

# FILM MUSIC NOTES <sup>av</sup>



The Marx Brothers are  
**LOVE HAPPY**

# FILM MUSIC NOTES

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FILM MUSIC NOTES has inaugurated a new policy of selecting "THE SCORE OF THE MONTH" which will be featured in future issues of our publication. LOVE HAPPY has been chosen for the month of April. Its New York premiere was given at the Criterion Theatre on April 7th.

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## FILM MUSIC NEWS

### MUSIC AND THE CINEMA

The University of London has inaugurated in its Extension Courses a series of nine lectures on MUSIC AND THE CINEMA to be given by John Huntley, the correspondent for FILM MUSIC NOTES. Among the subjects to be considered are: "The Four Basic Uses of Music in Films", "Limitations of the Sound Track", "Acoustical Problems", "Historical Values", "The Adaptation of Existing Music for Film Purposes", "Experiments in Abstract Patterns to Music", "The Cartoon Film", "The Specially Composed Film Score", "The Documentary Film", "The Feature Film", "Descriptive Music in Films", "The Synchronous Score", "Music and Sound Effects", "Music and Dialogue", "Ballet", "Opera", "Analysis and Screening of THE SEVENTH VEIL". These lectures will be illustrated with Gramophone records and the screening of films. Books on above subjects are: BRITISH FILM MUSIC, John Huntley (British Yearbooks, 1947); FILM MUSIC, Kurt London (Faber, 1935); MUSIC AND THE FILM, Sabanev (Pitman, 1937). Written work will be as follows: (1) Outline the development of the use of serious symphonic works from the concert hall repertoire that has been used in films. (2) What value, if any, has the cinema been in stimulating renewed interest in serious music amongst the film-going public? (3) Estimate, with suitable examples, the work achieved by the cinema in filming the lives and music of the great composers.

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### CANADIAN BROADCASTING CORPORATION

Interesting news comes from the Canadian Broadcasting Corporation, Gerald Pratley, in charge of film news programs, will soon feature a program series on American film composers, which is being prepared by Lawrence Morton of Hollywood. Mr. Pratley reports that his last radio program was given over to the JOLSON STORY. He quoted George Duning, composer from FILM MUSIC NOTES of September-October, 1949, and spoke highly of Morris Stoloff, music director of Columbia Studios and Arthur Morton, orchestrator of the film.

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### THE SCORE

The American Society of Music Arrangers is issuing a new publication, THE SCORE, which deals with the activities of the Hollywood and New York branches of the Society. Joe Mullendore is editor, with Arthur Lange, Lawrence Morton, Lou Maury and Emil Cadkin as associates. Herschel Gilbert, president of the Hollywood group, states that the Society aids and abets the professional arranger in his fight for recognition and security. Bob Haring heads the organization in New York.

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### OSCAR STRAUS FILM

Oscar Straus, composer of the CHOCOLATE SOLDIER has written his first film LA RONDE, based on a play by Arthur Schnitzler. Somewhat like QUARTET in form, the feature is composed of a series of sketches connected by slow waltz music which reflects the movement of a carousel. Its one central character is played by Anton Walbrook, the star of RED SHOES. Max Opuls is directing the film, now nearing completion.

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### BETTER FILMS COUNCIL

The Better Films Council of Staten Island has secured the cooperation of the Fabian Theatres in providing twenty subscriptions to FILM MUSIC NOTES and the National Board of Review's new magazine, FILMS IN REVIEW for seven public libraries, five high school libraries, the Wagner College Library, the Staten Island Museum of Arts and Sciences, The Women's Staten Island Symphony Society, the Catholic Conference College Alumnae and four copies to the Better Films Council. Local councils in the National Film Music Council are carrying out similar projects as a form of group activity.

# LOVE HAPPY

Composer's Notes . . .

Ann Ronell

Comedy is an undefinable thing. In writing a score for the Marx Brothers' film, LOVE HAPPY, I first tried to define the dramatic elements of each sequence, so as to decide upon an approach to the continuity of the whole. Was music necessary to enhance the dramatic elements - what kind of music would this be - when enter and exit - how and why, and such like questions had to be answered before music was even conceived. But comedy - Who can pin down its exact shape? And what kind of a thumb tack for this kind of a butterfly?



Perhaps comedy is that play between the audience and the actor which catches fire and then explodes into laughter...Perhaps laughter creates its own chain reaction...I recall my first friend in film comedy-making, - dear W. C. Fields, who when pressed by writers guaranteeing the humor in their scripts, would walk away with his inevitable and evasive reply, "Who kno-o-ows what's funny?" So with LOVE HAPPY, we all had to guess what was funny - what should be funny - what could be funny if - -; and some of the problems we had to meet making a funny picture weren't very funny at all. I refer to precision timing, my bout with the beat.

First, about music for Harpo, who told me he'd never been "scored" before. The decision to score his sequences precisely, was based on his being a silent comedian. Since he never talks, I let the music speak for him. He does whistle, however, which peculiar fact gave me the idea of having him announce his own musical theme himself. Thus it is that Harpo's music in the score is his language; his gestures become rhythms,

his movements mirror accent, his pantomimed thoughts find voice through the inflection of instruments, whose musical colors bespeak in turn Harpo's spirited style.

When it came to synchronization, I found the matter was important, not only for composing music to film action but also for my additional duties of directing a music department. Two separate crews were necessary on this picture to sustain deadlines for the material needed before, as well as after, shooting schedule. For the pre-recording of the six musical production features which had to be written, words and music, rehearsed, arranged, recorded and ready for playback on stage during the filming of those scenes in which they are performed, I was fortunately able to 'synch' with an expert crew of assistants.

After this job was finished, I left the studio for home where I could work in peace on the composition of the film score - so I thought. The stopwatch method which I'd employed before for timing music and action of other pictures now failed to capture the split seconds of zany mania in which I spun. Here I was musically leaping up on a swinging pendulum, zooming gadgets at smoked hams, swallowing steam, playing Maypole with a blowtorch and a hatchet, dancing a duel as a single, receiving and sending a double whammy, my cap doing a triple take at Ilona Massey, my cigar giving out with a czardas, my pipe giving out with a wolf whistle, my stopwatch - \*! ? \*! ? - giving out....

It was that kind Providence which takes care of sparrows and little children which also took care of my timing the Marx Brothers. Paul Smith introduced me into the intricacies of the clicktrack. This mathe-musical wizard simplified my gyrations to a frame. Film footage is just a boutonniere in his lapel. Under his most talented and capable conductorship final recordings of the score were completed, with the co-ordinated and superb efforts of orchestrator Harry Geller, music librarian, Harold Rubenstein and film music cutter Steve Previn, a top crew of craftsmen heading the list of my co-workers in allied sound effects, optical printing, secretarial, and recording service departments.

