



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



ANNIE GET YOUR GUN

# FILM MUSIC NOTES

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# FILM MUSIC NEWS

**CITATIONS** The results of the poll of members of the NATIONAL FILM MUSIC COUNCIL and readers of FILM MUSIC NOTES on the best scores in films released between May 1949 and May 1950 were as follows:

**CLASS I** Best Scoring of a Dramatic Film,

1. THE HEIRESS (Paramount) Music by Aaron Copland.
2. LOST BOUNDARIES (Film Classics) Music by Louis Applebaum.

**CLASS II** Best Scoring of a Musical or Comedy,

1. ON THE TOWN (Metro) Music by Leonard Bernstein, Roger Edens, Saul Chaplin.
2. CINDERELLA (Walt Disney: RKO-Radio) Music by Paul Smith Oliver Wallace.
2. INSPECTOR GENERAL (Warner Brothers) Music by Johnny Green.

The two films were tied for second place.

**CLASS III** Best Scoring of a 16mm film,

1. STEPS OF THE BALLET (Crown Film Unit) Music by Arthur Benjamin.
2. PICTURE IN YOUR MIND ( International Film Foundation) Music by Gene Forrell.

\* \* \* \* \*

**UNIVERSITY OF CALIFORNIA LOS ANGELES** The three year old Department of Theatre Arts at the University of California at Los Angeles, headed by Kenneth Macgowan, devotes one third of its yearly budget to the motion picture division. Nineteen 16mm subjects have been produced under the supervision of Norman C. Dyrenfurth. The films are largely one reel documentaries and widely varied in subject. Six cartoons which illustrate American songs are included in the output.

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**AMERICAN LIBRARY ASSOCIATION** During the week of July 17th the American Library Association will hold its National Conference in Cleveland, Ohio. The two preceding days -July 15 and 16 - will be devoted to discussions and talks in an Audio-Visual Workshop. The following topics will be considered: "Regional Film Libraries", "Sponsored Films ", "New Trends in Recording Industry", "Broadcasting Library Service through Recordings and Television", "Picture in your Mind". Robert Schacht of the University of Wisconsin will lead a discussion during one afternoon on the subject, "Do You Know a Good Film When You See One?" Arthur L. Mayer, theatre owner, film distributor and former Film consultant to the Secretary of War, will be the leading speaker at the banquet on the night of the 15th, with the subject, "Film as an International Language".

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**DANIELE AMFITEATROF** Daniele Amfiteatrof on his return from the recent conference of the Academy of the International Congress of Music in Florence, reports that plans are in progress for the organization of an International Federation of Screen Composers. Headquarters for the group will be in Paris.

GAIL  
KUBIK

Gail Kubik has won the American Academy in Rome Award which will give him two years of study in Europe. Mr. Kubik, who has achieved distinction in many musical forms, first attracted attention with his film scores during the war, notably with AMERICA AT WAR and MEMPHIS BELLE made for the O. W. I. A recent film score written for C-MAN (Film Classics), is receiving much attention and is one of the works which brought him the Rome award. He has just completed scores for GERALD MC BOING BOING and THE MINER'S DAUGHTER in Columbia Pictures clever cartoon series, JOLLY FROLICS.

\* \* \* \* \*

JACK  
SHAINDLIN

Jack Shaindlin, New York Film Music Director, has been signed as Instructor at the City College of New York Film Institute for the fall term of 1950. Shaindlin, whose latest directoral efforts include the 20th Century-Fox production, FAIRWELL TO YESTERDAY, Louis deRochemont's LOST BOUNDARIES and RKO's GOLDEN TWENTIES is also Musical Director for THE MARCH OF TIME series of Film Short subjects and 20th Century-Fox eastern products. The new City College course will include screening sessions of worthwhile musical sequences, attendance at music recording periods under Mr. Shaindlin's direction, visits by film composers and musical directors and actual score-writing by the composer-pupils. The course will commence in September and will run for twenty consecutive weeks, once weekly.

\* \* \* \* \*

MUSICAL  
FILMS

Gregor Rabinovitch, who has produced the film operas THE LOST ONE, HER WONDERFUL LIE and FAUST AND THE DEVIL in Italy for Columbia Pictures, has acquired the rights to the music of Guiseppe Verdi as preparation for making a film biography of the composer. The picture is planned for release next year, the fiftieth anniversary of Verdi's death. Aleksander Ford, director of BORDER STREET, the Polish film on the destruction of the Warsaw Ghetto, is working on a Polish version of the life of Chopin. Emeric Pressburger and Michael Powell are directing an English film version of Offenbach's TALES OF HOFFMANN, for London Film Productions. Two members of the New York City Opera Company will sing, -Robert Rounseville as Hoffmann, Ann Ayars as Olympia. The latter role is to be danced by Moira Shearer of THE RED SHOES fame. Sir Thomas Beecham will conduct.

