

Bloss,

FILM MUSIC NOTES

a.v. file



TC133 - PUB 169

HAMLET, Universal-International: J. Arthur Rank
Dr. Willam Walton makes a point to Conductor, John Hollingsworth and
Sir Laurence Olivier during a HAMLET recording session.

FILM MUSIC NOTES

Official Publication of the National Film Music Council
31 UNION SQUARE WEST
New York 3, N. Y.
GR- 3-7272

NOVEMBER - DECEMBER 1949

VOLUME IX NUMBER 2

CONTENTS:

FILM MUSIC NEWS

FILM MUSIC PROFILE ! . . Adolph Deutsch Lawrence Morton

NEW REGULATIONS PROPOSED FOR MUSIC IN TV FILMS Roger Bowman

MUSIC SCORE OF HAMLET William Walton

ARTHUR BLISS SCORE FOR CHRISTOPHER COLUMBUS Arthur Bliss

CHRISTOPHER COLUMBUS REVIEW Harold Brown

AARON COPLAND'S SCORE FOR "THE HEIRESS" Irwin A. Bazelon

LIGHTER FILMS

On The Town MGM. Heywood Hale Broun

Every Body Does It, 20th Century-Fox Marie Hamilton

Dancing in the Dark, 20th Century-Fox

Holiday Inn, Paramount

The Inspector General, Warner Brothers

INTRUDER IN THE DUST, MGM. Adolph Deutsch Gail Kubik

GOOD UTILIZATION OF EDUCATIONAL FILMS Delinda Roggensack

FILMS IN PUBLIC LIBRARIES Mary Louise Alexander

16 mm FILMS Marie Hamilton

ADVISORY COUNCIL

GRACE WIDNEY MABEE
Founder-Chairman
31 Union Square West
New York 3, N. Y.

MARIE L. HAMILTON
Asso: Chairman
Dir. Schools M.P. Comm.
New York, N. Y.

LOUIS APPLEBAUM
New York, N. Y.

JAMES BRILL
Encyclopedia-Britannica Filma
Chicago, Illinois

HELEN C. DILL
Ch. Film Music, MENC
U. C. L. A., Calif.

KARL D. ERNST
Music Dept. Pub. Schools
Portland, Oregon

ROSE MARIE GRENTZER
Juilliard School of Music
New York, N. Y.

RICHARD GRIFFITH
Dir. Nat. Bd. of Review
New York, N. Y.

HOWARD HANSON
Eastman School of Music
Rochester, New York

JOHN HUNTLEY
Film Music Critic
London, England

EDITH M. KELLER
Dept. of Education
Columbus, Ohio

STANLIE McCONNELL
Supervisor Ele. Schools
San Diego, Calif.

LAWRENCE MORTON
Hollywood Quarterly
Beverly Hills, Calif.

JAMES F. NICKERSON
University of Kansas
Lawrence, Kansas

ANN GRACE O'CALLAGHAN
Supervisor High School Music
Atlanta, Ga.

LILLA BELLE PITTS
Teachers College
Columbia University, N. Y.

CONSTANCE PURDY
N. F. M. C. Preview Comm.
Hollywood, Calif.

DELINDA ROGGENSACK
Cornell College, Iowa

SIGMUND SPAETH
Ch. Film Music, N. F. M. C.
New York, N. Y.

FREDERICK W. STERNFELD
Dartmouth College
Hanover, N. H.

FILM MUSIC NEWS

CANADIAN BROADCASTING CORPORATION Mr. Gerald Pratley of Toronto has been giving a series of programs for the Canadian Broadcasting Company on the noted English film composers. Muir Mathieson has interviewed such composers as Walton, Easdale, Bliss and Vaughan Williams and played extracts from their film scores. These composers have talked about the problems they faced in writing music for various pictures. Mr. Pratley is planning to give a similar series of radio programs on the film composers of the United States. Let us hope this movement will produce material which we may feature in FILM MUSIC NOTES. The radio service sponsored by the various educational institutions will find such programs of great value.

* * * * *

M.T.N.A. The two Audio-Visual meetings of the Music Teachers National Association in San Francisco in mid-August were well attended, James F. Nickerson of the University of Kansas presided. Boyd Rakestraw of the University of California, a nationally-known audio-visual man, served as the keynoter of the sessions. Josephine Murray of the Santa Barbara schools and chairman of the Film Committee of the Music Educators National Conference (California Western Division), offered four suggestions on the subject, "Evaluation of Audio-Visual Aids for Music": (1) That all music, musical instruments and cultural information contained in teaching aids be authentic. (2) That further instructional film materials be designed and produced to more appropriately cover the gamut of age and interest groups in American schools. (3) That systematic reviewing of film materials be attempted locally by a system of "preview nights". (4) That bulletins of materials such as the brochure, FILMS FOR MUSIC EDUCATION and FILM MUSIC NOTES be made available in all libraries. The second session was devoted to the preview and discussion of films shown: WILLIAM TELL, THE GREAT WALTZ, and slide films, FUNDAMENTALS OF STRINGS, THE VIOLIN (University of Nebraska) and an experimental sound-slide film on the problems of arranging for the WOODWIND ENSEMBLE (University of Kansas).