Grateful acknowledgment is made to the producer who allowed the composer to select co-workers of her own choice whenever possible, thus assuring maximum of compatible tastes and efforts to musical production with minimum personnel. The first crew was headed by conductor, Lou Forbes, music filmcutter, Al Joseph, librarian, Hal Rubenstein and dance director Billy Daniel, with whose assistance the following musical sequences were dreamed up, staged and recorded in time for camera; Harpo's harp solos, Chico's two piano routines, Marion Hutton's "Jam" number(arr. by Sidney Fine), the Sadie Thompson production setting of "Willow Weep For Me"(arr. by Frank Perkins), the pizzicato "Love Happy" toe dance for Vera-Ellen (arr. by Leon Arnaud, and the backstage action needing piano accompaniment(arr. by Tommy and Frances Grant).

And was it fun working on a funny picture? I hardly thought so after hearing the dubbed tracks and all the cuts. I remember not leaving the cutting-room till 4 A.M. one dawn where we had to work all night to get ready for 9 A.M. re-recording and moaning to Paul Smith, "I'll never go thru this again!" Whereupon he, conclusive as ever, smiled, said "I've heard that before" - - and handed me an electric metronome. . . .

\* \* \* \* \*

## AN ARTICLE ON LOVE HAPPY

PART I. Comments on Ann Ronell's Score -

Harry Geller

As composer of LOVE HAPPY, the Marx Brothers' comedy, Ann Ronell has something new to say, and to my knowledge of comedy scores, says it in a new way. Her ability to use the contemporary musical idiom and further to apply its use to a musical comedy as pyrotechnic as LOVE HAPPY, demonstrates the progress of new techniques in film composition.

The score is written with flair and piquancy of personal expression. The structure of polytonal and polycontrapuntal thematic development is surprisingly apt in describing the shenanigans of the three Marx Brothers, whose condensation of absurdity and directness might be defined as the essence of their comedy. Contemporary music, however, is especially qualified to construct consistent, precise short forms which contain nothing superfluous - come to the point at once- and need no expansion via florid "arrangement" for architectonic reasons. My first reaction to the cues which Miss Ronell played for me was to remark on the transparency of her composition.

For the main theme of the score, Harpo's, as central character of the story, she has written a motif which indeed contains the soul of wit in its brevity. Heard first in the score as Harpo's whistle, the theme is continued throughout the picture as such. First stated instrumentally by piccolo in the noise of the street where Harpo is discovered eyeing groceries, this theme is repeated in variation by the actor in live whistle when he spies a cop watching him, and is thereupon taken up by the orchestra when the music cue begins.

Handwritten musical score for the first system, measures 7-16. It includes staves for Whistle, Oboe, and strings. Measure 7 is marked "WHISTLE" and "Oboe". Measure 15 has a "CELLO" cue. The score is annotated with various performance instructions and dynamics.

Handwritten musical score for the second system, measures 17-24. It includes staves for Violin, Viola, Cello, and Double Bass. Above the staves are action cues: "H. WALKS FEED FOOD", "H. RUBS HANDS", "ELEVATOR STOPS", "H. WALKS INTO BASEMENT", and "H. PUTS FEED BOWLS IN BASKET". The score is annotated with performance instructions and dynamics.

EXAMPLE 1. Motif has both (A) and (B) parts. See oboe for Part(A) bar 5. This is duplicate of theme originally whistled by Harpo before cue began. Bars 5,6,7 show variation of (A) as whistled now to fit visual action of Harpo described in clicktrack beat above score.

EXAMPLE 2. Part (B) of Harpo motif is heard bar 15 in strings after (A) has continued per above in divers settings. From this point on, there ensues a lengthy section during which action Harpo makes off with the diamonds, and under which (A) & (B) are developed, -their many units extended and compressed. EXAMPLE 3.

Paradoxically, Harpo's irrational behavior is the force which gives the story cohesiveness. The Harpo motif, therefore, becomes the link unifying the score, demonstrating with freshness and imagination what can be accomplished with extended permutations of a concise two bars. 6

Harpo's facile pantomime performs the function of ballet. Both (A) & (B) run the gamut in fluid composition to suit, through infinite transformations and combinations with other themes demanded by the Chase action where the pursuing villains and animated electric signs on the skyline of New York involve a half hour of musical scoring, with display of orchestral colors and sparkle of ideas. Motif is finally stated for Harpo's Chaplinesque exit, recapitulating (A) & (B) in form and rhythm of a rhumba. Mechanistic means to 'synch' music with action confronted the composer, means which sometimes present hurdles to spontaneity. Miss Ronell said that when first writing within the clicktrack beat, she felt like an acrobat turning somersaults in a bird cage.

For one who is hipped on the subject of the sonata form as applied to film, I suggest that he go to the essays of those musical diagnosticians who can find a bar of Sibelius in a western, or a phrase of Purcell in a who-dunit. To her credit, Ann Ronell exhibits familiarity with the more commonly used devices in harmonic and rhythmic polyphony, and orchestral textures; but her score gives one the pleasurable experience of hearing music which is not completely bromidic in character. The Groucho theme describes his famous walk, the Rita theme for Ilona Massey's role is continental- the Whammy theme of a boogie nature, and Chico designated by a musical characteristic - that of two notes connected by slurred phrasing, creating either a second or third interval. Generally this (c) interval follows Harpo's motif in score when action indicates, -in form a brother to the last two notes of Part (A).

EXAMPLE 4. Cue "Trapdoors" exhibits (A) & (B) fast tempo where Harpo and Chico exchange real and fake diamond necklaces. Note use of Chico "characteristic" employed by strings and woodwinds bars 35,36 over (A). Also see cue "Smoke Scream".

Handwritten musical score for measures 25-31. The score is written on five staves. The top staff has a tempo marking of 2/4. Measure 25 is marked with a circled 'B'. Measure 27 is marked with a circled 'A'. Various performance instructions like 'STR.', 'W.W.', 'FL.', 'Piano', and 'TRBS.' are present.

Handwritten musical score for measures 32-36. Measure 32 is marked with a circled 'C'. Measure 35 is marked with a circled 'A'. Performance instructions include 'VIBR', 'CLAR.', 'TRBS.', and 'IMP. TRS.'.

Handwritten musical score for measure 37, consisting of two staves.

