



FILM MUSIC NOTES ^{av}



THE THIRD MAN

FILM MUSIC NOTES

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CONTENTS:

FILM MUSIC NEWS

THE THIRD MAN MUSIC with excerpts of score William Hamilton

SOME COMMENTS ON MUSIC with excerpts of score,
PRINCE OF FOXES Lawrence Morton

FILM MUSIC PROFILE — Franz Waxman Lawrence Morton

THE MUSIC MIXER John Huntley

THE TITAN — STORY OF MICHELANGELO Ann Ronell

A TIME FOR BACH Gene Forrell

LIGHTER FILMS Marie L. Hamilton

Cinderella, Walt Disney, RKO-Radio

The Great Rupert, Eagle Lion

Nancy Goes to Rio, Metro

WQXR (New York) Radio Programs

AUDIO-VISUAL AIDS AND MUSIC EDUCATION Lilla Belle Pitts

16 mm FILMS

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FILM MUSIC NEWS

OPERA TELEVISION SERIES The Opera Television Theatre has begun its series of condensed versions of opera over CBS -TV in New York City. CARMEN opened the series with Gladys Swarthout in the title role and Lawrence Tibbett as narrator and director. Boris Goldowsky staged the performance.

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PILGRIMAGE PLAY The Pilgrimage Play which has been staged annually in a natural amphitheatre in the Hollywood Hills for the last twenty-nine years, has been filmed under the sponsorship of the Missouri Synod of the Lutheran Church. The production is handled with great reverence, apparent particularly in Nelson Leigh's performance as Jesus. The film is intended especially for churches and religious groups, but may be used by schools and for theatrical exhibition. 35mm and 16mm.

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METRO GOLDWYN MAYER Metro-Goldwyn-Mayer is planning several films of considerable musical interest. Jesse L. Laskey will act as associate producer with Joe Pasternak on A LIFE OF CARUSO. Maria Lanza, who made his screen debut in THAT MIDNIGHT KISS, will star in a film that will recreate many of Caruso's favorite roles. Lanza is also to be co-starred with Ezio Pinza in a spectacular musical drama, based on Sascha Guitry's DERURAN. Another of the studio's big budget musicals is to be the Gershwin AN AMERICAN IN PARIS for which Ira Gershwin is writing lyrics and which will include hitherto unpublished Gershwin music. Arthur Freed has been made producer and Gene Kelly will star.

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TRAVERSE CITY PROGRAM Mrs. John M. Bauman of Traverse City, Michigan, has prepared an interesting film music program for her music club. A paper on the subject will be read, based on material from FILM MUSIC NOTES. This will be followed by reviews of a Disney cartoon and a Government documentary, with illustrations from both scores. Records of music from THE PLOW THAT BROKE THE PLAINS (Virgil Thomson) and SPELLBOUND (Miklos Rozsa) will be played and two numbers from STATE FAIR will be sung by a trio. The work being done by Hollywood film composers will be discussed.

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A LIMITED NUMBER OF BACK ISSUES OF FILM MUSIC NOTES, DATING FROM SEPTEMBER, 1946 to DECEMBER 1949 (21 issues) ARE STILL AVAILABLE AND MAY BE OBTAINED BY ALL SUBSCRIBERS FOR THREE DOLLARS. BACK FILES INCLUDING ONE YEAR SUBSCRIPTION, FIVE DOLLARS. ADDRESS: NATIONAL FILM MUSIC COUNCIL, 31 Union Square West, New York.

COMPOSER
ANN RONELL

Composer and lyricist Ann Ronell appeared in Boston last month for press and radio interviews on the film score for Ernie Pyle's STORY OF G. I. JOE, which started re-issue openings this year. The score won Academy Award nomination for the best score of the year 1945. Speaking of the subject of "film-scoring techniques" Miss Ronell was presented by Dean Sherman to music students at Radcliffe College where she had received musical training. Having spoken before the National Federation of Arts in San Francisco and the National Board of Review in New York City, Miss Ronell reports she has found vital interest everywhere in "How and Why" music is written for films and she simply answers the questions given by her audiences. To her collaborator on the score for G. I. JOE, Louis Applebaum of Canada, Ann Ronell enthusiastically gives credit for those detailed sequences where utmost ingenuity was shown in combining sound effects and orchestra. We hope to have an article on this score from the composers at a later date. Three numbers from STORY OF G. I. JOE were published by Leeds Music Corp., and recordings are available.



Ann Ronell presents recordings from the sound track of "Story of G. I. Joe" to Ruth Porritt, Librarian at Radcliffe.

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HELEN
VON DONGEN

Helen Von Dongen, associate producer of THE LOUISIANA STORY has returned to New York from a year in Europe where she was making a film with United Nations on the Bill of Rights. The score by Virgil Thomson will have to be a library job as this short film is unable to bear composer expense. Mr. Thomson, the last composer working with Miss Von Dongen won a prize for his original score for THE LOUISIANA STORY.

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NORMAN
MACLAREN

Norman MacLaren, music and art abstraction artist extraordinary is now in China on a UNESCO project to teach film techniques to Chinese art and music students. The National Film Board of Canada, from which McLaren took leave of absence last summer, reports no mail communication with that part of China to which MacLaren was sent.

THE THIRD MAN MUSIC

William Hamilton

As must be generally realized by this time, THE THIRD MAN represents a most significant and basic development in the 'agreeable science' of setting motion pictures to music. Mr. Reed has successfully revived accompaniment by a solo instrument without any of the drawbacks attaching to its early practice. Many of us can recall the old procedure: "Hearts and Flowers" for Deathbed, Foreclosure, Girl(3 to 93)-in-Snow; or the William Tell storm for Fire, Train-wreck, Battle, or, possibly Storm. By its nature it could hardly be depended on to provide its share of a unified, convincing performance. Also, before electrical recording, image and sound usually emanated from distinctly separate sources which emphasized further the effect of clumsy contrivance.

Without tracing in detail the evolution of the sound track, let me say that it has made possible a most excellent score of which nearly every note is played by one man - Anton Karas - on the zither. The score appears to consist of selections from Mr. Karas' regular repertory and of free improvisation. Naturally, such pieces as "Unter dem Lindbaum", "Alter Lied", and "White Crysanthemums" have no direct bearing on the action. They and Mr. Karas' originals "Cafe Mozart Waltz" and the 'Harry Lime' theme reproduced here are used mostly to keep us in the mood of time and scene. That the mood which this music calls forth is the right one, can, of course, only be assumed by people unacquainted with postwar Vienna, but authentic or not, it is completely persuasive.

In addition, the artful use of the Harry Lime theme - whole and in sections - is highly important to the structure of the story, in a way which, unfortunately I can't discuss without spoiling one of the film's best surprises.