* * * * *

COLUMBIA UNIVERSITY FILM SOCIETY The Columbia University Film Society is conducting a series of weekly screenings of significant motion pictures. Each of the twelve programs of the fall series includes a feature film, a documentary and an experimental film or animated cartoon. The following films with scores of interest will be shown during the series: NIGHT MAIL (Benjamin Britten); POIL de CAROTTE, (Alexander Tansman); DAY OF WRATH (Paul Schierbeck); THE LOON'S NECKLACE (Howard Cable); THE SPANISH EARTH (Virgil Thomson and Marc Blitzstein); LOVE ON THE DOLE (Richard Addinsell); POWER AND THE LAND (Douglas Moore); THE CITY (Aaron Copland); VALLEY TOWN (Marc Blitzstein); GRAPES OF WRATH (Alfred Newman); THE PLOW THAT BROKE THE PLAINS (Virgil Thomson); Musical shorts will also be included: CHANTS POPULAIRES, HYMN TO THE NATIONS, and FIDDLE DEE DEE.

* * * * *

MAINE FILM PROGRAMS Mrs. Rheta Tasker, state chairman of film music for the National Federation of Music Clubs, writes that she plans this year programs of film music in clubs throughout the state. She and several other state chairmen have written our Council for suggestions of published music used in motion pictures, also topics for discussion. She plans to use such subjects as "Men Who Make Music for Films" using material for papers found in FILM MUSIC NOTES; MUSIC MAKERS (Vol. 7#1-2-3); INFORMATION on FILM MUSIC in the UNITED STATES (Vol. 8#4); REVIEW OF MUSIC IN A FILM. RECORDS USED AS LISTED IN THE MARCH APRIL NUMBER. Performance of music used in films. Exhibit scores from FILM MUSIC NOTES. The National Film Music Council is pleased to assist with such information as is desired for these programs.

Lawrence Morton

During eight years of employment at Warner Brothers Studios Adolph Deutsch was consistently assigned to the writing of music for dramas of mystery, adventure and violence. His scores ran the gamut of emotions from sniveling fear to horrendous hate. He had to draw inspiration from avalanches, betrayals, stolen goods and Oriental statues. Villains and heroes had to be provided with appropriate snarls and fanfares, and there had to be insinuating melodies for beautiful but vindictive ladies. Maidenly heroines and slumbering valleys did sometimes appear in the early reels of a film, mostly so



Adolph Deutsch

that Virtue could be threatened by dissonance and Peace be shattered by brass and percussion. It began to appear that Deutsch was getting his assignments not from the music department but from the casting office, along with Sidney Greenstreet and Peter Lorre. Hence a Deutsch score was inevitable in THE MALTESE FALCON, THE MASK OF DIMITRIOS and THREE STRANGERS.

The pattern was becoming monotonous and Deutsch began to fear that one more score of this kind would drive him to the psychiatrist's couch. Longing for a chance to score a comedy, a farce, a boy-meets-girl romance (anything without a murder), he left Warners for the highly competitive freelance field. But to the industry he was still a "grue and horror" composer and he was trapped with three pictures of the very kind he was trying to escape from - RAMROD, BLAZE OF NOON, and WHISPERING SMITH. About a year ago blessed relief came with a contract at M-G-M where he has been shuttling happily between the sentiment of LITTLE WOMEN, the drama of INTRUDER IN THE DUST, the jazzy high spirits of ANNIE

GET YOUR GUN and the religiosity of STARS IN MY CROWN (the last two not yet released).

But it is in high drama that Deutsch's musical personality has so far revealed itself most fully. Any over-all description of his music must include such terms as bold, complex and thick-textured, dissonant, sonorous, fragmentary in thematic material and rich in developmental processes. These terms, though accurate enough in a general sense, cannot account for Deutsch's resourcefulness in bringing variety to his style. Even in the pictures he grew weary of scoring he generally managed to clothe the dramatic cliché in fresh sounds. For this one must listen carefully to each score, with one's attention focused less on general characteristics of style than on specific sounds. Most of all one must observe the relationship between screen and score, for this relationship is the very foundation of Deutsch's esthetic. He differentiates carefully between "music" and "film music", and he has written both. Nothing disturbs him more than the application of concert-hall criteria to dramatic music.

Deutsch is the most articulate of Hollywood's composers. In speech and written word he has had much to say about craft problems, about the need for collabora-

tion between artists and craftsmen in the industry, and about the unrealized potentialities of music in the sound film. Most of all he is concerned about the economic problems of the film composer, problems having less to do with the size of salary checks than with the larger issue of composers' rights. Involved here are such intricate legal matters as contracts with studios and publishing houses (many of which are owned by the film companies), national copyright laws and international copyright treaties, royalty arrangements with organizations like ASCAP, and the moral aspects of a composer's permanent rights in his own creations. The Screen Composers' Association, of which Deutsch is vice-president and moving spirit, was formed a few years ago to deal with these problems. Aside from the Association's legal counsel, Deutsch is probably the best informed man in Hollywood on these matters.

Deutsch was born in London. His mother brought him up to be a perfect little gentleman, and at twelve he dutifully won a scholarship at a prominent public school. He also took proper music lessons at the austere Royal Academy. At thirteen he was brought to America by an uncle who was convinced that a bright youngster like Adolph deserved the superior advantages of the American way of life. A year in Buffalo changed the perfect little gentleman into a typical aggressive American boy. By the time he was in high school he had organized a small dance band and had developed a penchant for tinkering with automobiles. He left school before graduating, took a job at the local Ford plant and played piano in some hardly respectable night spots. His orchestra arrangements had a spark of originality and they attracted the attention of a Broadway publisher who brought him to New York. Not without struggle, which included temporary employment as a shock-absorber salesman, he made his way into "big time" arranging for Henry Busse, Arnold Johnson, and finally for Paul Ash in the lush days of Chicago's Oriental Theatre. Here he once spent three weeks on an arrangement of "Cherie" before he succeeded in incorporating in it all the luxurious and extravagant devices required for an Ash presentation.