\* \* \* \* \*

FILM MUSIC  
TRAILERS

An Indiana exhibitor is furthering a proposal that National Screen Service produce and distribute ten minute sound track reels containing music from forthcoming Hollywood films, to be used particularly in theatres where there is an present an extensive use of records.

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FILM MUSIC  
NOTES

FILM MUSIC NOTES is building up an international circulation. This is probably due in part to its use by the Unesco Library in Paris, the Canadian Broadcasting System and the Air Bulletin of the Department of State which reaches sixty countries. Among the countries appearing in our subscription files are Africa, Australia, Brazil, Canada, China, Columbia, England, France, Hawaii, Holland, India, Italy, the Philippines and the West Indies.

# THE NEXT VOICE YOU HEAR

David Raksin

This film deals with the effect of a religious experience upon a small American family, and shows in the reactions of that family and the community in which it lives how this experience effects the lives of all those who share it.

There is little music, but what there is of it is important, either to the action of the story, or because it sets the tone of the picture. For the Main Title music I composed a kind of secular hymn, a sort of chorale for orchestra, which is given here in sketch.

\* \* \* \* \*

THE NEXT VOICE YOU HEAR .. Metro-Goldwyn-Mayer: James Whitmore, Nancy Davis. Directed by William Wellman ; produced by Dore Schary. Music, David Raksin.

It is just another evening in the California bungalow of Joe Smith, American - the dishes done, his wife and son busy with homework - when a Voice on the radio says "This is God. I will be with you for the next few days." Events prove that the Voice was heard not only locally but by the entire world, and as the short revelations are broadcast on the five following nights, skepticism gives way to fear, fear to an eventual common peace of mind. The excellent every-day background, supported by a fine, unglamorized cast, does much to surmount the difficulties of the subject, and the Divine Counsel for a renewal of faith in God and fellow-man is followed out in simple, recognizable practise. As an up-to-date morality play, the film presents an original, sincere effort to reaffirm spiritual values and strengths needed in present uncertainties

M. H.



THE NEXT VOICE YOU HEAR



(# 1488)

TITLE R.I.P.1 - M. T.

COMPOSER

ARR.

2

The image shows a handwritten musical score for piano and voice, organized into three systems of staves. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and accidentals. Dynamics like *mp* and *mf* are present. Performance instructions include *trp. 1*, *(Solo mf)*, and *1. 2. 3.* for repeated sections. The score concludes with a double bar line and the word *Cadenza* written vertically on the right side of the final system.

# FAUST AND THE DEVIL

Arthur Christmann

**FAUST AND THE DEVIL..** Columbia Pictures: Italo Tajo, Nelly Corradi, Gino Mottura. Director, Carmine Gallone. Based on Gounod's opera, with added musical interpretations by Arrigo Boito.

The latest version of the Faust story, Columbia Pictures' FAUST AND THE DEVIL is a miracle of compactness and of artistic abridgment. In the short space of eighty-seven minutes Columbia has strung together a cinema version of the Gounod opera which includes almost all of the original scenes and much of the music.

Considering its unusual brevity it is amazing to note how few scenes have been completely omitted, though most of those retained have undergone very skillful shortening within themselves. The result is a FAUST free of most of the lengthy pauses in action necessitated in the older type of opera by considerations of musical form.

It follows, almost without special mention that not all of the music of Gounod's opera is included. Most of the best-loved excerpts have been retained. The Jewel Song, the Song of the Golden Calf, the Margarita Waltz, as well as many of the expressive arias, appear in their original settings, though, for the most part, shortened. Themes from these excerpts, as well as other well-known FAUST themes both of Gounod and of Arrigo Boito are woven into effective background music.

The art-form of the production thus borrows from three techniques, those of grand opera (the style of the music and the subject, of operetta (the alternation of arias and concerted musical numbers with spoken dialogue), and of the screen play (background mood music to most of the spoken dialogue, as well as certain photographic "tricks" and a wider stage for action than is possible in opera). For American audiences there is even an element of the art-form of the silent motion picture, for the production is spoken and sung in Italian, and English titles are flashed on the screen.

One who is an expert on the Gounod version may be inclined to question certain liberties which have been taken with the order of the musical excerpts. The Soldiers' Chorus, for instance, is used at the departure of the soldiers instead of its normal place at their return. Here, leitmotiv-like, the return is portrayed by mood music which uses the original Soldiers' Chorus melodic material, this time with a definite leaning toward the minor and toward the tragic mood. Experts may also be troubled by the fact that in the present version the village fair scene opens to a background of the Margarita Waltz instead of using the well-known Kermesse music which Gounod wrote for the opening of this scene. Others, even less expert, may be disappointed at the non-inclusion of certain old favorites such as the lovely song, "The King of Thule", which occurs shortly before the Jewel Song. It must be apparent to all, however, that this production should not be judged in terms of what it does not profess to be, - a literal, complete stage performance of Gounod's opera.