ANTON KARAS

The other music pertinent to the action is even more striking in its simplicity and effectiveness. It was surely this phase of the work which inspired one critic's allusion to the Homeric bard with his lyre. These are the passages where Mr. Karas abandons 16-bar form and watches the screen with us, punctuating and commenting briefly in a sort of recitative - accompaniment style.

One objection, plausible enough in theory, but not in accord with the facts, is that the unrelieved sound of a table model instrument like the zither is bound to start oppressing the ear long before the tale has been told. While it is true that the zither has far fewer notes on it than the piano and lacks the assortment of weird voices available on an organ by Wurlitzer or Hope-Jones, it is an instrument of remarkable variety in expressive resources. In the words of another, somewhat more excitable commentator, the music ranges "from light blue to dark blue to searing, flaming red." Such dazzling extremes depend on the skill of the player, of course, but the instrument itself possesses two basically different sound qualities due to the stringing and to the normal mode of operation.

On the straight side, next to the player is a set of five metal strings mounted over a fretted fingerboard, as on the guitar. They are sounded by a pick worn on the right thumb and their tone is comparatively big and brilliant. Beyond these are stretched thirty-odd gut strings of fixed pitch. These are color-coded (like harp strings) for ready identification. Plucked with the bare fingers, they have a softer, thinner sound than the five melody strings to which they provide a subservient harmonic background. Since, unlike the guitar the zither does not have to be held in place, the left hand is free to execute whatever prodigies of fingering practice and natural agility will allow. In this case they allow plenty.

THE THIRD MAN .. Selznick : Joseph Cotten, Valli. Directed by Carol Reed.
Music by Anton Karas.

The image displays a handwritten musical score for the film 'The Third Man'. It consists of six systems of music, each with two staves. The upper staff of each system is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is also in bass clef with the same key signature and time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system shows a complex melodic line in the upper staff and a bass line with some rests. The second system continues the melodic development. The third system features a more intricate melodic line with some triplets. The fourth system shows a continuation of the melodic theme. The fifth system includes a triplet of eighth notes. The sixth system concludes with a wavy line in the lower staff, possibly indicating a tremolo or a specific performance technique.

Excerpts of music score for THE THIRD MAN

PRINCE OF FOXES

Some Comments of Alfred Newman's Score

Lawrence Morton

PRINCE OF FOXES is in every way the raw material for grand opera. Writers who know the traditions of the lyric theater would have no difficulty at all in converting it into a libretto. Except for a tragic ending, obligatory in grand opera, all the romantic elements are present. There is an Italian Renaissance setting, peopled mostly by a nobility that lives by intrigue and warfare. There are a heroine of irreproachable virtue, a hero whom Fate has lifted from humble origins to consort with the mighty, an evil and ambitious despot, a hired assassin, an aged husband with religious and democratic sentiments, a long-suffering mother, and a host of minor characters.

Their big scenes are already outlined. Andrea Orsini (tenor) would have a gay bantering song in the art dealer's shop, a barcarolle for the Venice scene, a long soliloquy before his easel as he considers how his life has been changed by association with Varano and Camilla. He would have two heroic arias, one for the announcement of his loyalty to Varano, the other as he leads his troops into battle.

Cesare Borgia (baritone) would have a brilliant and cynical "Credo" in the first act, as he stands before the map of Italy and reveals his plans for conquest. Camilla (lyric soprano) would have at least two arias, one a "Flower Song" as she contemplates the destruction of her rose garden, the other an affirmation of love after the unmasking and torture of her beloved. Mona Maria (contralto) would have a brilliant scene with her son Andrea: her anger might rise to a high A and then be dissolved in an "Ave Maria". In addition she might sing a brief "Pieta" for her tortured son. Belli (bass) would have a "Laughing Song" at the beginning of the last act. Minor characters would have their minor opportunities, and the chorus would show off brilliantly as peasants and townsfolk in the festival scene, as soldiers in the battle scenes, as courtiers and banquet guests. Ballet is similarly provided for. Most important of all; there would be love duets lyrical, tragic and passionate.

Allegro

Musical score for "Cesare Borgia" featuring Brass instruments. The score is in 4/4 time and marked *Allegro* and *BRASS ff*. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is characterized by rhythmic patterns and dynamic markings.

PRINCE OF FOXES - "Cesare Borgia"

Alfred Newman's music throughout the film is as operatic as the screenplay. It has the grand romantic afflatus. This is luxurious music, sensuous in its melodic line, rich in its harmonic and orchestral sonorities. There is little

polyphonic writing, the aim being always to project the melodic materials. All of these melodic materials are vocal, and although they have now the configurations of incidental music, they would convert easily into operatic forms. Newman has constructed his score according to the leitmotif technique.

Con moto

ENG. H.R.N.

Musical score for "Varano" featuring Violins and Cellos. The score is in 3/4 time and marked *Con moto*. It consists of two staves: a treble clef staff for the Violins (VLAS.) and a bass clef staff for the Cellos (CELLOS). The melody is characterized by rhythmic patterns and dynamic markings.

PRINCE OF FOXES - "Varano"

This method of composition would allow him in an opera (as it does in the film score) to develop quite fully a motif like the one that characterizes Cesare Borgia; it could provide a stunning orchestral accompaniment for a Borgia "Credo". Varano's theme is already the beginning of an aria; extended and developed, it could be the "hit song" of an opera, an applause-getter like "Di Provenza".

Orsini's theme has received in the film score a great variety of treatment. It's opening intervals, ascending fourths that stress the dominant, tonic, and sub-dominant, present an unmistakable profile; its suggestive powers are therefore tremendous.

Allegro

HRNS. *ff* *col s'va*

TUTTI *ff*

OBOES *col s'va*

TUTTI

The musical score for "PRINCE OF FOXES - 'Andrea Orsini'" is written in 4/4 time with a tempo marking of "Allegro". It features three staves: Horns (HRNS.), Oboes, and a string section (TUTTI). The Horns and Oboes parts are marked with a forte dynamic (*ff*) and include the instruction "col s'va". The string section is also marked with a forte dynamic (*ff*). The score consists of two systems of music, each with a treble and bass clef staff. The first system shows the initial rhythmic patterns and melodic lines for the instruments. The second system continues the development of these themes, with various articulations and dynamics.

PRINCE OF FOXES - "Andrea Orsini"

Orsini's big battle aria is already practically composed in the film score; and its culmination in a grand duet is plainly indicated by Newman's adding to it, as a counterpart, the theme for Camilla. This theme is a paraphrase of a song heard early in the film during scene on the Grand Canal in Venice. It subsequently does double duty as Camilla's theme and as a love theme.

Andante

VLS. *col s'va*

The musical score for "PRINCE OF FOXES - 'Camilla'" is written in 4/4 time with a tempo marking of "Andante". It features a single staff for Violins (VLS.). The score is marked with a piano dynamic (*p*) and includes the instruction "col s'va". The music is characterized by a slow, lyrical melody with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of two systems of music, each with a treble clef staff. The first system shows the initial melodic line with a five-measure rest. The second system continues the development of the theme, featuring various melodic ornaments and dynamics.

