by any melodic, harmonic, or rhythmic devices other than the conventionally Spanish or flamenco, and has certainly avoided highly palatable music serve up in a pseudo-Spanish style.

There are only a few set numbers that can be recalled, and these only with some effort, as the music is not at all self-assertive, and if one has not attended the picture with the intention of finding out Castelnuovo-Tedesco's way out of his dilemma, the music would probably not be remembered at all. This is not necessarily a fault with the music. It is an adequate accompaniment for the dancing and singing and the suggestion of the entrada of the inevitable bull-fight. At no time was I able to detect any grand evocation of the tragic love of the soldier for the gypsy.

There was first of all a pleasant street serenade sung by two guitarists, and as the lovers are about to embrace we hear the sinners lament over falsas promesas. There are two dance sequences for Rita Hayworth, one at Lillas Pastías and the other at a party given by Don Jose's Colonel. Also a song and dance at the home of his other rival, Lucas, the bull-fighter (here we are at least spared the word toreador which had probably never been heard in Spain before Bizet's libretists, Halevy and Meilhac thought it up). The dance music was certainly good enough for an Argentina and as for the paso doble that ushers in the last scene outside the bull ring, not enough praise can be evoked. It was so reminiscent of the music actually heard on such occasions that an aficionado could expect the spectacle to begin at any moment.

Ramon Mendez

CORRIDOR OF MIRRORS.. Universal-International: J. Arthur Rank. Eric Portman, Edana Romney. Directed by Terence Young. Music by George Auric.

In CORRIDOR OF MIRRORS, George Auric, alumnus of Les Six is dealt some ragged cutting and some fluttery recording, but manages anyhow to state his case with authority and distinction. His treatment of situation is fairly conventional; the sheep in the meadow get the usual pastorale coverage, and strings and tympani move carefully with the heroine on her exploration of the corridor in question. However, a most remarkable departure from this norm occurs with a chase scene which is accompanied without recourse to sixteenth notes. This sequence may be particularly recommended to those who feel that all the possibilities of film music have long since been thought of. Auric's novel slow chase has a brilliant emotional effect. A pleasing feature, generally, of his music is the melodic writing of supporting parts - a much worthier quality, I think, than the mere compounding of fat chords.

William Hamilton

RACHEL AND THE STRANGER.. RKO-Radio: Loretta Young, William Holden, Robert Mitchum. Directed by Norman Foster. Music, Roy Webb.

Films about pioneer days or folksy people have frequently used American folk songs, but have drawn them from a repertoire of less than a dozen cowboy and barn dance tunes which have become so familiar as to be ineffectual. From this one might get the impression that America has a paucity of folk music, or that the American people find unacceptable the very tunes which they have nurtured for over two centuries. Such preciousness is wholly unwarranted; everyone likes a good tune, and American folk literature has plenty of them. They are most effective when presented as a part of normal living, rather than a rare and isolated episode of life.

It is refreshing then to find that Mr. Webb has presented us with, and built a score around no less than six folk tunes, all bearing an authentic ring. One of them is of unusual beauty, bearing a modal flavor rare in American folk music, and found only in the most ancient tunes of backwoods Kentucky. The harmonizations are simple and tasteful, and if the arrangements are not quite of the period, they are not too implausible. However, since the time of the period is only hinted at, and very vaguely, anything anachronistic about these tunes would be of small consequence by comparison with the picture as a whole; Loretta Young and Robert Mitchum could never be anything but anachronisms in a picture of this setting. The total effect of these songs then is a bit too arty, a shade too contrived. Perhaps it is somewhat reminiscent of operetta, but whereas operetta is openly, even deliberately unreal, this picture makes a serious, and better than average attempt at authenticity.

Much of the music is built around the folk songs or on original material of like character, and is, agreeably enough, treated in the style of the late eighteenth century. And whereas many of the passages dissolve into Straussian cadences, any departure from Strauss in a Hollywood score is most welcome, and to be encouraged. The sentimental portions, however, are wholly conventional, which means that they evoke feelings not of the great outdoors, but of other films of the great outdoors. This kind of mood is a remarkable bit of American culture, created by the combined efforts of the early motion pictures and movie house pianists; it has remained essentially unchanged throughout the history of the American motion picture.

Harold Brown

DAY OF WRATH.. George J. Schaefer, Inc.: Thirkild Roose, Lisbeth Movin. Directed by Carl Dreyer. Music by Paul Schierbeck.

The score to the Danish film, DAY OF WRATH, is almost entirely based on an ancient tune which has been employed in various forms over the centuries by many of our best-known composers; particularly Berlioz and Liszt. A more suitable music theme could not have been selected for this stark, bitter film. The very shape and direction of the melody has all the implications of threatening evil and tragedy underlying the film. The photographed background of this Dies Irae in medieval manuscript which appears under the familiar words at the beginning and the end of the film points up the consideration given the characteristics of this music as an important aspect of the picture's treatment. However, the drama moves so slowly that this melody and its variations are only referred to occasionally though at well-chosen moments, such as when a condemned witch is burned at the stake to the sudden pained and eerie accompaniment of a boy's choir. The greater part of the film had no music at all except for a few orchestral variations on the theme and a couple of times when there were long, drawn-out solos and duets of one or two string instruments.