The staging is generally good, leaning a bit toward the spectacular, occasionally a bit artificial, but still acceptable to an audience of discriminating taste. The artistic purity of the whole might have been better preserved if the various flights through the air of Faust and Mephistopheles had been left to the imagination, rather than portrayed on the screen. Some might be of the opinion that the same could apply to the two shots of Faust's metamorphoses from an old into a young man and back again. These did not seem entirely convincing to this writer.

The production took full advantage of one film technique which can always give an operatic screen version a great advantage over opera in the flesh. All the characters were well cast both in regard to appearance and acting ability as well as in regard to vocal ability. Where the union was something

less than perfect this film has resorted to the modern sound picture technique of dubbing in a preferred voice. Thus the excellent Margarita of Nelly Corradi sings her arias with the voice of Onelia Fineschi, and Cesare Barbetti's masterly Siebel sings with the voice of Onofrio Scarfoglio. The Mephistopheles of Metropolitan Opera's Italic Tajo and the Faust of Gino Mattera are of superior quality in regard both to acting and singing, and of course these artists sing their own arias throughout. While there were some slight equalities in acting ability among the minor parts the general level of all the acting was very high, - - another very strong reason for the consistent pleasurableness of this pocket-size version of Faust.

The music is well performed by the Orchestra of the Accademia di Santa Cecilia of Rome. The recording is of good technical quality with the single exception that on the night on which this reviewer attended the voice representing Faust's thoughts at the very opening of the play was so faint that at times it was scarcely audible.

The only serious divergence from Gounod's or Goethe's version occurs at the very end. In both of these Margarita's soul ascends to heaven before she has been tied to the stake and the fagots lighted. In the present screen version the roaring flames of her funeral pyre have practically surrounded her before she miraculously disappears into the great beam of white light which transfigures the scene and the angelic hosts sing their song of salvation. With this single detail, which can be important or unimportant as one chooses to interpret it FAUST AND THE DEVIL has not been guilty of the distortion of plot and of important details which is common practice in screen versions. No happy has been pinned on so that the spectator will go away satisfied and return to see another picture; no harsh detail has been softened. The fault, if any, lies in the opposite direction. Some of the screen details of the Walpurgisnacht - Inferno ballet of Gounod's Act V might have been omitted with definite benefit to the whole.

Notwithstanding, because of its general faithfulness to the original, its very satisfactory compact form, and its inclusion of many of the high spots of Gounod's musical score, the picture can safely be recommended. Classes in music appreciation, either adult or on the higher high school levels will find it a very entertaining reliable synopsis of the Gounod opera.

\* \* \* \* \*

Dr. A. H. Christmann is a member of the Juilliard School of Music faculty.



Italic Tajo (Faust) -- Gino Mattera (Mephistopheles)

# ANNIE GET YOUR GUN

Adolph Deutsch

All of the underscoring, montages and source music (bands in parades and wild west shows) consisted of developments, embellishments and paraphrases of the songs and dances written by Irving Berlin.

The preparation of a musical score of this type called for the active participation of a large musical staff, - Arthur Freed, the producer of the picture participated actively in all phases of the scoring and staging of the 'numbers'. Mr. Freed's associate producer was Roger Edens, a fine composer in his own right, and a person of great experience in musical films. It will be recalled that Mr. Edens handled the musical production of Irving Berlin's *EASTER PARADE*, which won an 'Oscar' for him and for Johnny Green who directed the music.

Assisting me on orchestration were: Conrad Salinger, M.G.M. staff composer-arranger, Robert Franklin M.G.M. staff composer-arranger, Maurice DePackh, well known on both coasts, Earl Hagen, 20th Century-Fox and free lance, Paul Marquardt, M.G.M. staff orchestrator, and Alexander Courage, free lance orchestrator. These men were needed to turn out the veritable mountain of underscoring which had to be arranged, orchestrated and recorded within the space of three weeks.

The ten Irving Berlin songs used were all composed for the stage production; the titles are as follows: Buffalo Bill, Doin' What Comes Naturally, The Girl That I Marry, You Can't Get A Man With A Gun, There's No Business Like Show Business, They Say That Falling in Love is Wonderful, I'm an Indian Too, My Defenses are Down, I've Got the Sun in the Morning, Anything You can Do I can Do Better.