PRINCE OF FOXES - "Camilla"

Newman has not been inspired by these formulas. The worst that can be said about his score is that it matches the film. The role of Camilla, for instance, as written and acted, has precisely the quality that Newman's theme gives it. The same is true of Varano and his theme. One might say that this kind of motion-picture scoring is too faithful. Orsini, on the other hand is certainly flattered by his theme and its development. Newman has scored here the character that Tyrone Power is not good enough an actor to portray. It should be noted that in the one scene where the drama is really convincing and believable, thanks to Katina Paxinou - the scene between mother and son - the music similarly achieves real dramatic power through the skillful handling of the leitmotifs, especially the Borgia motif that projects itself through the musical texture and generates echoes of its brass sonority that are heard almost to the end of the scene. It is significant too that the best music has been written for the scenes where Newman can escape from the film into the realm of straight music; the festival scene with its attractive folk-like tune, and the scene before the battle, where the Orsini theme is developed into a full-blown military piece.



Alfred Newman

PRINCE OF FOXES.. 20th Century-Fox: Tyrone Power, Orson Welles , Wanda Hendrix. Director, Henry King. Music, Alfred Newman.

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ALL FILMS INCLUDING 16mm, RELEASED DURING THE PAST YEAR AND RECOMMENDED AS THE BEST FROM A MUSICAL STANDPOINT WILL BE LISTED IN THE MARCH-APRIL ISSUE OF FILM MUSIC NOTES . BLANKS WILL BE ENCLOSED AND ALL READERS ARE URGED TO SEND IN THEIR REPORTS AS SOON AS POSSIBLE. REPORTS TO APPEAR IN THE MAY-JUNE ISSUE OF FILM MUSIC NOTES.

Franz Waxman lives in a large rambling house high up in the Hollywood hills. The house is beautiful and charmingly informal; the grounds, though well cultivated, still retain a touch of the rustic; the view is magnificent, encompassing a wide section of the San Fernando valley. But to a musician the most interesting part of the whole establishment is Waxman's study. This is a large room, isolated from the rest of the house, and full of evidence that its occupant is a working musician with a multiplicity of interests. Books, scores and records are everywhere, not only on the hundreds of feet of redwood shelving that surrounds the



room, but on the piano, the desk, tables and chairs. The forty-seven volumes of the recently published edition of the complete works of J. S. Bach catch one's eye immediately, with their brilliant red binding. In one corner there hangs a large poster announcing the concerts that Waxman conducted in Paris last spring. The fireplace has been converted into a filing cabinet for a bulky correspondence and a great mass of personal records; and over the fireplace hangs the familiar picture of Brahms seated at the piano with the inevitable cigar in his mouth. There are numerous photographs ranging in subject from Waxman's exuberant ten-year-old son to Arnold Schoenberg. There is a kind of studied disorder about everything, a sure sign that the room is being constantly used by a musician with an intense intellectual curiosity and boundless energy.

Waxman was born in Germany in 1906, and he was educated in Dresden and

Berlin. When he came to Hollywood in 1934 he had already composed much film music for both German and French pictures. He had worked under contract at Twentieth Century-Fox, Universal, Metro-Goldwyn-Mayer and Warner Brothers studios. For the past two years he has been free-lancing. Among his many scores are those for CAPTAINS COURAGEOUS, REBECCA, FURY, SUSPICION, THE EDGE OF DARKNESS, OLD ACQUAINTANCE, OBJECTIVE BURMA, POSSESSED, GOD IS MY PILOT and THE PARADISE CASE. His most recent is SUNSET BOULEVARD, soon to be released.

In general, Waxman's music has the grandiloquent expressiveness, the splendor and luxuriousness of texture that are characteristic of late German romantic music. If one had to ally him with any established "school" of composition, it would perhaps be that of Richard Strauss. To this basic style he has added some of the elements of a more contemporary music - sharp dissonances, motor rhythms, angularity of phrase. But these do not alter the basis central-European color of his music. He remains essentially untouched by the never creative activity of the region to which he is musically loyal; he has not been much influenced, that is, by the neo-classicism of Hindemith.

the atonality of Schoenberg, or the folklorism of Bartok. He is fully aware of these artistic movements, for he is a thoroughly alert and trained musician; but they do not happen to correspond with his own feelings about the emotional content of music, nor with his convictions about structural principles. Yet he has such technique and facility that one feels he could easily absorb these later "systems" if he chose to.

Waxman's music, then, is a music of grand gesture and expansive emotion. His themes are strong, positive, clearly drawn, and calculated to communicate their ideas in their first statement. Concert music, he has said, is full of secrets: the music of Brahms, for instance, reveals itself gradually, and its meanings are fully discovered only after many hearings of many interpretations, and much study. Film music, on the other hand must make its point immediately and unequivocally, for it is heard only once by an audience which is completely unprepared, and which has not come to the theatre to hear music anyway. For this reason Waxman believes strongly in the use of themes or leitmotifs which are easily recognizable and which can be repeated and developed according to the growing complications of the film story. His method is largely the method of variation, he has said, but the process is carried out for the sake of variation in expressiveness rather than increasing complexity of texture or technique. Simplicity is his aim, and in many cases the variation may be no more than a change in instrumentation, with, of course, the consequent change in register. He frequently conceives of the orchestral color for a scene before he knows what his thematic material is going to be. He "heard" high strings for the title music of GOD IS MY CO-PILOT the first time he saw the film in the projection room; the actual music came much later. One of his favorite devices is the fugato which, though it is "scholarly" as a technique, is dramatic in its effect, in the way it insists on its single theme and drives toward a climax. One of the most exciting of these was the hill-climbing episode in OBJECTIVE BURMA, with the theme piling upon itself in a fugue-like texture until the climbers reach the summit and the music ceases abruptly, leaving the soundtrack to the howling of a desolate dry wind.

Like many of Hollywood's composers, Waxman conducts his own scores. He has grown so fond of conducting that in recent years he has begun to make it a second career. In the spring of 1947 he inaugurated the Los Angeles Music Festival with a three-day concert series that had Szigeti, Lotte Lehmann, and Ania Dorfman as soloists. The repertoire included works not previously heard here, such as the Prokofiev Fifth Symphony and Strauss's Metamorphosis. For his second season he produced Honegger's "Joan of Arc at the Stake", with Vera Zorina in the role of Joan. This work makes extreme demands upon a conductor; quite aside from the purely musical problems is the task of marshalling the large forces of an orchestra, a large chorus, soloists, several speakers and actors. Waxman had an impressive success and he was invited to give the work again last summer in Hollywood Bowl. The 1949 season was notable for a presentation of Stravinsky's "Story of a Soldier" with the composer conducting, and with the University of California Theatre Arts Department taking over the staging. Waxman himself was conducting the Concerts Colonne in Paris during the preparations for the production, and he flew back from France for the performances. The coming season will be the most ambitious of all; Waxman has scheduled THE BARTERED BRIDE, with the cooperation of the County Opera Association; and the Schubert Mass in E flat, with the cooperation of the City Music Bureau, the Mahler Ninth Symphony, and a yet undetermined piano concerto in which Waxman will be the soloist. Immediately after the festival he will leave for Europe to conduct concerts in France and Palestine.