# SMOKE SCREAM

(N.Y. 1-2)

Handwritten musical score for measures 1-3. Measure 1 is marked with a circled 'A'. Performance instructions include 'VIBR.', 'CLAR.', and 'TRBS.'.

Handwritten musical score for measures 8-11. Measure 8 is marked with a circled 'B'. Performance instructions include 'VIBR.', 'CLAR.', and 'TRBS.'.

Handwritten musical score for measures 4-7. Measure 4 is marked with a circled 'A'. Performance instructions include 'VIBR.', 'CLAR.', 'TRBS.', and 'VASS.'.

Handwritten musical score for measures 12-15. Measure 12 is marked with a circled 'A'. Performance instructions include 'VIBR.', 'CLAR.', and 'TRBS.'.

Handwritten musical score for measures 16-19. Measure 16 is marked with a circled 'A'. Performance instructions include 'VIBR.', 'CLAR.', and 'TRBS.'.

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EXAMPLE 5. Cue "Swing Low" where Harpo jumps up on swinging pendulum which also has own theme. Bar 3 (A) enters and evolves into a presage of "Rock-a-bye Baby". See horn bar 5 and on. When this theme is later stated recognizably by trombone as Harpo swings on pendulum, (A) counterpoints comically by trumpet.

To attempt even so brief an analysis of the score is only to mention functional development which the themes of Harpo and others go through, illustrating that even the most hilarious comedy situations can be elaborated by skilful musical thought. When Harpo winds up the villains on the flagpole, a march statement of "Around the Mulberry Bush" sounds off final victory with the Harpo motif (A) pitted in sheer bravado of woodwinds against a mad climax of four different keys full brass playing at once. Another cue of novelty which should receive comment, is the comedy treatment Miss Ronell has accorded the classic dance form of the Czardas.

EXAMPLE 6. Cue "Groucho's Goulash" when Rita appears on the roof. Note Groucho theme descends from high register into pedal to support the Rita theme. Note "characteristic" creating the third between strings and clarinet bar 15,16 expressing Chico again, this time sliding upwards with visual hat action. Clarinets and trumpet take Whammy theme counter to Groucho theme, brass and celli, bars 14,15, strings, bar 16 and on.

EXAMPLE 7. Theme of song LOVE HAPPY developed throughout must be included to round out the full scope of the composer's contribution to the picture. What kind of a song fits into this kind of a score is a consideration too often underestimated. Vitality of detail stimulated arrangements of this theme from dance settings, -strings for one type and heraldic brass figurations for another- to statement for Merry-go-round in the park scene, and the vocal renditions by Marion Hutton and Mello-larks, which mark the start and finish of the picture.

The score of LOVE HAPPY shows that Arm Ronell has the happy faculty of keen orientation and the ability to make good sense out of much nonsense...Hats off!

11 E. 7-

Musical score for "Love Happy" featuring vocal lines and piano accompaniment. The score includes lyrics such as "Love HAP-PI - Love HAP-PI - Its Won-der-ful To know the Mean-ing Of HAP-PI" and various musical notations like "Piano", "Brass", and "Solo".

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Paul Smith, Ann Ronell  
Harry Geller, Steve Previn.

\* \* \* \* \*

## PART 2. On Precision Timing -

Paul Smith

Self-sufficient humorous characters, well-known to the public, do not need music in order to be funny. Continuity, however, for the novel narration contrived by the Marx Brothers for LOVE HAPPY was a necessity which only musical scoring could satisfy. The action of Harpo, Chico and Groucho was heightened by synchronization and styling but not thru attempts to be musically funny.

As opposed to cartoon music, the composer of the film score, Ann Ronell, sought in the main to highlight the situation and action and avoided attempts to caricature the actor. Unique style of composition pointed up the personality of the humor in the picture. This stress on personality rather than gags was established by thematic treatment of each character as well as by accompanying the action of the character in musical rhythms and dynamics. Naturally the challenge of meticulous accompaniment to film action was met more efficiently with split second, or as it is generally called, precision timing.

**SYNCHRONIZATION:** Click track techniques are employed in this case. For LOVE HAPPY, fourteen different sequences of various meter were computed for click-track, an unusual number for a feature picture. When careful preparation of the clicks is made with the editor ahead of composition of music, the most effective results can be obtained. After composition, the cues must be checked with the film and adjusted so that necessary changes will not have to be made during recording time.

Defining the clicktrack, almost all normal actions, mechanical or physical, are for music-comedy purposes reducible to a rhythm which is translatable in terms of music. This in itself is not the prime purpose of music for a comedy picture, but if the music can assert itself within the set pulse as music and still point action, it is successful. The flow of the music is of primary importance.

Technically discussing the clicktrack, themes call for their own tempo within a margin of any one out of ten and clicks must first be selected to fit. A metronomic beat of 129 could be handled at 105 to 135 but beyond this margin the theme is distorted unduly, due to lack of proper tempo, so taste and judgment alone are involved as to choice of beat. In spite of the limitations of the strict clicktrack, Miss Ronell achieved great musical variety by seeking points of repose, these accomplished by means of sustained chords, diminution and augmentation.

Film composers who study footage techniques and cutting-room facts are better equipped to project their ideas in practical form and assist in actual production of the motion picture. However, technicians are indispensable. Only with their patience and care toward perfection can the imaginative concepts of the creators be carried out. The opening sequence of LOVE HAPPY demonstrates brilliance of technic in solving particular problems which arose when combination of six individual sound tracks became necessary for the musical production of the title song number as conceived by the composer to follow Groucho's introduction.

Clicktrack recordings were demanded of each separate element in the sequence, which in combination had to fit the action exactly and in re-recording had to blend perfectly. Relying on precision timing, other cues were written either before, (Groucho's roof music) or after, film editing. The conducting of several cues in the chase without the guide of their mathematical construction would have made absolute synchronization impossible.

EXAMPLE 10. Note clicktrack graph on MSS. denoting action of the sardine can throwing-and-catching.

The musical score is divided into several systems, each with a corresponding clicktrack graph above it. The graphs use 'X' marks to denote specific actions and their timing relative to the musical measures.