Our cue sheets reveal that the duration of the musical score is 63 minutes (including the songs). There were a total of 72 separate pieces of music recorded, varying in length from 30 seconds to 4 mins.30 secs. apiece.. In directing a score of this nature, we constantly reminded ourselves that the essence of the wonderfully integrated words and music of Irving Berlin should be handled with a minimum of 'gilding' and 'arranging'. Any elaborate manipulation of the music would have been detrimental to the entertainment values of this gem of Americana.

Betty Hutton was a joy to work with. Her boundless enthusiasm and love of her role of Annie Oakley, made each recording session an experience to be remembered with great pleasure.

Of technical interest is the fact that the music for 'Annie' was the first score recorded with the use of improved electronic equipment, and a new orchestral seating arrangement. In collaboration with Douglas Shearer, head of the Sound Department and Johnny Green, General Musical Director of M.G.M., an entire day was spent on the recording stage with the Studio Orchestra, conducting electrical and acoustical experiments. Much credit is due the Messers Shearer and Green for the added clarity, and improved balance of the 'Annie' score.

No article of this nature would be complete without an acknowledgment to Irving Berlin for providing us with the excellent musical and lyrical material with which we worked. I, for one, consider it a privilege to have been entrusted with the job of bringing ANNIE GET YOUR GUN to the screen.

ANNIE GET YOUR GUN.. Metro-Goldwyn-Mayer: Betty Hutton, Howard Keel, Louis Calhern. Director, George Sidney. Music, Adolph Deutsch.

## NOTES ON MUSIC ■ ■ IN A LONELY PLACE

George Antheil

The score has been made with a real economy of thematic material. Only two main themes, that of Dix and that of Laurel occur; but these are developed throughout the score in multitudinous forms and ways, suiting the action, mood, or story development. The first statement of Dix's theme is when he hits the producer; it is stated in its most brutal form. (See example (1) ) Later it is often gentle, entreating, as for instance, when he proposes to Laurel ( See example (4) ). Or, it is brutal time and time again. However, when he chokes Laurel, this is preceded by her theme, anguished, (See example (5) ); her theme being original stated at her first appearance early in the picture (See example (2) ) in an almost "Valse Triest" mood; she is thoughtful and intense.

Example (3) is the murdered girl, Mildred's theme, as she first visits Dix's apartment. There are a number of such scherzo themes, brought in for contrast; I've quoted only one.

IN A LONELY PLACE.. Columbia: Humphrey Bogart, Gloria Grahame. Director, Nicholas Ray. Musical Director, Morris Stoloff, Music score, George Antheil.



IN A LONELY PLACE

Themes from  
"In a Lonely Place"

George Cuthbert,

Ex. ① [Six Theme]

Allegro

ff

etc.

Ex ② [Laurel Theme]

6/4 "Valze Sent"

mp

Ex ③ [Mildred Theme]

Allegretto

mp (brightly)

x ④ [Six Proposes]

Handwritten musical score for 'Six Proposes'. It consists of three staves: a top staff with a treble clef and a 4/4 time signature, a middle staff with a treble clef and a 4/4 time signature, and a bottom staff with a bass clef and a 4/4 time signature. The top staff contains a melodic line with various ornaments and dynamics such as *p*, *mf*, and *f*. The middle staff contains a melodic line with some ornaments. The bottom staff contains a bass line with a 7/4 time signature indicated at the beginning. The piece concludes with a double bar line and the word 'etc.' written to the right.

⑤ [Six chokes Laurel]

Handwritten musical score for 'Six chokes Laurel'. It consists of three staves: a top staff with a treble clef and a 4/4 time signature, a middle staff with a treble clef and a 4/4 time signature, and a bottom staff with a bass clef and a 4/4 time signature. The top staff contains a melodic line with a *fff* dynamic marking and a '(4)' marking. The middle staff contains a melodic line with a *ff* dynamic marking. The bottom staff contains a bass line with a *ff* dynamic marking and a *%* symbol. The piece concludes with a double bar line and the word 'etc.' written to the right.

Handwritten musical score for 'Six chokes Laurel' continuation. It consists of two staves: a top staff with a treble clef and a 4/4 time signature, and a bottom staff with a bass clef and a 4/4 time signature. The top staff contains a melodic line with a *ff* dynamic marking and a *%* symbol. The bottom staff contains a bass line with a *ff* dynamic marking and a *%* symbol. The piece concludes with a double bar line and the word 'etc.' written to the right.