Taking into account the variety and extent of Waxman's activity, it is little wonder that he doesn't always find time to return to their proper places on his bookshelves all the scores, librettos, records and books that he must constantly consult. And it is little wonder that his son said to me the last time I called on Waxman, "Someday we're going to straighten all this junk out".

THE MUSIC MIXER

John Huntley

There are many studio jobs about which little is known, even to those working in the film industry. One may well ask, for example, "What is a Music Mixer?" and indeed even the music mixer himself had difficulty in describing in a few words all that his work entails.

Fifty members of the London Symphony Orchestra take their places on the platform of the Music Theatre. The conductor steps on to the mobile rostrum as the oboe sounds an "A" to which the rest of the orchestra tune their instruments. "5M2, gentlemen", says the conductor (meaning section 2 of the music in Reel 5). The players locate 5M2, the baton is raised and the rehearsal begins.

Four Western Electric 639 microphones (Cardioids, so called on account of the heart-shaped field of the pick-up) are located on booms of the standard type across the orchestra. Two cover the strings, one the woodwind and horns, and one the noisier brass instruments and the percussion. From each mike, a cable runs back across the wooden floor of the great barn-like stage to the block of equipment rooms at the far end. Here, the Film and Disc Recording room houses two M.S.S. disc cutting machines, two of the latest type Western Electric 200 -mil push-pull channels, and the main amplifier and power racks. Above is the Projection Room, with one Super Simplex projector and a single W. E. dummy head for the sound.

On floor level, double sound-proofed doors lead to the Monitor and Control Room which is brightly illuminated by fluorescent strip lighting - a spacious room. The music assistant with two racks of amplifier and equalizer (tone control) units, a monitor speaker, and the control desk are all there. Two double-glass panels let into the wall give a full view of the orchestra and the recording area outside. As the rehearsal proceeds, the composer listens intently to the sounds of the orchestra issuing from the loud-speaker which stands along one wall of the monitor room. The raucous, tinny sounds so often produced by the average projection room monitor have no counterpart here, for the equipment consists of a complete medium-sized theatre unit of the multiple-horn type, with honeycomb high frequency unit mounted above the large baffle of the double-unit middle and low frequency horns. The result is high-fidelity reproduction from which the quality of the sound being recorded can be accurately judged.

Conveniently situated at a diagonal to the monitor speaker is the control or mixing desk. Placed immediately in front of the large window of the monitor room, it consists primarily of a set of potentiometers (or 'pots' as they are usually called) with associated switching and metering gear. Each of the four microphone lines leads into a potentiometer on the main panel, thus giving complete control over the volume of sound picked up and transmitted to the recorders from each section of the orchestra. A volume control allows the overall level of sound from the four microphone sources to be controlled, while a volume indicator gives a visual reading on a graduated scale of the amplitude of the sound. Switches allow for the quick cut-in of any microphone line and can be used for example, to bring into circuit the desk microphone on the sound assistant's panel alongside the conductor's rostrum from which the identification announcements are made before or after each take.

The Music Mixer for the Recording Theatre has been seated at the control desk throughout the rehearsal, checking the balance and quality of the music as it comes over the monitor speaker. 40-year old Ted Drake has been the music mixer to the largest music recording theatre in Europe since it opened two years ago.

Since the days of crystal sets, his main hobbies have been the construction of radio receivers and experimenting with sound reproduction. His knowledge of music and experience in broadcasting led to his present appointment in the Sound Department of Denham Studios, which is supervised by Cyril Crowhurst. The music mixer knows how to place all the microphones before the orchestra arrives. The work of the music mixer is a matter of balance and control. It is one of those jobs you can only learn by doing it yourself. The fundamentals are an outline knowledge of sound recording technique and procedure, with a good background of music and preferably the ability to read a score. It is also very important, of course to know the characteristic sounds of each instrument of the orchestra, and to be able to pick out and identify these sounds when listening to a full orchestra. This 'analytical ear' is, I think, the most important basic requirement of a good music mixer, and can only be developed by continually listening to orchestral music. Closely associated with this is the ability to know what one ought hear coming from the speaker of the monitor room. For example, the microphone covering the woodwind section of the orchestra should pick up the sound of each instrument of that section in the right proportion and perspective, both with regard to the other instruments in the same section and also to those of the rest of the orchestra. This is what is meant by 'balance' and it can be achieved by careful planning of the orchestral layout and by correct placing of the microphones.

"Should the orchestration require a particular instrument or group of instruments to stand out against the rest, slight adjustment of the microphone positioning or manipulation of the 'pots' on the desk, can produce the desired effect. This is where the ability to read a score is so useful. I have in front of me on the desk a copy of the score (usually in 'piano-conductor' form), which indicates the entry of various solo instruments and the groups as well as giving all the musical content of the section being recorded. Thus I can follow the music and adjust the volume of the mikes accordingly, being able to see in advance when certain solo passages which may require predominance are going to occur.

Outside in the main recording area, Muir Mathieson, the music director, steps on to the rostrum and takes over from his assistant. A warning bell sounds, the red light comes on outside the stage, and the orchestra becomes silent, ready in their playing positions. As the sound camera and disc recorder turn over, the picture is projected on to the big screen behind the orchestra. The conductor is poised, ready for his cue from the illuminated timing indicator alongside the screen. This final warning is spoken over a loudspeaker system on the stage from a microphone on Ted Drake's mixing desk as he sets the controls, ready for a take. There is a few seconds of absolute silence and then the orchestra springs to life. In the Monitor and Control Room, Ted Drake, music mixer, balances and controls the recording so that cinemagoers may hear the finest possible reproduction of the stirring and noble sounds of the full symphony orchestra now playing in the recording theatre.



Film and Disc Recording Room
Ken Rawkins, Recordist.

THE TITAN And His Music

Ann Ronell

THE TITAN - Story of Michelangelo ..United Artists: Presented by Robert J. Flaherty, with Robert Snyder and Ralph Alswang. Directed and edited by Richard Lyford. Music by Alois Melichar.

The musical score for THE TITAN - the Story of Michelangelo is powerfully descriptive of the master's works. Alois Melichar, the composer of this score seems to be an artist himself. Drawing on colors as varied as a modern painter's palette, Mr. Melichar has created for the visual art of this film a score as telling as the spoken commentary. And in many instances, more so.