Between arrangements he found time to woo, win and wed Hermina Selz, a commercial artist who shared a studio with Helen Hokinson. The two girls studied together at the Chicago Art Museum, burned the midnight oil struggling with the principles of dynamic symmetry, and draw heads, hands and feet on the night-gowns and dinner dresses displayed in department-store ads. None of these causes concern Mrs. Deutsch nowadays. She paints pictures that she describes as free interpretations of people, and she has exhibited with marked success. A son Allan, aged seventeen, has passed through the aeroplane and hot-rod model phases of adolescence and has now taken to playing a species of sawed-off cornet. In his high-school orchestra he is credited with talent but his father makes him practise in his closet. Allan subscribes to the two-beat New Orleans style.

Deutsch's career has swung full circle. Working on ANNIE GET YOUR GUN has brought him back to the same kind of music he began his career with. His recently purchased Jaguar, a small, low-slung English car, has revived his youthful passion for automobiles. Southern California has a large chapter of that odd fraternity of foreign-car owners. Members of this loosely organized group salute one another with a toot-toot when they pass on the boulevards; they congregate at the repair shops to compare notes about gasoline consumption, speed records, carburetor adjustment, and to hear the oracular pronouncements of the mechanics. On Sundays they meet at a local speedway to demonstrate how their cars perform. They all wear funny hats. Nothing is more incongruous than to see Adolph Deutsch, the studious and serious vice-president of the Screen Composers' Association, driving his little Jaguar in a Sunday parade at the speedway. Small, slender, his well beaked profile shielded from the California sun by a long-visored jockey cap, he carries himself with the tight-lipped dignity of a cabinet minister, the hater of a rajar riding a richly caparisoned elephant. He finds this new hobby both relaxing and inspirational. "I get better musical ideas while adjusting my carburetor," he says, "than I ever got from murders and avalanches".

NEW REGULATIONS PROPOSED FOR MUSIC IN TV FILMS

Roger Bowman

A memorandum of far-reaching effect has been issued by Mr. Petrillo's office during the last few months governing the use of musicians on films for television. The 32 point statement which was given to agencies, networks and interested organizations is still in the suggestion form as a basis for future negotiations. Even the adaptation of some of its salient features will mean widespread changes in the economy of the industry with regard to music. Some of the features of interest are as follows:

1. For each TV film program of 15 minutes or less, the rehearsing, recording and photographing of which does not exceed one hour per man, a fee of \$27.00 shall be paid(Leader, double).
2. Overtime rate for rehearsing, recording and photographing for each five minutes or less TV film program, the rehearsing, recording and photographing of which does not exceed 20 minutes..\$9.00 (Leader,Double)
3. Overtime for rehearsals only, for each 15 minutes or less per man . . \$4.50 (Leader, double)
4. Musical arrangers are to be paid at the prevailing motion picture orchestrating rate for all orchestrations used for TV pictures. This also applies to orchestrations already in the possession of any orchestra or band leader, which were originally made for other than TV film purposes.
5. Musicians shall be engaged as librarians to keep track of film.
6. Musicians in charge of the musical library, or acting as supervisors or copyists, or performing clerical and research work in connection with all musical requirements, etc. are classed as librarians and shall receive not less than \$2.50 per hour, not less than six hours per day.
7. All excess film produced in any session will be scrapped and not utilized for any purpose whatsoever.
8. If television films are made for scripts or similar dramatic episodes, or for anything in which music and dialogue alternate, then the musicians can only render services if the script is recorded in its entirety.
9. The producer agrees that all music sound track already recorded, or which will be recorded prior to the expiration of this agreement, will not be used at any time for any purpose whatsoever except to accompany the picture for which the music sound track was originally prepared.
10. It is also agreed that all music already recorded and commonly referred to as recordings, will not be disposed of or used for any television purpose.
11. No foreign sound track can be used for television film without permission from the American Federation of Musicians.
12. Film music cutters shall be musicians.

The exact effect of these provisions together with the other twenty not mentioned above will definitely mean an increase in the cost of all TV films ranging from 20 second commercial spots to features that will necessitate quite a bit of financial adjustment in budgets.

EXCERPTS FROM THE SCORE FOR HAMLET

William Walton

HAMLET . . Universal-International: J. Arthur Rank Directed by Laurence Olivier. Music by William Walton.

871

In response to numerous inquiries about William Walton's score for HAMLET FILM MUSIC NOTES is reproducing the following sequence.

PRELUDE: "TO BE OR NOT TO BE"

The image shows a handwritten musical score on aged paper. The score is written in dark ink and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano). The score is organized into measures by vertical bar lines. The handwriting is somewhat cursive and appears to be a working draft or a personal manuscript. The paper shows signs of age, including some discoloration and faint smudges. The overall layout is that of a traditional musical manuscript page.



Fl

cl

Fg

agn



percussion

Handwritten musical notation for Flute (Fl), Clarinet (cl), and Bassoon (Fg). The notation includes notes, rests, and dynamic markings such as *p* and *mf*.

Handwritten musical notation for Agnelli (agn), consisting of a series of notes with slurs and dynamic markings.

Handwritten musical notation for Percussion (percussion), featuring rhythmic patterns, notes, and dynamic markings like *p* and *mf*.

[2]

Handwritten musical score for the first system. It consists of four staves. The top two staves contain melodic lines with notes, rests, and slurs. The bottom two staves contain chordal accompaniment with notes and rests. Dynamic markings include *fp*, *fz*, *ff*, and *ffz*. There are also some handwritten annotations like "cresc." and "rit.".