- System 1 (Measures 60-64):**
  - Clicktrack: CAN HITS H. HEAD (60), TURNS SURPRISED (61, 62), THROW. THROWS CANS (63, 64).
  - Annotations: 'ff', 'TRU', 'SU. THROWS', 'H.M.', 'H. DROPS CANTHROW CANS', 'CAN HITS COAT'.
- System 2 (Measures 65-67):**
  - Clicktrack: H. DROPS CANTHROW CANS (65), CAN HITS COAT (66), H. CATCHES CAN (67), CATCHES CAN (68).
  - Annotations: 'TRU', 'f', '65', '66', '67', 'IMP. CL. SO', 'H. CATCHES U.C.', 'H. CATCHES OTHER HAND', 'UNDER CAN'.
- System 3 (Measures 68-73):**
  - Clicktrack: T. THROWS CAN (68), T. THROWS CAN (69), H. STANDS READY (70), H. CATCHES (71), H. CATCHES (72), T. THROWS (73), T. THROWS (74), H. CATCHES (75).
  - Annotations: 'WMS FL. SO', '3', 'MUS. 2', 'VCL. PIANO', 'VCL. COLL. PIANO R.H.', '73', 'VCL. COLL. PIANO R.H.', '74', '75'.
- System 4 (Measures 74-80):**
  - Clicktrack: CATCHES VERY FAST, UNDER CRANED (74), T. THROWS VERY FAST, U.C. (75), H. CATCHES U.C. (76), T. THROWS U.C. (77), H. CATCHES NORMAL SPEED (78), H. CATCHES OTHER HAND (79), UNDER CAN (80).
  - Annotations: '74', '75', '76', '77', '78', '79', '80', 'VCL. COLL. PIANO R.H.', '79', '80'.

**STYLING:** Thematic definition was applied to various characters and narration elements, the background group defined by one theme for all, that of the song.

**LOVE HAPPY .** Individual themes for Harpo, Chico, Groucho, Rita, the Whammy and so forth, intermingle ingeniously throughout. Instrumentation is personalized and never loses identity with material ; sound effects considered as part of the score. By invention of the composer, the recording of an oscillator at various frequencies provided sound effect used instrumentally in Whammy and Smoke cues; taps, whistles, Flaggpole. soundtrack were also scored. Choice of theme for Harpo is picaresque, its element of surprise permitting introduction of flares, trills and sound effects enhancing action and most importantly stylizing the orchestration. The first time I heard Harpo's theme sung over the phone to me, I was impressed with its providing a fine basis for comedy character. Harpo recorded the theme as whistled in different tempi and inflection. These tracks were utilized to good off-key effect, solo or against orchestra. With freedom from rigidity, the Harpo theme starts away from the downbeat or the initial impulse. Great variation on it appears throughout the score, being handled dexterously by the composer, especially in the Chase. As her first work with the metronome, Miss Ronell elected to write the long single cue to action where Harpo dashes up to the rooftops, this cue finally was cut to one minute and fifty-five seconds' length, and when mastered became the norm of subsequent styling.

In the Chase sequences where the film action made thematic profusion as necessary as precision timing, it is remarkable that only one style of expression is characteristic of both film and music - that of the whole motion picture itself. In this case, the score fulfils its highest function in art, becoming an integral part of the film- an achievement for all concerned.

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**LOVE HAPPY -** Lester Cowan Production.. United Artists: The three Marx Brothers, Vera-Ellen, Ilona Massey, Marion Hutton. Director, David Miller. Composer of score and lyrics, Ann Ronell. Conductor, Paul Smith, Orchestral Arrangements, Harry Geller.

Harry Geller, CBS Hollywood music staff, is the new Director of Mercury Records. Paul Smith, recently completing stint as Music Director for CINDERELLA, continues preparation for Disney's ALICE IN WONDERLAND.

The song, **LOVE HAPPY** is published by Jewel Music Publishing Co. Inc. New York. Recording available by Columbia Records with Modernaires and Paula Kelly. M. G. M. records with Marion Hutton and Starlighters.

## FILM MUSIC PROFILE - LEIGH HARLINE

Lawrence Morton

Leigh Harline is probably the most modest and gentlemanly of Hollywood's composers. In his early forties, he is good-looking, blond, blue-eyed, and slightly paunchy. Not the least of his virtues is his excellence as a host. He extends hospitality with a gracious bow from the waist and makes each guest feel like the one person without whom the party could not be a success. On Christmas Harline usually invites his close friends in to share a bowl of Jul Gloegg. This festive holiday drink is his sole cultural tie with his Swedish ancestors. Otherwise his tastes in food and drink are international, leaning toward the unusual, even the exotic.



Harline was born, raised, educated, and given his first professional job in Salt Lake City. But he is now, by temperament as well as by profession, a confirmed Southern Californian. He has no nostalgic sentiments about his home town. Yet he helped the observance of the Utah centenary a few years ago by composing for the Utah Symphony Orchestra, then under the direction of Werner Janssen, a three-movement orchestral suite based on the story of the Mormon migrations. The performance of this suite enabled Salt Lake City to celebrate the hometown boy who made good. But after several days of celebration, Harline was glad to return to the comparative anonymity of a film composer who writes for, but never has to face his audience.

During his early years in Hollywood, Harline was associated with the Disney studios, where he wrote literally hundreds of the bouncy bagatelles that accompany the adventures of Walt Disney's anthropologic characters. The background music for SNOW WHITE was his first major assignment here. It was followed by the writing of all the

music, including the song hits, for PINOCCHIO, the Academy Award winner for 1940. In 1943 he began a long-term contract at RKO. Among his best scores there were those for CHINA SKY, JOHNNY ANGEL, and THE BOY WITH THE GREEN HAIR. In the past year, as a free-lance composer, he has fulfilled commitments at Fox, Warners, and MGM.

The rewarding association with Disney resulted in Harline's being typed as a song-writer and a skillful scorer of comedies. This reputation has pursued him through the years, it being a practise in the industry to categorize everybody from stars to maintenance men. It is of course true that Harline knows how to write a good tune, as "When You Wish upon a Star" proves. It is also true that he has a deft hand with light music and comedy effects. One of his most amusing essays in this genre was for a modestly budgeted RKO film of several years ago, called A LIKELY STORY. It had a scene showing two men in silhouette arguing behind a screen; gestures were visible but no words were heard. For scoring the scene Harline marshalled his orchestra in two forces, one of brass, the other of strings and woodwinds; and he let them go

at each other in a musical argument that was full of comic violence, hysteria, and bawdy insults. Some of the effect of the music was inevitably lost in audience laughter, but on the scoring stage the sequence was a hilarious exhibition of musical humor.