In this absorbing film about art and the period in which Michelangelo lived, the screen demonstrates craftsmanship of the highest order. Several climaxes of attention, in themselves non-pictorial, are created solely by music and sound. The camera, for one example, travels over the first work sculptured by Michelangelo when a boy of seventeen, quietly moving over surfaces which present little appreciable dimension in this flattened form and without much central force of idea, - but in accompanying camera movement, the music flings itself forth in such size and intensity as to completely dramatize what is seen to be the first work of a genius.

The score supplies visual details to the film which an uneducated audience would probably never see without it and an emotion toward these visions which few audiences could contribute. I would say the score for this motion picture is like a stereoptical device projecting the picture from its flat screen into those prominent dimensions of delight and wonder which the camera eye without third dimension cannot make real.

From the time Frederic March, the speaker of the commentary, says, "It is a long dismal day over Florence" until the final scenes of St. Peter's as it is today, there is in this film an enormous amount of good judgment demanded from the composer given as he is, a succession of sculptures to describe, the Sistine Chapel paintings, the architectural studies, sketches, and portraits of historic figures upon which to comment, with no less than a period span of sixty years' story to typify musically - and all this to be done without monotony or back-breaking on the part of the score!

Sound effects selected with care and fine taste also contribute to the effectiveness of the score. The crackling of fire, interjection of spoken words, footsteps in Fifteenth-Century-shoes running over cobblestones, marble floors or dirt road, tolling bells, echo chamber effects for choir - all are mounted on a canvas provided by a wise sound editor, Robert Vincent. The Sound and Music Department must have worked closely together with the director to demonstrate an impressionistic sequence when the Medicis and Pazzis are described by the commentator as mortal enemies meeting for murder: as we see a shaft of light falling down from great height upon the Cathedral floor, the spoken voice continues, - a sharp entrance of musical background, - pipe-organ keys held down in sustained treble tremolo upon four notes blurred into suspense; - another voice cries out "Assassin!" the organ track is cut off into silence, and only the slithering sound of fleeing footsteps and closing door create the unseen murder scene for us. Then music resumes upon sonorous organ pedal and closes the sequence in fadeout to next scene.

The score employs its most beautiful melodic content as the Pieta of Michelangelo's earlier period is shown, where it now stands in St. Peters in Rome. As word and camera point out the exquisite grace of this work of art, the composer brings warmth and fluid pathos into the very texture of the music. Even the dynamics and phrasing of the music become integral factors of the film, for as the camera moves and pauses, so does the music. When the later Pieta of the artist's final Florence period is shown, this same music is repeated. It is interesting to note that the Nicodemus figure in this group bears the aged face of the sculptor, who seems to be looking into the eyes of heaven. The repeated music now gains in value, for nobility is stressed in its emotion. Another musical sequence, repeated for significance, is the forceful material developed musically during the Savanorola scenes of early Florence and heard again during the final footage of the film showing Roman architecture as Michelangelo dreamed. This musical material is built on a phrase of three notes only, jumping up a fifth to proclaim its drama and releasing itself upon the fourth as upon a period in punctuation. This phrase is memorable in its extension and insistence upon the same intervals and tonalities until the very end of the cue.



PIETA - St. Peters, Rome.

Unfortunate for the high standard otherwise upheld by all departments in making this film, there are a few flaws noticeable in the re-recording of the music tracks, especially when certain sequences are repeated in this edition of the original film, together with a bad cut in the score during the Pope Julius sequence. Outside of the brilliant camera and optical techniques in this film, I believe the spirit of the subject matter is caught most definitively by style in the musical composition. Suiting style to subject matter, the composer finds that a Bacchus by Michelangelo can evoke an echo of Ravel by Melichar. And later when we are shown the artist's last creation for the Sistine Chapel, it isn't by chance that the composer chooses modern dissonance to describe it with parallel trumpet figures virtually bursting from the swollen cheeks of the Judgment Day angels as they blow their Renaissance bugles. THE TITAN is a wonderful job. Let's know more about Mr. Alois Melichar.

A TIME FOR BACH

Gene Forrell

Music lovers have very little opportunity to witness a film that they can call their very own, that belongs as much in the category of music as in film itself. And that makes a very special case for A TIME FOR BACH. It is not only important as music, but film as well. Usually, a film that aims toward the interests of musicians is merely a photographed concert. In most other cases music is relegated to such an incidental role that it might just as well be unheard. This film combines the two arts in an extremely serious and deeply considered manner.

When William H. Scheide, leader of the Bach Aria Group, approached Paul Falkenberg to produce and direct this film about Bach's music as interpreted and experienced by that organization Mr. Falkenberg felt that "all you had to do was to pick some tuneful Bach aria, prepare your playback breakdown, set your camera, take a few master shots, give the soloists their due with a close-up here, a medium shot there - result: your picture- a music film, nice and conventional - the mixture as before. I was not prepared to do just that." Indeed, he didn't stop or even start at that nice, comfortable formula stage. He goes on to say, "a film with the Bach Aria Group would have to make its point the 'movie way.' From the very outset we agreed that the film would not reproduce the concert rendition of just one or the other aria in full, but would present excerpts from several arias so as to give a glimpse of the immeasurable musical wealth that can be found in Bach's works, a musical wealth that can have a forceful meaning today. Also no narration was going to bridge any pictorial gaps. The picture sequences alone would have to bear the burden of the statements."

The idea to present the spirit of Bach within the framework of our real, present up-to-the-minute experiences was an inspired one. This is one of the most successful aspects of the picture. Just how this structure took shape in the filmmaker's mind is best told in a continuation of Mr. Falkenberg's own words. "First, the mood of the Bach period; an organ piece would best provide the broad, noble, sweeping elements so characteristic of the culture Bach lived in. Philip Stapp would create animated variations on a baroque theme, without ever attempting to illustrate the music: a dream-like flight into Baroque space, following the choreographic pattern suggested by the rhythm of the C Major Fugue.

"At a given moment, modern life would clash violently into this Baroque sequence. I felt that a rapid montage could best re-create the nervous tension, the hectic staccato and frantic tempo which pervade our era. In planning the pictorial subject matter of this sequence, we found that some short 'ironical' jingle would provide the right accent, while any narration would have destroyed the stylization this montage attempted." An example of these jingles goes as follows: "Run, run, run (pause) to get your bread" and "Run, run, run, (pause) to live at all." These and similar phrases were whispered aloud by a small group against a percussion background of a series of regular and occasionally upsetting rhythmic patterns in time with the recitation of the jingles. As this sequence ends, there follows immediately an introduction to the music of the Bach Aria Group through a long, constantly moving and relaxed section of artists and students at work in schools, museums and libraries.