Handwritten musical score for the second system. It consists of four staves. The top two staves contain melodic lines with notes and rests. The bottom two staves contain chordal accompaniment with notes and rests. Dynamic markings include *fp*, *fz*, and *ff*.

[2]

Handwritten musical score for the third system. It consists of four staves. The top two staves contain melodic lines with notes and rests. The bottom two staves contain chordal accompaniment with notes and rests. A handwritten annotation "poco cresc" is visible in the middle of the system. Dynamic markings include *fz* and *ff*.

Handwritten musical score for the fourth system. It consists of four staves. The top two staves contain melodic lines with notes and rests. The bottom two staves contain chordal accompaniment with notes and rests. Dynamic markings include *fz* and *ff*.

[2]

3

4

Handwritten musical notation on a staff.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

+ csg

Handwritten musical notation on a staff, including notes and rests.

3

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *f* and *pp*. There are also some illegible handwritten annotations below the staff.

A section of the manuscript consisting of several empty musical staves, indicating a gap or a section that has been removed or is yet to be written.

Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and notes. The notation is dense and includes various musical symbols.

Handwritten musical notation on a five-line staff, including notes and rests. A dynamic marking of *pp* is visible. The notation is somewhat sparse and includes some slurs.

Handwritten musical notation on a five-line staff, including notes and rests. The notation is similar to the other sections and includes some dynamic markings and slurs.

4

Handwritten musical notation on a staff, featuring a sequence of chords and melodic lines.

Handwritten musical notation on a staff, including dynamic markings like 'p' and 'f'.

Handwritten musical notation on a staff, showing a melodic line with a slur.

a2 + Cgg-

4

Handwritten musical notation on a staff, featuring complex chordal structures and dynamic markings like 'fp' and '>p'.

Handwritten musical notation on a staff, showing a melodic line with a slur and dynamic markings like 'fp'.

4

Handwritten musical notation on a staff, including a variety of rhythmic patterns and dynamic markings.

27

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. A circled number '8' is present above the staff.

Handwritten musical notation on a single staff, including notes and rests. The text "col F1" is written below the staff.

Handwritten musical notation on a single staff, including notes and rests.

Handwritten musical notation on a single staff, including notes and rests. The text "a2 + Cg" is written below the staff, and "senza Cg" is written above the staff.

Handwritten musical notation on a single staff, including notes and rests. The text "col Cg" is written below the staff.

Handwritten musical notation on a single staff, including notes and rests.

Handwritten musical notation on a single staff, including notes and rests.

Handwritten musical notation on a single staff, including notes and rests.

Handwritten musical notation on a single staff, including notes and rests. The text "senza Cb" is written below the staff.

Handwritten musical notation on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "col. PI" is written on the second staff.

Two staves of handwritten musical notation, primarily consisting of rests and some initial notes.

Handwritten musical notation on five staves. On the right side, there are handwritten notes: "shut f", "shut f", "Mute", "Mute", and "Mute". To the right of these notes are musical symbols: a treble clef with a sharp sign, a treble clef with a sharp sign, a treble clef with a sharp sign, a treble clef with a sharp sign, and a treble clef with a sharp sign.

Handwritten musical notation on five staves, including rests and some notes.

Handwritten musical notation on five staves, featuring dense rhythmic patterns and notes. The word "Vc" is written at the bottom left corner.

Handwritten musical notation on three staves. The top staff contains notes with stems and beams, some with accidentals. The middle and bottom staves contain notes with stems and beams, some with accidentals. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on five staves. The notation consists of notes with stems and beams, some with accidentals. The notation is dense and appears to be a complex piece of music.



Handwritten musical notation on three staves. The top staff contains notes with stems and beams, some with accidentals. The middle and bottom staves contain notes with stems and beams, some with accidentals. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on five staves. The notation consists of notes with stems and beams, some with accidentals. The notation is dense and appears to be a complex piece of music.

CHRISTOPHER COLUMBUS

Arthur Bliss, composer.

The whole of the first half of the picture, CHRISTOPHER COLUMBUS is laid in Spain, mostly at the Spanish Court and shows Columbus' frustration at the delay and lack of interest in his first adventure. It is difficult with American and English actors to suggest the atmosphere of Spain, - that is what the music has to do - so I have tried using Spanish idioms and tunes akin to those of Spain which convey the feeling and atmosphere of the age in which Columbus set forth from Spain.

The first two climaxes in the film for music are naturally the first sight of the new world and later the return of Columbus with the triumphant news in Spain. In the voyage across I tried to convey the long suspense as confidence gives way to dejection leading to munity aboard. After many trials, land is finally sighted and apprehension gives way to thanks-giving as the new world is reached. The voyage back rises rapidly to a crescendo of excitement as Columbus' ship, the "Nina", approaches Spain. A small boy sights it from the cliff tops and rushes into the town spreading the news "Columbus is back". The music re-echoes his cries. The townspeople gather at the harbour; the excitement grows intense. The "Nina" sails into the harbour - and now the scene changes to the Court of Ferdinand and Isabella. The Court trumpeters blow a fanfare and, to a triumphant march, Columbus makes his entry into the grand hall and up to the thrones of the King and Queen of Spain. Musically I found the picture extremely interesting.

CHRISTOPHER COLUMBUS .. Universal - International; J. Arthur Rank. British. Technicolor. Frederick March, Florence Eldridge. Director, David MacDonald. Musical Director. Music Score, Arthur Bliss.