## DAYBREAK IN UDI

Harold Brown

I do not know the origin of the college cheer, but anyone who has seen DAYBREAK IN UDI must have noted its similarity to the responsorial chanting of the African native. There is one difference, however; for the college lad it is a passing amusement. For the native it is a serious matter at any age, a basic function in any activity, whether it be the building of a maternity house, the ceremonial dance, or the learning of English in the outdoor school. One has only to watch (as the camera pans across their faces), the patriarchs and the toddlers side by side chanting the English words, to see that the learning is incidental to the vital significance of the rhythmic chanting. And what an effective, primal method the teacher is using; he chants, the class responds again and again, rhythmically and enthusiastically. They are probably concerned mostly with the joy of primitive artistic expression that the chanting affords - but the lesson is learned.

In bringing to us African music in its indigenous atmosphere this film performs a real service to music lovers. Only recently and in the West has music achieved that autonomy now so jealously guarded by composers; in all other times and places it is inseparable from work, religious rite, and festival. I have listened to African music in the sterile atmosphere of my living room, and found it intriguing but scarcely entrancing. Here in leafy sunlit surroundings, in conjunction with ritual, dance, and the marvelous rhythm of the Negro body at work, the music is irresistible; we at once feel a deep sympathetic warmth toward these people. The great drums can evoke feelings of unearthly terror, but together with the tinkling ones and with the primitive pipes produce charming sonorities. The melodies are very simple, rarely exceeding the range of four notes, and wholly repetitious. But this does not matter, for we do not hear it as music itself, but as an integral part of the whole function of the society. It is, by our standards, not a work of art, but most assuredly art, and art of a wonderful, infectious joyousness.

In scoring the original background music, Mr. Alwyn has wisely kept it unobtrusive and sparse. Although the score is publicized as being based on native melodies, this is true only of the title music and the closing fade-out. For the remainder, Mr. Alwyn realized that any attempt to introduce native melodies, however slightly Westernized, could only have resulted in injury to both the pure native music and his own. His music is then of incidental nature, and, in keeping with the functional nature of African music, without the slightest attempt at autonomy - no symphonic suite could possibly be extracted from it. The modern orchestra simply picks up the primitive, basic rhythms and moves along in the same vein, resisting the temptation to develop them or to introduce more complex rhythms or themes. Indeed, there are no themes to speak of; the music only punctuates, intensifies mood, heightens suspense, and this with the most economical means. A good part of the action is left without music. Even with the closeup of the newborn babe, the sentimental is avoided - four scalewise ascending notes carry the mood most adequately.

My only complaint with both the film and the native music is that there is not enough of either. It was evidently produced with the idea of publicizing Britain's new, enlightened colonial policy. But the film is such a little gem that one wishes it had exploited a bit more fully the simple, moving quality of the story and the men and women who move through it. Let us hope for some more films dealing with African colonials; they are charming people.

DAYBREAK IN UDI.. Crown Film Unit Production: Directed by Terry Bishop, Music by William Alwyn. Feature length Documentary.

Lawrence Morton

It has been said that Alfred Newman sprang full-grown from the head of Samuel Goldwyn, holding the score of STREET SCENE in his left hand and abaton in his right. The story is apocryphal, for Newman was a musician of considerable reputation before he came to Hollywood in 1930.

He was born in New Haven, Connecticut, in 1901 and at the age of eight he was already a child prodigy, playing in public with the utmost confidence and pleasure the Beethoven sonatas that riper virtuosos have always deemed ungrateful and unappealing. His preparations for a musical

career brought him to the studios of Goldmark, Stojowski, and Wedge, and he won a variety of medals for composition and piano-playing.



While he was still in his 'teens he was obliged to assume economic responsibility for a large family. Fortunately he was equipped with a talent that made him a successful bread winner. It was a rather flamboyant talent, of the kind that Broadway judged exploitable, and he was engaged as musical director for the first GEORGE WHITE SCANDALS. From here he went on to Gershwin shows and other Broadway musicals, and later to guest conductorships with the symphony orchestras of Cincinnati, Los Angeles, Hollywood Bowl, and the American Orchestral Association. Although he was, and still is, a skillful conductor, he was never very happy about public performances and he welcomed the opportunity to work in Hollywood where all the things he liked to do as a professional musician, composing and conducting, could be done without exposure to the public eye. Piano-playing became a tool for his

work and a source of private enjoyment. He had the versatility that Hollywood needed in the early days of sound films - an ability to move around with comfort and authority in either serious or popular music. Besides, he was intelligent and well-spoken, and he had a great personal charm that he could turn on as circumstances required.

Newman developed quickly his own style of writing. This is essentially an operatic style - lyrical, dramatic, and highly expressive. The technique is most frequently that of the leitmotif, although he juxtaposes his motifs more often than he combines them contrapuntally. His romantic melodies are typified by leaps - sixths, sevenths, and ninths - and they are frequently harmonized in thirds and sixths. This is the source of much of the lushness of his style. It is, I believe, a weakness; but it cannot be denied that these tunes are the true musical counterparts of the romantic and sentimental dramas that make up the bulk of Hollywood's film stories. The ripe romantic style is further accentuated by the full-textured orchestration.