This is at once familiar and comfortable to the music lover as he sits back to enjoy all the beautiful music that is to follow in the rest of the film. As part of each aria is presented, there is one beautiful experience after another to enjoy in the rich and various vocal and instrumental music that Bach contributes to these arias. They are exceedingly well sung and played by the group and we are especially privileged to hear how each is planned according to its own special characteristics and meaning it has for the performers. This film is very genuine in its approach and one can be sure of having his appetite for this music ignited to the burning point after seeing it.

A TIME FOR BACH.. Produced and directed by Paul Falkenberg. Sponsored by the Bach Aria Group, William H. Scheide, Director. This version is not in 16mm.

REISSUES

AS YOU LIKE IT.. reissued by United Artists: Laurence Olivier, Elizabeth Bergner. Directed by Paul Czinner. Music by William Walton.

This was one of the pictures which made everyone decide that Shakespeare was unsuited to the screen - due to the alchemy of Dr. Czinner and wife who seemed to have no trouble turning gold into purest lead. Nevertheless, it is fun to watch Olivier's performance for traces of what was yet to come. The same is true of Walton's score. While it doesn't have the sheen or the shapeliness of his music for HAMLET and HENRY V, AS YOU LIKE IT abounds in real Walton ideas and real Walton technique. A certain patchiness must be noted from time to time, with material arresting enough to carry forward being introduced and dropped. This is a fault, of course only in a score whose separate segments are as neatly rounded off as they are here. Several of the songs are left out, two of the remaining being "Blow, Blow, Thou Winter Wind" and "It Was a Lover and His Lass". In addition there is inserted a catch for men's voices which I think was freshly composed for the picture and which I'd be glad to listen to again.

INTERMEZZO.. reissued by Eagle-Lion: Ingrid Bergman, Leslie Howard. Director, Gregory Ratoff,

It's harsh medicine, but those who see no virtue in present-day movie music, need only spend a few moments with INTERMEZZO, to realize how wonderfully far we've come. The background consists of a dining-room arrangement of NONE BUT THE LONELY HEART, RUSTLE OF SPRING, one of Grieg's ELEGIAC MELODIES, gems from his piano concerto, and INTERMEZZO itself. These pieces grieve behind every scene, except when one or another of them is performed as part of the action. A short spell of silence is cleverly worked in at one point - to denote the turning off of a radio. But another radio is turned on in a matter of seconds and away we go again. One tiny redeeming feature: synchronization between action and recording is good. Several times it really looked as if the violin and the piano were being played by Miss Bergman and Mr. Howard.

LIGHTER FILMS

Maric L. Hamilton

The current films show a tendency to be less serious, and there is some variety in those with popular music interest.

CINDERELLA .. RKO-Radio: Feature length Disney Technicolor Cartoon.

The new Disney is all that everyone hopes for when a new Disney is mentioned - ingenious, technically marvelous and generally captivating. The old fairy tale is told with a humor and charm that makes it more suitable for audiences of all ages than any of the master's other films.



CINDERELLA

Synchronization of action and score is, as usual one of the cartoon's delights. Six songs have been written by the successful trio - Mack David, Jerry Livingston and Al Hoffman. Cinderella, through the voice of Ilene Woods, sings a ballad, "A Dream is a Wish Your Heart Makes", a waltz, "So This is Love" and her jolly "Work Song". "Sing, Sweet Nightingale" is first given

a comic rendering by the step-sisters, then sung sweetly by Miss Woods, who at one point carries all the voices in a four part arrangement of the melody. The Fairy God Mother chirrups through the novelty song - "Bibbidi-Bobbidi-Boo" and Cinderella's friends, the mice, make a distinctively treble chorus of her theme song.



CINDERELLA'S stepmother and stepsisters, in one of the live action scenes studied by Disney animators in advance of their drawing.

THE GREAT RUPERT.. Eagle-Lion: Jimmy Durante, Terry Moore. Directed by Irving Pichel. Music by Leith Stevens. Songs by Fred Spielman, Buddy Kaye.

George Pal has produced a fresh, funny little film that stars, Jimmy Durante and a squirrel. Both prove worthy of top billing in a story about the trials of a family of acrobats in a world indifferent to human pyramids. Jimmy sings some of the troubles away with "Jingle Bells" and "Christmas Comes But Once a Year" and a whimsical miracle takes care of the rest. Jimmy's daughter, a harpist, and the boy next door who plays the tuba get together in an attractive number, "Melody for Two Orphan Instruments".

NANCY GOES TO RIO.. Metro: Ann Sothern, Jane Powell. Directed by Robert Z. Leonard. Songs by Ray Gilbert and others. Musical direction, Georgie Stoll. Technicolor.

In one of those lush, plush Metro musicals, Jane Powell becomes a rival for her glamorous widowed mother's suitor and her position as a musical comedy star. Ann Sothern, as the threatened parent comes through uninjured, and both ladies break into occasional song as though to voice satisfaction with the luxury that prevails. Ann has the opening number, "Time and Time Again". She and Jane and Grandpa Louis Calhern do an impromptu drawingroom rendering of "Shine On Harvest Moon". Jane sings often, both alone and with a chorus: "Magic is the Moonlight," "Embraceable You", "Love is Like This, the title song and the Musetta Waltz from La Boheme. Carmen Miranda puts over three songs with her inimitable verve- "Garoom -Pa-Pa", "Coe, Coe" and the "Yipsee-i-o", Carmen's idea of a cowboy song.

WQXR(NY) PROGRAMS OF MOVIE MUSIC For February.

Saturday, February 4 - 2.30 P.M.

Gray - - - - Stairway to Heaven : Prelude
Melschrino - No Orchids for Miss Blandish ; Introduction and Song of the
Orchid; Dance d'Extase.
Young - - - The Accused : Latin Rhythm
Ward - - - - The Phantom of the Opera : Lullaby of the Bells
Alwyn - - - The Notorious Gentleman: Calypso Music.

Saturday, February 11. - 2.30 P.M.

Gray - - - - This Man is Mine : Theme Music
Addinsell - Warsaw Concerto
Williams - - The Invaders ; Epilogue
Ireland - - The Overlanders : Incidental Music
Dolan - - - Lady in the Dark : A Message for Liza.

Saturday, February 18 - 2.30 P.M.

Steiner - - Since You Went Away; Incidental Music
Brodzky - - Carnival : Intermezzo
Young - - - Golden Earrings: Golden Earrings
Harling-Whiting- Monte Carlo: Beyond the Blue Horizon.

Saturday, February 25 - 2.30 P. M.

Spoliansky - Wanted for Murder; A Voice in the Night
Copland - - Our Town Suite
Romberg - - Viennese Night : Theme Music
Steiner - - Gone with the Wind; Theme Music
Addinsell - Blithe Spirit : Waltz Theme.