Authenticity in music is not exactly the motion picture producer's forte. Hollywood has ignored the problem entirely, while the achievements of European producers, still under the influence of a strong cultural tradition have been rather sporadic. It is therefore with great pleasure that one hears in this film two snatches, however brief, of authentically presented fifteenth century music. There is part of a motet, perhaps by des Pres, which emanates from the monastery at which Columbus stops, and later, the Gregorian Chant "Salve Regina" is sung aboard ship by a group of hardened sailors. unprettified by harmony, trained voices, or even slick ensemble, it is heard probably much as it was throughout Europe in the Middle Ages and Renaissance, when it was part of the living musical and religious tradition of the most uneducated peasant. As such, its effect is unbelievably striking- one is made doubly aware of the sheer power, elegance, and expressiveness of this remarkable melody.

For the remainder, Mr. Bliss's score is a routine affair, distinguished enough in its execution, but paralleling the episodic nature of the film, and making no attempt to achieve a truly organic integration. The picture changes- the music changes, but only because of the picture. It exists only to fill in the silences or to aid what the picture is already trying to do but unsuccessfully. There is one notable exception, however. When Columbus's party lands on the American shore, the music is of course in a triumphant and jubilant vein. Then, as the camera pans from the beach to the edge of the forest and moves in to glide past the Indians, motionless, watchful, and wondering, the music follows the camera, and without interrupting continuity, changes its mood to the contrasting one of suspense and uncertainty. It has gone parallel to the picture, of course, but at the same time unfolds organically. The resultant feeling of inevitability, so characteristic of organic development and so necessary to dramatic power, makes this one of the few moving moments in the production.

Harold Brown

THE HEIRESS
A REVIEW OF AARON COPLAND'S MUSIC SCORE

Irwin A. Bazelon

Aaron Copland's score for the Paramount film, *THE HEIRESS*, is basically music of an intimate nature. Its overall effect is that of a kind of quiet restful picture of the late Victorian period in which the story is set. Instrumentation tends to be sparse. It is not music of an over-dramatic quality. In fact this element is underplayed causing the music to assume a subordinating role which it maintains throughout the picture. Copland has stressed the importance of small ensembles and a certain softness of texture that is extremely significant and quite pleasing to note, especially to the professional musician. The usual Hollywood sequences and over-blown mid-nineteenth century climaxes (as an attempt to underline the emotional aspects of the film) are happily avoided. The stamp of the composer is clearly recognizable as soon as his name appears on the screen, there being prior to this one minute's music footage not part of Copland's score. The latter appears at the very beginning of the main titles.

The opening scene and subsequent ones dealing with Washington Square in New York City, feature Copland at his very best. The music is quiet, tranquil, and extremely pastoral in nature. It is a musical mood in which the composer is completely at ease, as he has shown in other scores, namely *OUR TOWN* and *THE RED PONY*. There is a stairs sequence near the beginning of the film that is quite delightful. The music is spirited and gay, punctuated by short pizzicato passages in the strings. The number of instruments employed is small. The love scene depicted on the screen is accompanied by an extremely un-Hollywood type of emotional contour; music (mostly strings) that is restrained, sincere and intimate.

The song "Plaisir d'Amour" acts as kind of a romantic link between the two leading characters, appearing and re-appearing in different thematic extensions throughout the film. This device is not a new one but it is used here quite effectively for certain dramatic and emotional purposes.



There is a particularly interesting section where Copland has the opportunity of mixing mood sequences as a direct result of the action on the screen. Switching from music of lightness and sparkle in the running up the stairs music to textures of dark somber qualities in depicting the intense personality of the father, is a valuable underlining of the movements expressed in the film.

Although the actual footage of the score is probably considerable, it does not appear so from outside observation. The music is not demonstrative in any way and lacks upon occasion definite dramatic emphasis. In several places I believe the music could have had more dramatic intensity. The scene at the end is a case in point. Here is the very crux of the dramatic action on the screen, and although the music builds up to a climax, one feels that on the whole it is disappointing, and falls short of what might have been expected and what should have taken place. At this time, I wanted the full impact of the situation, and I felt the need for music more striking in its force and directness. There were several other instances where dramatic possibilities were not fully explored.

The utilization of woodwinds and subdued strings is highly successful throughout the score. The orchestral tutti is almost completely absent- an interesting feature to note. The woodwinds are foremost in one passage where they play clever scale-like running figures, alternating with string pauses and punctuated with short dramatic sequences as called for by the film action. This is the scene where the Heiress is waiting before her elopement. There is an ostinato figure in the horns that is quite effective, gradually building up the intense action on the screen. I felt here again, that the dramatic possibilities inherent in the action, could have been exploited further. Copland seems to make the effort, but somehow does not go far enough. The intensity of the circumstances is weakened to some degree without the musical uplift. In another instance, the use of woodwinds (bass clarinet) is highly effective, giving the music a quality of low, dark somberness entirely in keeping with the dramatic action. (The scene is between father and daughter, where he tells her of her utter unattractiveness.)

In general, Copland's music is most successful when it accompanies a type of action calling for quiet, subdued backgrounds; here the nature of the demands are highlighted by the extreme tranquility of the music and its sense of intimacy. When the action calls for dramatic force, one feels a certain lack of intensity and directness about the score, something that would allow the music to climb out of its subordinate position and rise to a dominant one.

THE HEIRESS.. Paramount. Olivia de Havilland, Sir Ralph Richardson.
Directed by William Wyler. Music by Aaron Copland.