All of these qualities are made the most of in highly vibrant orchestral performances. Much of what the "outside world" has come to label as "the Hollywood style" is inherent in Newman's music.

Because Newman has sometimes exploited unduly the emotionally expressive powers of music, his more positive contributions to film scoring have not received the attention they deserve. Music critics have frequently demolished him (so they think) by pouncing upon a weakness, fashioning it into a deadly barb, and then turning it against him for the coup de grace. Undoubtedly, Newman has many times been severely wounded. But he has a recuperative strength that derives from a quality in which he has few peers. This is his unfailing sensitivity to screen action, his ability to seize upon the dramatic meaning of a scene and to translate that meaning into the language of music. This often results in music of considerable bite and harmonic tension, and thus of great dramatic power.

In a recent conversation he told me about the scoring of the "Vision Scene" from THE SONG OF BERNADETTE. Newman's first reaction to the scene, when he saw it in the projection room, was to "hear" the scene in terms of the great religious experiences that had previously been interpreted musically by the masters - that is, in terms of Wagner's "Grail Music" or Schubert's "Ave Maria", to name the most obvious examples. In this vein he actually composed a considerable amount of music - none of which satisfied him. It suddenly occurred to him that it was an error to think of the scene as a revelation of the Virgin Mary. Turning to Werfel's novel he found that Bernadette never claimed to have seen anything other than "a beautiful lady." The whole event, Newman now felt, should be interpreted not as a divine revelation but as an extraordinarily lovely experience that came to a young girl who was not sophisticated enough, either intellectually or religiously, to evaluate it as anything more than a vision of beauty. The music, then, should not be austere or pretentious or pious or mystical; it should not indicate that the ignorant but pure-minded peasant girl was at all aware that this was the first step toward sainthood. The cue for the music was to be found in the little gusts of wind, the rustling rose-bush, the tiny disturbances of nature that accompanied the vision - all of this to grow into swelling harmonies that would reach a climax with the actual appearance of the beautiful lady, a climax of Bernadette's emotions, not the emotions of the audience in the theater, and certainly not the composer's emotions.

There is hardly a Newman score that does not in some way exhibit this fine sensitivity to the screen. It might show itself by way of a technical detail in sound recording, as in the ghostly choral music in the main - and end-titles of TWELVE O'CLOCK HIGH, or in the remarkable sound track of A TREE GROWS IN BROOKLYN where the only music was that of a hurdy-gurdy combined with a "symphony" of street noises and other naturalistic sounds. Or it might appear as the accumulating shocks of the "treatment scene" in SNAKE PIT, or in the use of solo instruments in CAPTAIN FROM CASTILLE. It is in scoring like this that Newman reasserts his dominating position among film composers. His authorship of ideas is often forgotten as other composers borrow them and transform through their own creativity. But most of his colleagues are quite aware of his contributions; and even those who have not much sympathy with his musical idiom and style are generally quite ready to acknowledge his mastery as a musical dramatist.

For the past decade Newman has been the head of the music department of Twentieth Century-Fox studios. He has surrounded himself with an expert staff, including the orchestrators Edward Powell and Herbert Spencer. The only other composer under contract is Cyril Mockridge, but in the past year scores have been written by such "guest composers" as David Raksin, Hugo Friedhofer, Franz Waxman, Leigh Harline, and Daniel Amfitheatrof.

# PUBLIC LIBRARIES AS MUSICAL CENTERS

William Harrison

Within recent years, libraries have expanded their services to the public to the extent that most of them now furnish materials other than books and magazines which have been the stock in trade since the inception of libraries. More and more libraries are making films and music an integral part of their public service. A library can, at least on a limited basis, become a musical center, and this has been accomplished through the making available of scores, recordings, musical films and sponsored concerts.

Scores and records have long had their place in the library. The public libraries of Louisville, Akron, Baltimore, Brooklyn, New York City, Cincinnati, Cleveland, Detroit, Seattle, Hartford and Stamford are but a few of the institutions which consider recordings a regular and important part of their numerous services. In addition to loaning recordings just as freely as they do books, these libraries sponsor concerts or recorded music.

Fewer public libraries have film collections, but it is interesting to note that nearly seventy libraries in this country now have on deposit or own 16mm films. They are in cities ranging in size from less than 20,000 population to Cleveland and Detroit around the million and a half mark. The collections in these libraries total over 10,000 individual films. And in a recent typical month, last November, these films circulated 33,615 times and were shown to a total audience of 1,602,086.