Yet it would not be correct to conclude from such examples that Harline's talents are properly defined by the 32-bar chorus and the comedy allegro in 2-4 time. His sense of real drama is equally well developed, as the CHINA SKY and JOHNNY ANGEL scores have demonstrated. Indeed, it is in such scores that he makes his best contribution to music for the films. Here he shows his awareness of the contemporary idiom coined by the master composers of our day, as well as his ability to deal with large musical thought. He shows also a decided preference for contrapuntal textures. For THE BOY WITH THE GREEN HAIR, for instance, he wrote a chase sequence in which a two-part canon was accompanied by a double pedal, inverted. \* In a recent Warner film, PERFECT STRANGERS, the title music is in three-part counterpoint. (Another interesting feature of this score is that it employs a classical orchestra of strings, double woodwinds, two horns, and one trumpet.) There is also a fugato main-title in THEY LIVE BY NIGHT, a film whose virtues were overlooked here until they were discovered by British audiences.

One other aspect of Harline's work seems to me more characteristic of him than the features by which he has been typed. This is a strong folk-music strain. His knowledge of folk literature is extensive, and his collection of material constitutes a major portion of his library. It was put to good use during the summer of 1946 when he directed "Gallery of American Music" for NBC. For this show he composed several short overtures based on popular folk tunes. One of these subsequently became a successful concert piece for the Southern California All-High School Orchestra. Several film scores have also served as outlets for this absorbing interest. THE FARMER'S DAUGHTER and THE VELVET TOUCH both had folk-like themes in the Scandinavian vein, and MAN ALIVE had a quick-moving river-boat song. But quite aside from the quotation of actual folk tunes, or the invention of melodies in folk style, there is frequently in Harline's music an unconscious use of modal and rhythmic materials that stem from folk sources.

There are, then, two very healthy trends in his music - the folk and contrapuntal elements. These have not, however, overcome certain other tendencies which make his music, considered as a whole, a not yet thoroughly integrated and personalized expression. One of these tendencies is the use of the lush harmonic idiom of French impressionism, which sometimes crops up as an anachronism in modern contexts. Another is the too frequent reliance on the sentimental theme song, a cliché imposed by industrial habit and the tastes of semi-cultivated producers. Most of Harline's colleagues are similarly subjected to this tyranny. It is unfortunate that the type of pictures to which Harline is so frequently assigned is precisely the type that appears to require the sentimental theme song as an indispensable adjunct to the film for purposes of publicity and exploitation. A flagrant example was somebody's idea (it certainly could not have been a musician's!) of using "Nature Boy" as a theme for THE BOY WITH THE GREEN HAIR.

Apart from his music, Harline's principal interests lie in the fields of art and gardening. Both of these activities are centered in the Harline home, a beautiful but unpretentious residence near the ocean at Palos Verdes. In recent years the Harlines have acquired a number of distinguished canvases, and Mrs. Harline is one of the moving spirits behind the exhibits organized for the Palos Verdes community. Harline's gardening appears to be as much a "linguistic" as a horticultural activity. One suspects that he cultivates his garden not only for the pleasure of watching things grow but also for the pleasure of telling visitors that what they call wild lilac, flowering trees, fuchsia, and native plants are really ceanothus impressus, Lagenaria pattersonii, escallonia rubra, and 22 varieties of bromeliads.

\* An analysis of this passage appears in the Hollywood Quarterly, III-4, p.399.

# NO SAD SONG FOR ME

George Duning

NO SAD SONGS FOR ME is the story of a happily married woman, with a good husband and little daughter, who suddenly discovers that she is dying of cancer and has about eight or ten months to live. Being a woman of unusual fortitude, she does not tell her husband of the imposing tragedy but makes plans which she hopes will lessen the grief of her death. Meanwhile, a young woman, a war widow, goes to work in the husband's office, and the husband suddenly finds himself attracted to the girl. The wife, at first greatly hurt, gradually realizes that this girl, because of her qualities, would make a logical successor. It can be readily seen that the background score called for quite an emotional treatment.

There were several problems encountered in the preparations of the score. First, the story called for a symphonic excerpt which was one of the favorite works of the wife and later turns out to be a favorite of the other girl. This music was to be heard twice—as a phonograph recording and then as the End Title. The problem involved in the choice of this excerpt was the fact that in both scenes it had to be played under very low dialogue. After much deliberation, the Horn solo section (Example F) of the Brahms First Symphony, Fourth Movement, was chosen because of its great warmth and quiet beauty. It was found that the original orchestration of Brahms



NO SAD SONGS FOR ME

dubbed beautifully except for the high flute answer (Example G): also the statement of the chorale by the trombones. Being a great worshipper of Brahms it was with extreme reluctance that I reset the high flute solo an octave lower and doubled with an oboe. My orchestrator, Arthur Morton, who did a magnificent job on the orchestration of the score, devised an excellent setting of the chorale with a combination of four horns overlaid with woodwinds. Other than these two sections, the Brahms was quoted verbatim on the recordings.

The situation which exists at the end of the picture required that a two-piano version be made of the Finale to the Fourth Movement, but again the orchestra was playing from the original score behind the pianos. Regarding the original music in the background score, the main theme, (Example A) had to be a long tune that could be played unaccompanied or with very little underpinning, because of the low husky quality of Miss Sullavan's voice. In one scene, where Miss Sullavan is writing to her husband regarding her impending death, the violins play this theme muted over a single pedal note with occasional entrances of two flutes in their low register. Considerable use was made of fragments of the main theme, especially the jump of the minor seventh found in the first two notes. In one extremely quiet scene this fragment was used in the manner shown in Example H. The first five notes of the main theme became an agitato as shown in Example I. The Doctor's theme required a quiet warmth and was generally played as a horn solo or in the violas. The character of Chris, the other girl, required a somewhat cool and out-of-doors flavor and was generally played as a clarinet solo. Only one typically motion picture device was used in this

score, namely a reiterated 'G' natural on harp, vibes and celeste which was played over the background scoring whenever reference was made to the wife's impending death. This device was always heard on the same note 'G' regardless of the tonality of the underscoring at the moment. Most of the orchestral settings of the score were typically symphonic with great dependence on the strings, woodwinds in two's and horns; practically no brass.

NO SAD SONGS FOR ME.. Columbia: Margaret Sullavan, Wendell Corey, Viveca Lindfors. Director, Rudolph Mate. Music by George Duning.