AUDIO-VISUAL AIDS AND MUSIC EDUCATION

Lilla Belle Pitts

It is obvious that music education, in common with every other cultural agency has, for better or worse, moved into a world beset on the one hand by a confusion of ideas. On the other hand, never has the world offered so great a profusion of facilities for the communication and dissemination of ideas. There is a renewed call for clearer educational vision, for imaginative planning, for utilization directed toward clearly defined goals, and for straight thinking.

This involves re-assessing and consolidating gains already made and refining the processes of present and future development in the light of disturbed and rapidly changing social and technological conditions. It also poses a common problem for finding better ways to use all tools, skills, instrumentalities, materials and devices for the specific purpose of improving the quality and ensuring the permanence of musical learnings. The task of assembling, evaluating, testing and judging means and media of projecting and communicating ideas, thoughts, appreciations, attitudes and techniques is indeed a responsibility in the relatively new field of audio-visual teaching aids.

On the whole, music educators are "sold" on the potential teaching value of audio-visual materials. The worth of recordings and radio in the classroom is taken for granted. In the newer but fast growing areas of television and teaching films much remains to be done. As we see it, our major job is to focus on the problems of utilization. And this calls for combined individual and collective thought and action. This entails selecting, testing in teaching situations, and the eventual evaluation of audio-visual "aids" in the light of what they actually do to further musical growth.

The work of the National Committee on Audio-Visual Aids has been in progress since October 17th, 1949. Two matters of immediate and general interest are : A. Organized plans for getting under way; B. Specific plans for the March 18-23 meeting of the Music Educators National Conference in St Louis, Missouri.

Appointment of the following assignments have been accepted:

RECORDINGS: Charles Leonard, Teachers College, Columbia University, New York.
RADIO: Violet Johnson, Battin High School, Elizabeth, New Jersey.
FILMS: Lilla Belle Pitts, Teachers College, Columbia University, New York.
TELEVISION: Richard Berg, Board of Education, Baltimore 18, Maryland.

Special sessions of Music Educators National Conference in St Louis on AUDIO-VISUAL-AIDS are as follows:

Saturday, March 18th, 11 A. M. - 3.30 P. M.

Section meetings of Recordings, Radio, Films and Television.

Monday, March 20th, 2.30 P. M.

A general session on Audio-Visual Aids in Music Education. A choral-dance program and Mr. Roger Albright of the Motion Picture Association as speaker, are features of the program.

Tuesday, March 21 and Wednesday March 22 there are Section meetings on Recordings, Radio, Television and Films. At these meetings actual demonstrations of materials with children will be the special attractions.

Further information is available by writing Music Educators National Conference, 64 East Jackson St. Chicago, Illinois.

16 MM FILMS

Brandon Films Inc. has much in its 1950 catalogue that will appeal to those interested in music in films. The extensive collection lists many important films whose scores are the work of composers of international note. A partial list of such features follows:

William Alwyn -- Desert Victory
Georges Auric -- The Mysteries of Paris
Marc Blitzstein- Native Land
Aaron Copland--- Of Mice and Men -- The North Star
Hanns Eisler --- New Earth
Richard Hageman- The Long Voyage Home
Arthur Honegger- Crime and Punishment -- Harvest
Street of Shadows
Sergei Prokofieff- Alexander Nevsky - Ivan the Terrible
Dmitri Shostakovitch - Life in Bloom - Return of Maxim
Virgil Thomson and Marc Blitzstein - The Spanish Earth
Man of Aran - Irish Folk Songs of the Aran Isles
Song of China - Development of Chinese Music from ancient to
modern times; Chinese musicians.
Time in the Sun -Native Mexican melodies.

Scores by well known contemporary composers are also found among the short films.

William Alwyn -- Zoo Babies
Marc Blitzstein- Valley Town
Henry Brant - - -Capital Story
Benjamin Britten- Night Mail
Aaron Copland -- The City - The Cummington Story
David Diamond -- A Place to Live In.
Gene Forrell -- Boundary Lines
Alex North ---- A Better Tomorrow - Library of Commerce
People of the Cumberland
Emil Reesen --- Wedding of Palo
Virgil Thomson - The River - Tuesday in November.

There are a number of films on musical subjects. Except for THE GREAT GLINKA (Film Music Notes, January 1948) these have not been reviewed by the National Film Music Council.

THE BARBER OF SEVILLE .. Based on the Rossini opera; Orchestre Symphonique de Paris.
DIE FLEDERMAUS .. Based on the Strause operetta.
THE GREAT GLINKA.. Composer's biography; choir and ballet of the Bolshoy Theatre.
LA BOHEME .. Production featuring Puccini arias and music by Robert Stoltz.
MOONLIGHT SONATA .. Drama featuring Paderewski.
A MUSICAL STORY .. Romantic comedy with operatic excerpts.
ORPHAN BOY OF VIENNA.. Weiner Sangerknaben and the Vienna Philharmonic.
SCHUBERT'S SERENADE .. Based on Schubert music. Louis Journe and
Paris Opera Chorus.

THE MUSICAL SHORTS INCLUDE:

CHANTS POPULAIRE .. French Folk Songs.
FIDDLE DE DEE .. Abstraction by Norman McLaren ; LISTEN TO THE MOCKING BIRD
THE HOUSE I LIVE IN.. Racial tolerance ; songs by Frank Sinatra.
HYMN OF THE NATIONS .. Arturo Toscanini, the Westminster Choir, the NBC
Symphony Orchestra in Verdi's music.

LISTEN TO BRITAIN .. Sights and sounds of war-time Britain.
MUSIC IN AMERICA .. Survey of contemporary American musical interests.
TALL TALES .. American folk songs
TO HEAR YOUR BANJO PLAY.. American folk tunes.
CHRISTMAS SLIPPERS.. Operetta from excerpts of "Cherevichki" by Tchaikovsky.

With the exception of Christmas Slippers, these shorts have been reviewed in various issues of FILM MUSIC NOTES.

The Brandon Collection of dramatic and documentary film classics is excellent, and its cataloging has been done with praiseworthy care. The classifications, credits and synopses are clear and helpful. A handbook for film societies is included, adding to the value of the catalogue as a reference manual.
(Brandon Films Inc., 1700 Broadway, New York City 19, New York.)