The public's interest in film music has increased greatly since composers like Virgil Thomson, Marc Blitzstein, Aaron Copland, Hugo Friedhofer, David Raksin, Alfred Newman, Prokofieff, to name but a few, have composed scores for the motion pictures. Film music is less frequently thought of as a fosterchild, and has through recordings taken on a new importance to libraries. That film music is popular was evident to one library last summer when during one of the regular outdoor concerts of recorded music the score from SPELLBOUND was played. Surprisingly enough, it was received more enthusiastically than any other single recording with the exception of SOUTH PACIFIC.

The recording of the WARSAW CONCERTO is always in demand, and there are requests for Easdale's RED SHOES ballet music, Young's SANSON AND DELILAH. Some intrepid borrowers have asked for the recorded score from OLIVER TWIST though the film has not yet been shown in this country. In addition, there have been queries about motion picture scores ranging from films like FOUR DAUGHTERS (Max Steiner) to BEAUTY AND THE BEAST (George Aurio).

Too often it is difficult to give a ready answer. When the score has been recorded the problem is easier since there are special sections now in such excellent publications as THE LIBRARY JOURNAL, THE SATURDAY REVIEW OF LITERATURE, GRAMOPHONE RECORD SUPPLEMENT, NEW RECORDS and a multitude of catalogs.

FILM MUSIC NOTES is still the only single publication devoted to this field and it proves itself to be a useful library tool. It is indispensable for answering reference questions and the wealth of material contained in its articles is of great value when preparing notes for a recorded concert. Patrons of libraries also enjoy it.

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William K. Harrison III of the Ferguson Library, Stamford, Connecticut, is in charge of the library's record collection.

# FIRST ANNUAL FILM FESTIVAL

Mary Louise Alexander

The Ferguson Library in cooperation with the Stamford Film Council presented its first annual Film Festival on May 24, 1950. It was held in the finest and newest school building in Stamford between the hours of 7:30 and 11 P. M.

The program was opened with a preview of three short films, which were followed by an address by Dr. George N. Shuster, President of Hunter College who was recently appointed State Commissioner for Bavaria. Dr. Shuster, who served as film advisor to the ECA, stresses the impact of the film on education, and pointed out that although this use of the medium is still in its infancy, it has already accelerated the drift away from old fashioned educational methods.

Upon the conclusion of Dr. Shuster's address, the audience split up into seven groups for specialized film showings. The groups covered the following subject areas: Your Home, Your School, Your Faith, Your Health, Your Job, Your Government, and The Arts. 43 representative films were shown during the festival. A different leader in the community introduced each film, after having previewed it at the Library. The spectators were invited to record their reactions on an evaluation sheet, and 80% of them did.

"The Arts" drew the largest audience, and one of the most enthusiastic. The films shown were MUSIC IN AMERICA (March of Time), PAINTING REFLECTIONS IN WATER (Encyclopaedia Britannica Films, Inc.), MOOR'S PAVANE (Simon Sadoff-D. D. Livingston); UNFINISHED SYMPHONY (Abelard Films-Vienna Philharmonic); PHOTO FRENZY (RKO), UKRAINIAN DANCE (Canadian National Film Board-Folk tunes). FIDDLE DE DEE (Canadian National Film Board), A GEOMETRY LESSON (Lux Films-score by Goffredo Petrassi). FIDDLE DE DEE evoked the most extreme reaction, and comments ranged from "amazing", "unique", "magnificent", "makes one wonder", "see no reason for it except to ruin the eyes", "never want to hear 'Listen to the Mocking Bird' again," and several bewildered question marks.

The Festival was truly a community project. 193 Stamford residents participated on committees, and previewed and selected the films which were shown, bearing in mind that the festival was aimed primarily at program chairman. Over seventy organizations sent representatives to the event.

That the Festival was a success was evident almost immediately, for the enthusiasm of the four hundred persons present was unbounded. Many of the audience had not realized what a wealth of material was available on 16mm. films, nor that films could be obtained free from the local public library. It is expected that the Festival will have a strong impact on the use of films in Stamford.

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Miss Alexander is Librarian of the Ferguson Library, Stamford, Connecticut.



Mary Louise Alexander

## CHILDREN'S CONCERT

Rose Marie Grentzer

Here is another superb Canadian film, this one drawn from the Ottawa Schools. It is a must for every school and community film library. While its running time is forty-two minutes, which may be impractical for some class room uses, it can easily be divided into four parts. It is my understanding that it will be released in smaller units in the near future. The title CHILDREN'S CONCERT is a rather traditional one, but the presentation of the subject matter is imaginative, effective, and most interesting.