Main Theme for "No Sad Songs for Me"

x A *And<sup>te</sup> Mod<sup>to</sup>*

This section contains the main theme, marked 'And<sup>te</sup> Mod<sup>to</sup>' in 4/4 time. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second and third staves provide harmonic accompaniment with chords and some melodic lines. The piece concludes with 'etc'.

x B *And<sup>te</sup> quietly* The Doctor

This section is titled 'The Doctor' and is marked 'And<sup>te</sup> quietly' in 2/2 time. It consists of two staves of music. The first staff is the melody, and the second staff provides accompaniment. The piece concludes with 'etc'.

x C *and what cool* CHRIS

This section is titled 'CHRIS' and is marked 'and what cool' in common time (C). It consists of two staves of music. The first staff is the melody, and the second staff provides accompaniment.

x D *agitated* Mary's Inner Turmoil

This section is titled 'Mary's Inner Turmoil' and is marked 'agitated'. It consists of two staves of music. The first staff is the melody, and the second staff provides accompaniment. The piece concludes with 'etc'.

# Mary's illness

sty. Dramatico

**E**

3/4

trio - lines

3/4

3/4 + typ

EX F

EX G

FE. etc

quietly

pp

alto fante and vibra.

chiuso e vibra.

and vibra

I

agitato d

# THE MAN ON THE EIFFEL TOWER

Michel Michelet

Before coming to Hollywood some years ago, I had lived in Paris for about eighteen years, but I always longed to see again, if only for a short while, that extraordinary City of Paris, with its old culture and its modern art.

Then something marvelous happened! Paris suddenly came to me in a small projection room, where I saw for the first time the picture entitled **THE MAN ON THE EIFFEL TOWER** - - a picture that was filmed almost entirely in the streets of Paris. As the picture unfolded, I could remember every corner of Paris, every street, the Cathedral of Notre Dame, the Seine, the Champs Elysees, the Place de la Concorde.



The Man on the Eiffel Tower

The plot is grim and unusual. The three principal characters involved are strange and different: a manic depressive, the murderer Radek; a poor guy, half idiot Heurtin; a clever detective with very personal methods of catching murderers, Maigret. The "City of Paris" receives special screen credit in the picture and frames beautifully all the dramatic incidents of the story.

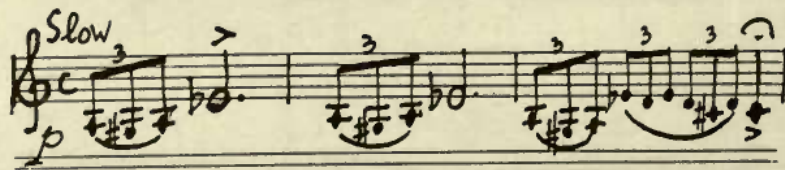
At first, I feared that the many chases through the streets, over the roofs, in the night clubs and the Eiffel Tower, would become vulgar when illustrated musically, and I thought that I would be obliged to use so many runs in violins and woodwinds that it would become boring to the listeners.

I spent quite a while trying to figure out how to construct my score so as to do all of this chasing in a different way, for I believe that a score for a picture must have a certain construction and proportions, the same as a beautiful building in architecture. I there-

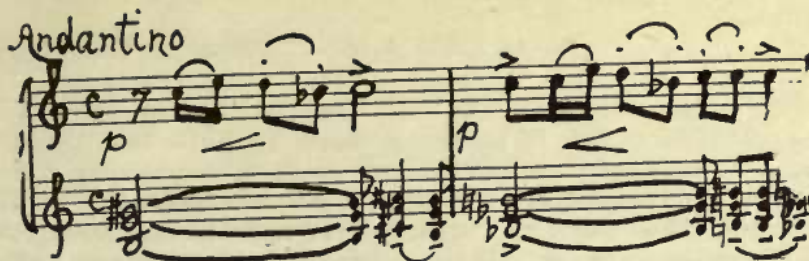
fore decided to give each one of the main characters, i.e. : Radek, Heurtin, Maigret and the City of Paris - - a main theme, and I also decided to use these themes during the chases, to illustrate them by a music that would explain rather the dramatic strain of these chases than the runnings up and down stairs and over roof tops, the way it is often done.

The following are the main themes I wrote and used in the picture:

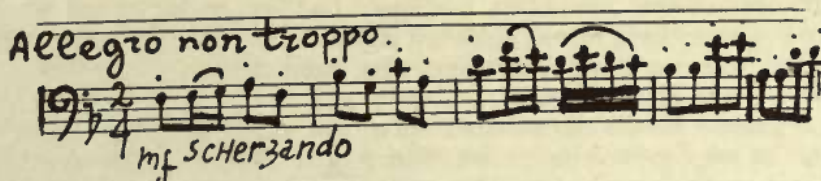
(1) RADEK:



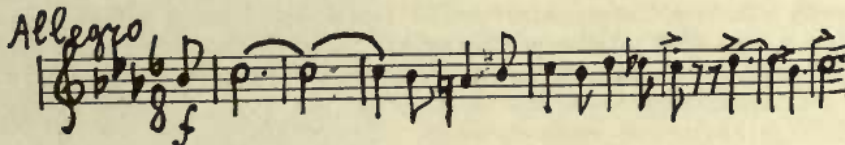
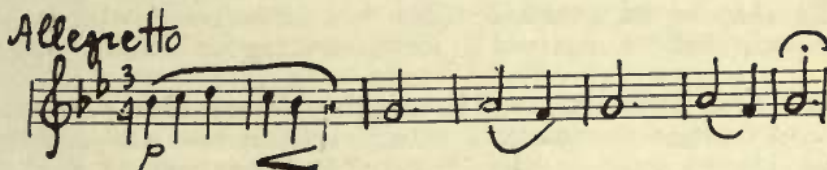
(2) HEURTIN



(3) MAIGRET



(4) & (5) CITY OF PARIS



For this picture I was a guest composer at R.K.O. It was a pleasure to see and to feel how everyone in the Music Department of the studio was trying to help me to get the best results from my scoring. Mr. Bakaleinikoff conducted it giving a high concert quality to the excellent playing of the orchestra. The Sound Department did a wonderful job too.

A popular song was arranged and published by Regent Music Corporation from the No. 4 theme, and Perry Como introduced it at his television show. Also, the Coral Decca Company released a record of this song by Bill Harrington. The Song is called: "High on the Eiffel Tower".

THE MAN ON THE EIFFEL TOWER.. R.K.O. Radio: Franchot Tone, Charles Laughton, Burgess Meredith. Directed by Burgess Meredith. Music by Michel Michelet. Ansco Color.

Michel Michelet is a composer of many classical songs and orchestral selections. The Alco Recording Company, 7265 Melrose Ave, Hollywood, California has just released 10 cello preludes.