LIGHTER FILMS

ON THE TOWN.. Metro: Gene Kelly, Frank Sinatra. Directed by Gene Kelly and Stanley Donen. Music by Leonard Bernstein and Roger Edens. Technicolor. Those who saw the Broadway production of ON THE TOWN, may feel disappointed that more of the Leonard Bernstein score was not employed in MGM'S just released film version of the Betty Comden- Adolph Green hit. It's true that many of the memorable Bernstein numbers, such as "Lonely Town" and "Some Other Time" did not make the transition from stage to screen.



The picture nevertheless rates well ahead of most of its type because of its skillful scoring, good integration of music and action, excellent lyrics, and fine ballet music, specially authored by Bernstein for the film. Metro apparently felt that the Broadway score was not sufficiently commercial, and commissioned new music from Roger Edens. The added tunes are for the most part enjoyable, particularly the ballad "Main Street" and the novelty number "You're Awful" for which Comden and Green, who also did the screen play, have provided a first class lyric. Arranger Saul Chaplin has thrown a handsomely-done sop to Bernstein fans with his arrangements of the background and ballet music into which many bits and pieces from the abandoned Broadway numbers have been fitted.

Musically outstanding are the opening and closing scenes of the picture where Chaplin has worked Bernstein's "I Feel Like I'm Not Out of Bed Yet" and "New York, New York" into closely integrated background music for the pantomimic footage showing the three sailors whose 24 hour leave is the basis of the plot, racing off their ship and through the Brooklyn Navy Yard into a whirlwind sightseeing montage and at the early returning the next morning. The two ballets, "Miss Turnstiles" and a long dance which actor-director Gene Kelly dances with Vera-Ellen are more crisply and authoritatively scored than is customary in Hollywood musicals. There is a minimum of sweeping violin glissandos, some very exciting brass work. The other surviving Bernstein number, "Come Up to My Place", is well handled by Frank Sinatra and Betty Garret. The picture as a whole represents a sur-

prisingly good compromise. Less surprising would have been a complete abandonment of Berns+ein's score, rated rather advanced even on Broadway where it was a success, in favor of the kind of platitudinous nonsense which seems usually to go with musicals about the service, and most musicals about anything else.

Heywood Hale Broun

EVERYBODY DOES IT.. 20th Century-Fox : Paul Douglas, Linda Darnell. Director, Edmund Goulding. Musical Direction, Alfred Newman. Celeste Holm, longing to be a prima donna, threatens her happy marriage and husband Paul Douglas struggles to get rid of her obsession. The discovery that Paul himself has a voice furthers his cause with other help coming from music-hating Charles Coburn and opera singer Linda Darnell, who takes Paul and his baritone on a concert tour. Stretches of uproarious farce and well introduced, well-sung musical bits meet eventually in a slapstick climax, during an opera sequence "Ak-Bar" by Mario Castenuovo-Tedesco. There are clever digs at pseudo-musical America.

DANCING IN THE DARK.. 20th Century-Fox: William Powell, Mark Stevens. Director, Irving Reis. Lyrics and music, Howard Deitz and Arthur Schwartz. Technicolor. Though carried lightly and brightly, this is romantic drama with music rather than musical comedy. Acting and atmosphere give character to an obvious story of how a star is born. William Powell as an insufferable, has-been screen idol, refreshingly unglamorous Betsy Drake as a screen aspirant, and an interesting cast are set in an excellent replica of 20th Century-Fox Studio procedures. The engaging songs and dances from THE BAND WAGON, include the title song, "Something to Remember You By," "New Sun in the Sky" and "I Love Louisa". They top off an entertaining glimpse of behind-the-scenes, Hollywood.

HOLIDAY INN .. Paramount: Bing Crosby, Fred Astaire. Director, Mark Sandrich. Music and lyrics, Irving Berlin. Paramount has re-issued this popular film which combines three topflight musical comedy talents. The story still seems an excellent vehicle for them. Lazy Bing Crosby converts a farm into a night club which supports itself on fifteen holiday parties a year, leaving the rest of the time free for loafing and romance. This makes a series of musical episodes, carefree and tuneful, each based on an American holiday. Some of the songs are well-established favorites- "Careful, Thats My Heart", "Abraham", "Happy Holiday" and "White Christmas".

THE INSPECTOR GENERAL .. Warner Brothers : Danny Kaye, Walter Slezak. Director, Henry Koster. Music and lyrics by Sylvia Fine, Technicolor. Danny Kaye fits surprisingly well into the period trappings of this farce, set in early 19th Century Europe. The brow-beaten assistant in a gypsy medicine show, he wanders into a graft ridden hamlet and is mistaken for the Inspector General, known to be traveling incognito in the vicinity. It makes generally good fun, and is effectively staged and cast. Danny has three musical specialty numbers - "Yacov's Golden Elixir", a novel "Soliloquy for Three Heads" and a hilarious "Gypsy Number" which he performs with his usual deceptive simplicity and agile clowning. He sings one ballad, "Happy Times".

* * * * *

INTRUDER IN THE DUST.. Metro: David Brian, Claude Jarman Jr. Director, Clarence Brown. Music , Adolph Deutsch.

In the current film, INTRUDER IN THE DUST, Adolph Deutsch has supplied only main and title music. This almost complete lack of music is one of the film's distinctions. Though it may be argued whether the absence of music helps. The emphasis on factual honesty and documentary realism which screen play, direction and photography try to achieve, it is still pretty certain that very, very few theatre-goers are going to be conscious of its absence. The courage displayed by producer-director, Clarence Brown in this matter, is heartening, as is any action taken by Hollywood film-makers which goes contrary to those automatic, facile cliches of production that seem usually to govern the function of film music.