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YOUR VOICE.. The four elements of voice production, respiration, phonation, resonance and articulation are described in this basic film. Each is shown and discussed in some detail, with the extra visual aids of animated drawings, close-ups, an X-ray sequence showing respiratory action, and an artificial larynx illustrating the principle of resonance. An excellent discussion guide comes with the film, which is suitable for high school and adult groups. The film, the first of a series, was made under the supervision of Hal Kopel of Encyclopedia Britannica Films in collaboration with William J. Temple, Department of Speech, Brooklyn College, and Delinda Roggensack, Department of Music, Cornell College, Iowa. (Encyclopedia Britannica Films, Inc., Wilmette, Illinois. 1 reel)

THE SOUNDS OF MUSIC .. This film describes the physical origin of musical sounds through an exposition of the amplitude and frequency of vibration and the resulting fundamental tones and overtones. While a good deal of the explanation is conveyed by means of diagrams (which are excellent), the film achieves its aim in illustrating its theoretical examples with concrete experiments which students can test for themselves with the use of readily available musical instruments. The demonstration takes place in a music shop, with a brother and sister as questioners and learners and the benevolent proprietor as master of ceremonies. This attempt at atmosphere is sometimes more awkward than convincing, but the recurrent interjection of full close-ups of learners and teachers to bind together the parts of a single explanation is well considered and highly successful. Collaborator: Ira M. Freeman, Associate Professor of Physics, Swarthmore College. Grade Level: Junior, Senior High. 1 reel
(Coronet Instructional Films, 65 East South Water St. Chicago 1, Illinois.)

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VALLEY OF THE TENNESSEE..

Note: The score for the VALLEY OF THE TENNESSEE credited in a recent issue of FILM MUSIC NOTES to Henry Grant, was composed by Norman Lloyd of the Juilliard School of Music faculty. This 16mm film produced during the war tells of the Government project and was reviewed by members of the Film Council, and faculty members of Columbia University and New York University, all of whom recommended the music highly. (Museum of Modern Art Film Library, New York) 1 reel.

THE ADVISORY COUNCIL

The Advisory Council of the National Film Music Council represents authorities in various fields who have evidenced constructive interest and made contributions to some aspect of music in films.

Louis Applebaum, film composer of the scores of G. I. JOE (with Ann Ronell), TOMORROW, THE WORLD, LOST BOUNDARIES and others. He has just completed the music for a dramatized version of PETER GRIMES, given by the CBS opera department, and has been working on the music for the Canadian Ballet Festival. He is now writing for an hour's version of Andreyev's SEVEN WHO WERE HANGED. He is interested in the music in educational films and is preparing a manual of study for schools.

Mary Louise Alexander, librarian of the Ferguson Library, Stamford, Conn. began her career in the Public Library in St. Louis, going on to manage the Research department in a large advertising agency in New York for fifteen years. She was called to be director for the Carnegie corporation project in Philadelphia, which included the surveying of libraries and the planning of a Bibliographical Center. She worked with Mrs. Roosevelt in the Office of Civilian Defense in Washington during the war. Our many library subscribers will welcome her contributions and information on the activities of the 16 mm film libraries.

Roger Bowman brings to our readers news of the progress being made in Television. Mr. Bowman is a leading radio commentator and director and instructor in the Television Workshop. He taught for four years in the Juilliard School of Music.

James A Brill, on the staff of Encyclopaedia-Britannica Films Inc. is developing educational films for schools and churches and libraries.

Helen C. Dill, served as National Chairman of films for the Music Educators National Conference and was instigator of the brochure recently issued, "Films for Music Education". She is Supervisor of Music Training at the University of California at Los Angeles.

Dr. Karl D. Ernst, Supervisor of music in the Portland, Oregon Schools, brings to us his interest in the development of music in films in the northwest. He has co-ordinated the committees on films, records and radio under Dr. Frank D'Andrea of Western Washington College of Education and Robert Walls of Oregon State College. Oregon State College is the state depository for films and this committee will fill the need in this area.

Rose Marie Grentzer, heads the Music Education Department of the Juilliard School of Music in New York City. She is extremely interested in this phase of music education and spoke at several educational conferences in Texas last summer.

Dr. Howard Hanson, long a leading figure in the promotion of American Music and himself one of America's fine composers, is Director of the Eastman School of Music in Rochester, New York. He writes that he is happy to serve on our Advisory Council.

William Hamilton, a musician of standing - a choral director, and critic who contributes many reviews of films from a musical standpoint.

John Huntley, of the J. Arthur Rank Music Department, is an author and speaker and film critic and acts as British correspondent for FILM MUSIC NOTES. His books, "British Film Music" and "British Technicolor Films", the latter published in 1949 are valuable for students studying British Film Music. He was associated with Muir Mathieson in the series of radio programs on film music for the BBC.

Edith M. Keller, Supervisor of Music in the Ohio State Department of Education Columbus, has accomplished much in creating interest in all phases of music study in Ohio. The study of film music is her new interest.

Stanlie McConnell, Assistant Supervisor of Music in the San Diego City Schools and active in the Film Institutes for the Los Angeles City and County Teachers as well as in San Diego County. She presided last fall at the first Institute of the year on November 5th when 1000 teachers gathered in the Wilshire Fox-West Coast for talks and discussions on current films and their music. Mrs. McConnell is particularly interested in the educational use of films in the general music program for elementary and high schools.

Virginia Momand, our United Nations representative has been in charge of her own radio program this past year in New York City and she is now associate head of the United Nations radio broadcasts. She contributes many articles to leading periodicals.

Lawrence Morton. His articles on "Music Makers in the Films" appeared some two years ago in FILM MUSIC NOTES. He prepared the Special Issue for Aaron Copland's THE RED PONY. At present he is writing a series of Film Music Profiles" on composers of film scores. He is an arranger and composer of music for radio and films and contributes many articles to various periodicals.

Lilla Belle Pitts, professor of music in Teachers College of Columbia University and former president of the Music Educators National Conference - is now chairman of the Special Service Committee on Audio-Visual Aids (Films, Radio Recordings, Television) for the Music Educators. She and the Division Co-ordinators have completed the Specific plans for the March 18-23 National meeting in St Louis. Miss Pitts has written a number of text books on music study, now in use in many schools throughout the country.

Constance Purdy, now a motion picture artist in comedy roles, has long been interested in the music in films as she has been internationally known in the musical world. She was one of the organizers of the publication, Film Music Notes and served as editor when issued in mimeographed form.

Delinda Rogensack has recently been appointed director of the Audio-Visual Education Department as well as director of the Music Education Department of Cornell College, Iowa. She is vitally interested in teaching the use of music in films and her first article on the subject appeared in the last issue of Film Music Notes. Encyclopaedia-Britannica Films Inc. has just released the film YOUR VOICE on which Miss Rogensack and William J. Temple collaborated.

Dr. Sigmund Spaeth is author of a number of books (the latest being HISTORY OF POPULAR MUSIC IN AMERICA.) He is now Radio chairman for the National Federation of Music Clubs after his four years as chairman of Film Music. He is serving his ninth year as a member of the Metropolitan Opera Quiz and has begun his weekly broadcast over ABC network on the subject, AT HOME WITH MUSIC, Saturday mornings.

Dr. Frederick W. Sternfeld is a member of the Department of Music at Dartmouth College. He is one of our fine contributors and he also writes for a number of periodicals.