## THE DANCE IN FILMS

D. D. Livingston

The teacher or program director who seeks new film material on music appreciation will find much of interest in motion pictures of the dance. Folk dance films and travel films with dance sequences, often contain notable examples of the native music of different lands. Ballet films offer music of composers for that medium, better understood when seen with the ballet than when merely heard from records. Modern dance films have examples of the work of contemporary composers.

Where there is dance there is music. In the anthropological or travel film, however, it may not always be the right music. One must watch out for silent films with banal, studio-added music and speeded-up action, and also be on guard against the occasional old picture made in Hollywood or Long Island and still masquerading as an authentic travelogue.

Good folk music films can turn up in strange places. One, about the ancient temple dances of India, rich in the eloquent traditional music, was listed only in the Church Films section of the catalog of the U. S. distributor. Not many of the users who would have been interested in the film noticed it there, and the picture was withdrawn because of the lack of response. At the present time it is no longer available from any source in this country.

The explorer who braves the jungle of film library catalogs, reference lists, bibliographies, guides, and whatnot, will find many provocative and elusive leads, but efforts to track the prints down can prove a difficult task. Films wear out, get lost, change hands (and titles) frequently, too often disappearing for years, or forever. One envisions a sort of "Elephant's Graveyard" of forgotten films, a celluloid historic treasure awaiting discovery by some intrepid researcher. One film recently brought to light again is Flaherty's TABU, a South Seas documentary with vivid dance sequences and an excellent score. It was lost for many years and only recently discovered after a long search. It is now in the film archives of the Museum of Modern Art, but the sound is missing from one reel.

Among the ethnic dance films available in 16mm from various sources in this country and worthwhile for their musical content are SPANISH GYPSIES, with its flamenco music and songs; John Grierson's SONG OF CEYLON and Jean Cocteau's RHYTHM OF AFRICA, with their backgrounds of native music and chants; TEXTILE WORKER, DANCE FESTIVAL, and RUSSIAN BALLET AND FOLK DANCES for music of the Central East. Music in the three films in the Dances of India series -- KATHAK, KATHAKALI, and BHARATNATYAM, is outstanding, fine for supplementing their companion picture, MUSICAL INSTRUMENTS OF INDIA. CEREMONIES IN BALI has a background of gamelang music, although not synchronized with the visuals, and other Balinese music transcribed for Western instruments furnishes the score for LEGONG. Similarly fine films can be found for Europe, China, and Latin-America.

The development of modern dance in America can be traced in 16mm film from its start nearly 50 years ago with Ruth St. Denis in RADHA, the first original dance composition created in this country. It was filmed in 1940 during a performance by Miss St. Denis at Jacob's Pillow, and will soon be released with a newly-added sound track, the music being arranged from LAKME. A missing link in motion picture records of modern dance is the absence today of film of Isadora Duncan, but something of her style can be judged from YOUNG GIRL IN A GARDEN, danced by Clotilde Sakharoff to a composition by Frederic

Monpou, and a dance by Desha in WALTZ IN A FLAT MAJOR.

The next period of modern dance -- that of "visual interpretation" of the music, is remembered in the film of Bach's AIR FOR THE G STRING, danced by Doris Humphrey and groups, entwined in Denishawn draperies. Another film, A DAY AT DENISHAWN, seems to have vanished, along with the Duncan footage and the early Paramount short in which Miss St. Denis roguishly ad libbed a reference to "those two great geniuses of modern dance -- Isadore Duncan and myself.."



The Moor's Pavana

Martha Graham has made private film records of her choreography, not intended for public showing. Brief amateur glimpses of her stage performances have been photographed by Ann Barzel and others, and these also are not available for screening. Miss Graham's famous solo, LAMENTATION, was filmed in the late 30's by sculptor Simon Moselsio, as a study of the dance from a sculptor's point of view, examining the masses and planes of the sombre, shrouded figure rather than presenting a straight choreographic record of the dance as seen in a stage performance. Perhaps for this reason, and despite the unanimous critical acclaim that this unique experiment in cinema has won, Miss Graham surprisingly decided a few months ago that she did not wish to have it shown publicly again. Louis Horst, composer of the original music for LAMENTATION, was seen briefly in the film, and John Martin, dance critic of the New York Times, appeared in a foreword with an introductory talk on modern dance in

comparison with other forms of dance expression. Dance educators and historians hope that Miss Graham will reconsider her ban.

Two films newly released bring cinematic modern dance up to date; THE DESPERATE HEART, a solo on the agony of the loss of a beloved, choreographed and danced by Valerie Bettis, was photographed by Walter Strate in 35mm and is being released for art theatres as well as for 16mm educational use. THE DESPERATE HEART, winner of John Martin's award for the outstanding choreography of 1943, has original music by the Brazilian composer, Bernardo Segall, who is Miss Bettis' husband. THE MOOR'S PAVANE, outstanding dance work of the 1949-50 season, is the Othello legend in modern dance form interwoven in a pattern of mediaeval court dances, performed by Jose Limon and group and effectively filmed in color by Mr. Strate. The music for THE MOOR'S PAVANE was arranged by Simon Sadoff from Henry Purcell.

Space does not permit a discussion of ballet on film, nor of Hollywood and its outlook on dance, which must await another time.

\* \* \* \* \*

Sources of 16mm films mentioned and other films on dance and music, may be found in THE FILM INDEX, published at \$2.00 by the Anthropological Association, R. S. Peabody Foundation, Andover, Mass.; FIFTY FILMS FOR DANCE EDUCATION, free on request from D.D.Livingston, Films of the Arts and Sciences, 220 Clinton St, New York 2, N.Y.; EDUCATIONAL FILM GUIDE, \$4.00 from H.W.Wilson Co. 950 University Ave, Bronx, N.Y.; and THE BLUE BOOK OF 16mm FILMS, \$1.50 from THE EDUCATIONAL SCREEN INC., 64 East Lake St., Chicago, Illinois.

# USES OF FILMS IN MUSIC EDUCATION

Delinda Roggensack

Why does that section of the auditorium from which one can get a good view of all the players of the orchestra, or from which one can see the hands of a concert pianist, fill first? What arouses the curiosity of children more than the visit of the piano tuner? Why does a piece of music become more meaningful because one has heard it in a special setting? On the other hand, why, in the early stages of the motion picture - the days of silent films - did "seeing" seem empty to the point where a pianist or an organist was employed?