## THE LIGHTER FILMS

Music has figured prominently in the more carefree films of this summer and early fall. Universal-International has two pictures featuring familiar melodies. ONE TOUCH OF VENUS is pretty much what it was on the stage - the romantic turmoil brought about when a bumbling window-dresser brings a marble Venus to life. This floats along its light fantastic way with three Kurt Weill songs from the original score - "That's Him", "Speak Low" and "Don't Look Now but My Heart is Showing". The score and new lyrics are by Ann Ronell.

Deanna Durbin stars in FOR THE LOVE OF MARY, where the country's top officials give their undivided attention to White House switchboard operator Deanna and her suitors. Her songs are "Moonlight Bay", "Let Me Call You Sweetheart", "I'll Take You Home Again, Kathleen", a "Strauss Waltz" and a clever soprano rendition of "Largo Al Factotum". Frank Skinner was responsible for the score of this Universal-International picture.

ISN'T IT ROMANTIC, (Paramount) a small town comedy of the early 1900s, uses the old Rodgers and Hart title song effectively and adds new tunes by Jay Evans and Ray Livingston. "At the Nickelodeon" interpreted hilariously by Billy De Wolfe, Pearl Bailey's version of "I Shoulda Quit When I Was Ahead", "Indiana Dinner" done with a rousing square dance, "Wondrin When" and "Miss Julie July" make up the score of the pleasant little film. Mary Hatcher, with her lovely voice, does a good deal for it.

Another period piece, through set about a hundred years earlier, is RKO-Radio's RACHEL and the STRANGER, the story of a widowed pioneer, the bond woman he marries and treats like a slavey, the gallant hunter who comes along

with a guitar and some good songs to change the situation. Roy Webb and Waldo Salt have written a delightful score around a group of folk music ballads - "Rachel", "Tall, Dark Stranger", "Foolish Pride", "Summer Song", "Oh He, Oh Hi, Oh Ho" and "Just Like Me". Spinet and guitar are used for accompaniment.



RACHEL AND THE STRANGER

18th Century Scotland appears on the screen in KIDNAPPED with Roddy McDowall as young Davy Balfour. Though not quite according to Stevenson, this nevertheless catches the spirit of his tale, with a good building up of atmosphere and local color. Edward J. Kay, musical director for this Monogram film, has made a pleasing background of traditional Scotch folk songs.- "Lizzie Lindsey", "Over the Hills to Skye", "Loch Lomond" among them.

There have been several big Technicolor musicals. TWO GUYS FROM TEXAS stars Warner Brothers popular comedy team, Dennis Morgan and Jack Carson, as a couple of night-club entertainers stranded on a dude ranch, provides each with a pretty girl and a lot of Jule Styne - Sammy Cahn tunes. The Carson clowning keeps this a light hearted mixture of spoofing and slapstick while Dennis Morgan takes care of the romantic angle. The musical spectacles which dot the comedy were created and directed by Leroy Prinz.

Metro leads the field with three musicals. Familiar adolescent trials and triumphs are presented brightly in A DATE WITH JUDY. Other complications of the suburban domestic comedy sort keeps things bubbling good-humoredly, with a breaking in now and then of a catchy number by Jane Powell, Carmen Miranda or Xavier Cugat. Jane sings "Judaline", "Love is Where You Find It", "It's a Most Unusual Day," accompanied by the youngsters of her school orchestra. She has a fetching song and dance routine with Scotty Beckett- "I'm Strictly on the Corny Side", a vampy tune- "Temptation" and gets in "Home Sweet Home" and the Youmans' "Through the Years" at opportune moments. Carmen and Cugat have three specialty numbers, "Cooking With Glass", among them.

LUXURY LINER stars Jane Powell again - this time as a stowaway on a liner where her father is captain. Marian Koshetz, Lauritz Melchior and Xavier Cugat happen to be on board too. It's a melodious voyage. Melchior sings "Come Back to Sorrento", the Wagner "Liebeslied", a Danish drinking song, "Helen Gar" and the duet from the third act of Aida with Marina Koshetz. Miss Koshetz has "I've Got You Under My Skin" and a gypsy tune, "Ya Viechov in Lada" as solos. Jane's contribution includes "Spring Came Back to Vienna", "Alouette", "The Peanut Vender" and the "Gavotte" from Manon.

Fred Astaire returns to the screen in EASTER PARADE, to play in the rise of a dance team back in 1912. With Judy Garland he puts on a lively succession of seventeen old and new Berlin tunes. Most of them get an artfully simple presentation- effectively true to the stage of the period, but there are also several big production spectacles. Outstanding is a tricky version of "Steppin' Out With My Baby" during which Astaire does a slow motion bit before a chorus still moving in quick tempo. Three other numbers are memorable, "Drum Crazy" - a delightful Astaire routine in a toy shop, "A Fella With an Umbrella", sung by Judy Garland and Peter Lawford, and the amusing Astaire-Garland version of "A Couple of Swells". EASTER PARADE can take its place beside the best of Metro's musicals.