Gail Kubik

GOOD UTILIZATION OF EDUCATIONAL FILMS

Delinda Roggensack

Although most films have been produced solely for entertainment and only a very few for education, the educational implications are of great importance. The films have brought to life much of what has been considered "stodgy" material in literature. They have popularized the so-called "long-hair" in music to the place where we hear the melodies hummed or whistled in offices, factories, and on the streets. Nothing so taught Chopin and his music as the picture SONG TO REMEMBER. The sale of recordings following that picture reached an amazing high. Unfortunately, except where it has been used as a spring-board to further study, there is only one "Polonaise" in the minds of children and Chopin wrote it. We are very happy to announce that, through the joint efforts of the Music Educators' National Conference and the American Motion Picture Association, this film will soon be available in 16mm. sound motion picture for school use. With the availability of an ever growing list of educational films and proper utilization of these films, the enrichment of the music field becomes assured.

What makes for good utilization of films? Let us understand, first of all, that the use of the film is not the line of the least resistance in teaching, nor is it a vehicle for either the lazy teacher or the indifferent pupil. It takes a much more clever teacher to teach well with a film than with an ordinary class-room situation if the maximum of learning takes place. Five main steps, then, are suggested. First is the PREPARATION OF THE TEACHER. Just as a successful teacher carefully studies all of the materials at hand, so he will preview and study the film to determine its adaptability to the subject-matter of the lesson, and to discover the points the film covers.

Second comes the PREPARATION OF THE CLASS. This calls for expert questioning which will call from the class its background of knowledge, the concepts to be corrected or strengthened as the case may be, and the items hitherto unknown.

Third is the PREPARATION OF THE ROOM. Such things as the setting up of equipment (projector, screen, etc.), assurance that the mechanical operation is in order, threading of the projector, and means of darkening the room should all be taken care of beforehand. Many students can be adequately trained to assist.

Fourth, -SHOWING THE PICTURE. This needs no explanation. Fifth, - FINAL CHECK-UP. This may be done in several ways: (1) by a discussion period following the showing of the film, (2) by a quiz or test, (3) by assignment of topics for further study or research. In case of misunderstandings, the film may be shown again.

There are two films which very adequately cover the above discussion. One is the Encyclopedia Britannica film, USING THE CLASSROOM FILM, and the other is from Cathedral Films called TEACHING WITH A FILM.

The educational field is becoming increasingly richer in the field of music. With the great wealth of music all about us, on the radio, in recordings, in the motion picture, and now on television, music teachers need to be "on the ball" for the best possible utilization of all these great tools which have emerged from the imagination of the great Edison.

FILMS IN PUBLIC LIBRARIES

Mary Louise Alexander

This almost unique little magazine, *FILM MUSIC NOTES*, has for several years been covering a field of real importance to public libraries but too few of us have known of it or realized what useful reference tool it is. Information on the commercial films and the composers who write the music, has always been in demand in public libraries and now there is an added need, at least for those libraries that offer a film service to their community; that need is to know all they can about music films. The musical film ranks very high in popularity for people who make use of 16mm films, but there is still too little information available on them. Honest evaluations of specific films are acutely needed, but very scarce. And in this age of specialization we need experts to help us keep in touch with all new films that are worthy of attention.

Musicians and film producers need to know more about libraries too. There are still many people in these fields who are unaware of the growing importance of the public library as a film center for an entire community. A public library film service may be of several kinds. There are the libraries that maintain film collections and lend 16mm films as freely as books. These films are borrowed by clubs, civic groups, social agencies, churches, schools and by individuals for use in homes. The monthly and annual film audiences for 16mm films reach amazingly large figures. In Stamford, Connecticut, for instance which has a population of about 65,000, the monthly film audiences total almost that figure during each of the winter months. Another type of service is given by libraries that have yet to acquire a film collection. These offer full information on what films exist, where they may be had and for how much, and they assist in securing any title needed for community use. Still other libraries conduct film forums or schedule regular showings in their buildings, both for children and adults.

Complete statistics on film use are lacking, both because films are still very new to libraries and because additional services are constantly coming into the field. However fairly recent figures indicate that some 56 public libraries owning 7,292 films reported that these were shown 32,554 times to 1,579,380 people in one month alone, March, 1949.

The use of films as teaching aids in schools has been pretty general for many years but there is a growing recognition by film producers and distributors that the public library is the one best agency to serve as the film center for the average medium sized community. The library is open longer hours, it has working programs with groups of all sorts, it has books and other information related to the films, and it is trained to collect, organize and circulate cultural materials of all sorts.

All of us who lend films realize the universal appeal of music. Travel films, sports, nature and music are almost equally popular but the first three types outnumber musical films to a serious degree. People who live in cities which lack concert series such as metropolitan centers offer, are very excited over a Toscanini film or being able to have Iturbi or Menuhin play to them in their living rooms or to watch a Telephone Hour broadcast featuring Pinza or Josef Hoffman. It is my sincere hope that this magazine and others interested in the music field will encourage the production of more good musical films. This will help provide more specific knowledge of all music in films whether original or adapted.

wrote for this
 FL

The helpful booklet, "Films for Music Education" prepared by the Films in Music Education Committee of M. E. N. C. and the Audio-Visual Education Association of California, lists pictures from many distributors. The films discussed below are among those chosen from Official Films, 24 West 45th Street, New York. Their library contains ten single reel films, featuring Yeludi Menuhin, accompanied by Adolph Baller at the piano. The music covers a fairly wide range, Bach, Beethoven, Brahms, Sarasate, Paganini. The programs are not always fortunate. Reel III for example, couples a prelude from one of Bach's solo "Partitas" with the Schubert "Ave Maria". Reel IV on the other hand, is devoted to the aria "Er Barme Dich" from Bach's "St. Matthew Passion", for alto with violin obbligato and strings. Menuhin and a symphony orchestra under Dorati accompany the contralto, Eula Beal. The recording of the series is average as is the presentation. A plentiful use of close-ups enables the artist's fingering and bowing to be studied.