Music is essentially something to be heard, except where it is used in combination with another art. It is to be agreed from the aforementioned situations, that, even though music is an auditory art, such one-dimensional devices as recordings, radio, and silent movies fall a little short in providing fullest enjoyment except for the comparatively few highly skilled listeners. For the most of our people, music becomes increasingly meaningful when the origin of it is visible. We know that all of our learning comes through the senses, that, as some psychologist puts it, "a person is first a creature of sensation, then of memory, and finally of reason." Appealing to two senses is often better than one, especially when for the sake of music we combine hearing and seeing.

The impact of the motion picture as a vehicle of effective mass communication is immeasurable. It has been said that, prior to the turn of the century, only four to five per cent of our population had an opportunity to enjoy any form of professional entertainment, partly due to admission costs and the inaccessibility of the entertainment. Like educational in the arts, these entertainments were offered in the large centers or resorts. The simultaneous arrival of any forms of communication, - the sound motion picture, recordings, radio, television, and modes of travel, - have changed the "cultural aristocracy" of the 1890's to a universal culture developing from all walks of life.

Statistics are usually boring, but the implications to be drawn from some of the following are very challenging, and while many may argue about the intellectual, philosophical, and ethical and artistic values of what come out of Hollywood, the fact that the sound picture is a powerful educational tool is unquestioned. Libraries report amazing increases in demands for biographies and stories following picture runs of literature heretofore listed as dull and stodgy. After A SONG TO REMEMBER, biographies of Chopin and George Sand were much in demand, and Iturbi's playing of the Chopin "Polonaise" sold more than a million copies in six months. Before that, less than two thousand copies were sold annually. While it is regrettable, that, in the minds of most people there is only one "Polonaise" and Chopin wrote it, it is worthy of note that it took Chopin out of the "long-haired" class and gave him meaning for everyone. There are many examples which might be cited as interesting and far-reaching as the



Delinda Roggensack

one just quoted. Not only has the motion picture increased interest in literature and recordings, but it has been one of the forces which has caused the gratifying increase in the number of concert associations and our concert-going population has reached almost staggering figures as compared with even ten years ago.

Educators were quick to grasp the importance of motion pictures as an educational device. It took a war, however, with its needs for all possible short-cuts in effective education, to drive home to an indifferent public, the values of these aids to our educational institutions.

Hollywood's ventures in the field were for entertainment purposes only with eyes continually on the box-office. For obvious reasons of competition and because many educators, like some religious workers, believed that education must be dry and matter-of-fact, the first attempts at educational films were dull and unimaginative. That phase is ended, and the entertainment and educational screens have come to respect each other.

In the total picture of education, the music field has been the slowest to capitalize on the values of the motion picture, - not because music teachers did not realize the worth of the device, but rather because there were important factors of production, especially in sound, matters of subject-matter content, and agreement on technics standing in the way. We are happy to report fine progress, thanks to forces which have been actively working for adequate production.

Any film, whether from the 35mm entertainment field or the 16mm educational field which helps to achieve a desirable educational goal, is an educational film. While in general education, there are many classifications of films, those designed for music generally fall into four main classes:

1. **HISTORY AND APPRECIATION** . There is an abundance of material here in both 35mm and 16mm films. Listed here would be many of the very fine opera and orchestra films; films showing artists performing in their medium; films which show the integration of many phases of life; foreign film programs; and many others. Thanks to the combined efforts of the American Motion Picture Association and the Music Educators' National Conference, it has become possible to secure for educational purposes legitimate and authentic cuttings from such entertainment films as THE GREAT WALTZ and OPERA WITH GRACE MOORE (formerly listed as ONE NIGHT OF LOVE) and the soon-to-be-released SCHUBERT STORY. Added to these are innumerable short subjects. The International Film Foundation has provided us with many films on the cultures of Pan-American and European countries.
2. **INFORMATIVE**. This sort of film treats a topic or series of topics for the purpose of imparting knowledge. It is not based upon a story or dramatization. Such films or film-strips, in the music field carry such subjects as (a) the making of instruments, (b) the symphony orchestra, (c) organ building, (d) music festivals, (e) broadcasting, (f) sound and acoustics, etc. Many films on the above topics have been produced by our own American film companies, and several excellent ones have come through the efforts of the Canadian Film Board and the British Information Services.

3. EMULATIVE. This may also be called a demonstrative type of film, for it shows how to perform an act of skill or demonstrate pattern of behavior. This type of film has been very much in demand but it is difficult to accomplish because of conflicting schools of thought on technical problems. There are several films or film-strips on the market and some soon to be released on such topics as (a) playing of string instruments, (b) performing on brass and woodwind instruments, (f) pedal technics, (g) vocal technics. (h) theory, (i) conducting, and (j) stage deportment.
4. INCENTIVE. This type of film is designed to motivate the development of attitudes and ideals and to inspire high standards of achievement and appreciation. They generally effect a strong emotional response. Such films as THE SONG OF THE NATION or OPERA WITH GRACE MOORE or REHEARSAL and even many which are included in other classifications may serve here. There is another type of incentive film which calls for participation. Such films are THE AMERICAN SQUARE DANCE and LET'S ALL SING TOGETHER.

One cannot pass over film music education without considering a very important area in film making, - the establishment and pursuance of the new art form of music back-ground for films. The composer for the script is in much the same position as the theatre pianist or organist of the silent film days, when he had to jump from one mood to another as the drama unfolded. However, with the music on the film itself, the composer has the opportunity to do artistic composition. And so, the film industry has attracted many of our great contemporary musicians on either a contract or free-lance basis. The industry has also taken directors of note to perform the musical scores. While film writing is exacting, and each music score is often a series of unfinished sequences (though cleverly united by the composer's genius) and therefore can't stand on its own as a musical unit, many scores have been excerpted for recordings and radio transcriptions. FILM MUSIC NOTES, the publication of the National Film Music Council, carries a detailed music score of a current picture release in each issue of the magazine. A study of these scores, and an effort to follow the composition in its relation to the drama will do much to appreciate the complete integration of the arts in the motion picture.

How to select films for teaching and to properly use them is an important story. The films are here and their influence is unquestioned. That they are time-savers and interest-getters is proven by experience. That they are effective story-tellers; That they present facts realistically; that they take the place of field trips or travel; That they arouse emotions; that, because of time-lapse photography and slow motion, they clarify concepts; That they are usable at all levels and all areas of professions, industries, and social strata; That they appeal to all degrees of intelligence; makes the uses of the sound film bound only by the imagination.

However, the film cannot perform miracles. It is not the place for the lazy teacher or the indifferent student. It takes a clever teacher to properly teach with film. And, a lot of good teaching must go on, day by day, aside from the film. It is merely an aid to good learning and should be so considered.