The pianist Jacob Gimpel has made seven single reels, each reel devoted to a single composer. Liszt, Mendelssohn, two films on Chopin and two on Brahms. The simple staging allows concentration on the artist's brilliant technique. The recording is somewhat uneven. It is interesting to contrast the Gimpel performance with that of Jose Iturbi, who appears in another series in Official's catalogue.

Eula Beal, contralto, has made four single reels. Again the programming leaves something to be desired, and Miss Beal's lovely voice is not always shown to best advantage. The staging is stiff and unattractive. The recording is fairly good.

"Music of the Masters" series with eight single reels, takes in the performances of a number of artists. Jose Iturbi has two reels, in which he plays Albeniz, Chopin, Liszt and three pieces for harpsichord by Rameau. Recording is good, as is photography and staging. The Coolidge Quartet gives a thoroughly satisfactory presentation of the string quartet in E Flat Major by Carl von Dittersdorf and the Fugue from Beethoven's Quartet in C Major, Opus 59, No. 3. The pianists, Vronsky and Babin have two single reels, in which their selections draw heavily on the literature for piano solo and for orchestra, neglecting the works written for two pianos. They play well, and are made easy to watch. Also well photographed, with helpful close-ups, is the harpist, Mildred Dilling. Her numbers, though of no great consequence, display the charm of the harp as a solo instrument. The recording is good. The baritone, Igor Gorin sings "Largo Al Factotum" from the Barber of Seville. His interesting and instructive performance is presented as a concert number with piano accompaniment. Two numbers by the cellist, Emmanuel Feuermann, a Rondo by Dvorak and David Popper's "Spinning Song" have the best recording and synchronization in the series. The rather ordinary music is played excitingly with excellent detail shots of the cellist's fingering and bowing.

Also from Official's lists is "Invitation to Music" in which a travelogue of Florence serves as background for the city's Annual Music Festival. There are rehearsal shots - a ballet working with piano, a string quartet playing the second movement of "Eine Kleine Nachtmusik", a chorus singing a "Misere" by Verdi, and an orchestra going through an edited version of the William Tell "Overture". The film, 2 reels in length, is interesting to hear and watch, and affords a good glimpse of stage mechanics.

AFTERTHOUGHTS

Sigmund Spaeth

Aaron Copland's brilliant score for THE HEIRESS proves once more that the most serious composers can adapt themselves to the requirements of the screen. After contributing music to such successful pictures as OUR TOWN, OF MICE AND MEN, and THE RED PONY, Copland has become thoroughly at home with the technique of composing by the foot or even the inch. In THE HEIRESS he makes excellent use of a short phrase of only four notes, besides employing the old song, "Plaisir d'Amour," as a sardonic commentary on the story. If he fails to make the most of the final climax, he can well be excused, for Beethoven himself might have found this beyond him.

* * * * *

Hollywood gives another example of its ideas on grand opera in the slapstick EVERY DOES IT, with Paul Douglas and Celeste Holm burlesquing the acknowledged weaknesses of that old-fashioned art-form. But the parody is unfair in implying that Verdi's Aida consists of very dull music, sung by a static soprano, with a baritone falling downstairs, not once but twice! Unfortunately also Miss Holm has a naturally sweet voice and really sounds fine, whereas the obviously dubbed voice of Mr. Douglas is hardly worth all the fuss made about it, particularly when handicapped by his heavily exaggerated gaucheries. If opera is to be kidded, which is all too easy, let it at least be honestly funny!

* * * * *

Danny Kaye has a chance to do some of his most extravagant specialties in the Warner version of Gogol's classic story, THE INSPECTOR GENERAL. His handling of these individual spots almost throws the entire plot into the shade. Particularly effective is the take-off on gypsy music, complete with song; dance and sobbing violin. A burlesque village anthem is also amusing, in spite of the rousing tune supplied presumably by Sylvia Fine. The incidental music, by Johnny Green, includes one of the most hilarious tonal descriptions of eating and drinking ever composed.

* * * * *

It may be too early to risk a prophesy, but there is a wide feeling that Walt Disney's CINDERELLA is his masterpiece to date, outstripping even the classic SNOW WHITE AND THE SEVEN DWARFS. Disney's return to straight cartooning will be welcomed by his admirers, and there is a joyous reunion of all those wonderfully human animals that enlivened the earlier films of this unique genius. The musical score is more than adequate, with some charming songs that may land in the Hit Parade.

* * * * *

The success of the screen version of ON THE TOWN was to be expected. The stage play concocted by Adolph Green and Betty Comden, with music by Leonard Bernstein, made history for American musical comedy, and the same gifted people are chiefly responsible for the motion picture. A singing and dancing cast headed by Gene Kelly and Frank Sinatra, and including Jules Munshin, Betty Garrett, Ann Miller, Vera-Ellen and Alice Pearce, could hardly fail to do justice to the witty material supplied by the creators of this joyous show. ON THE TOWN adds another triumph to the list of the screen's musical hits.