One of the unusual values of this movie is that it shows that real music education of children is not limited to school experiences. Here one sees the entire community at work - the private music teacher; the group of women originating the idea of the concert, their organization and activities; school teachers who follow up the concerts' work in class; the contribution of the local radio station; the young performers as well as adult ones. This phase of the movie combined with the music information which it presents makes it ideal for use in school and community.

With the exception of an occasional glimpse into the activities just mentioned the setting is a concert hall filled with children. Violinist Eugene Kash not only introduces the percussion, woodwind, brass and string family to his young audience but he also skillfully weaves into his demonstration explanations of the elements of music. The cries of a newsboy, the train announcer, the street vendor are used to introduce melody. Everyday activities like walking, running, skipping present rhythm. The use of rhythm instruments to describe adventures is illustrated by an Indian song to the beat of a tom-tom. Musical form is demonstrated by the audience singing a round while groups of children on the stage skip to each part of the song. This activity leads to the idea of a fugue which is then played by a string trio.

An especially interesting creative touch appears in one of the final scenes of the movie. We see children telling the story of Persephone in a dance which they themselves created. The music for this dance is based on a theme suggested by one of the youngsters.

From a pedagogical viewpoint Mr. Kash does an extremely effective job of teaching. He holds the interest of the children by presenting musical information creatively, and by having the audience participate in various activities. Before a composition of any length is played (none of them is very long) he asks questions which stimulate and guide the children in their listening to the music.

Most of the musical compositions used to illustrate the various families of the orchestra were composed for the movie by Eldon Rathburn. It is well written contemporary music with lots of vitality and color. Familiar music, however, is not entirely omitted. For example we hear a Bach "Gavotte" played on the violin by our narrator Mr. Kash. The sound track of this film is excellent.

The producers have been unusually successful in capturing the natural and spontaneous expressions of the children and also many of their characteristic patterns of behavior. There are lovely close-ups of individual children. All of this is especially remarkable when one realizes that these are not trained youngsters from a movie lot, but hundreds of boys and girls from the Ottawa schools

The use of this movie is not limited to elementary and junior high school students and community groups. It could be used effectively in teacher training classes for both special music teachers and room teachers. For

the specialist the film presents a wide range of activities from a first grade rhythm band to a senior high school orchestra. The room teacher will find the film musically as well as pedagogically instructive.

Besides the sheer enjoyment of seeing this movie everyone can learn from it. Even the seasoned music teacher may get a few ideas for bringing music heard in concert closer to the child's interest and experience. We in the teaching profession should be grateful to the producers for the high musical and artistic quality of CHILDREN'S CONCERT.

CHILDREN'S CONCERT.. National Film Board of Canada. 35 and 16mm. 4 reels. Music, Eldon Rathburn. Rose Marie Grentzer is a member of the Juilliard School of Music Faculty.

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#### LIBRARY SERVICE

Lawrence E. Tagg of the Junior College, Jefferson City, Missouri, gives some information on the Missouri State Library, which handles the film library created by a Carnegie Corporation grant. The grant was for \$15,000 for a three-year plan ending in 1951. The provisions specify that member libraries out in the state (either city or county) must subscribe \$250 per year to the fund, and must own projection and film equipment. On this basis the state library sends out a package of eleven films each month to the member libraries (now about 16) to be distributed or used as the members wish. The package contains a variety of subjects and every month a music film has been included. In addition, special -subject films are kept on hand for request bookings. No admission or fees are charged. Thirteen member libraries operate film distribution on a "bookmobile" plan, reaching many rural areas in this way. The latest report for this season indicates that about 1,134,000 people in Missouri are served by this service. FILM MUSIC NOTES information on the 16mm films is appreciated.

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Beverly J. Hills, Librarian of the Film and Sound Center of the Milwaukee Public Library writes that they have a collection of some 1600 16mm sound films which are loaned to groups and individuals in Milwaukee and in Racine and Waukesha counties. They are loaned free of charge in the city and for a small service charge in the counties. Films are used by schools, churches, clubs, industry, boy scouts, labor unions, retail stores and many other agencies. There are about 98 films in the collection either strictly musical films or films with a good musical background.

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The Bureau of Visual Education of the University of Wisconsin, in Madison calls upon 1000 teachers to aid in evaluating the Library of 8000 films. In one recent month there were 9205 film shipments. With exception of 18, all state high schools are equipped to use the Bureau's services, 452 of them owning projectors. More than 108 departments of the university are making use of visual instruction facilities of the home institution. It serves 891 libraries, clubs, churches, granges and other adult organizations with films. On a peak day at the Bureau it takes two-ton trucks (two trips) to haul film orders to the Post Office. 11% of the nations sound projectors are being used in the state. Almost 1000 teachers serve on preview committees -- screen check for accuracy and evaluate the educational quality and effectiveness of films under consideration for purchase. The 8000 films represent an investment of three quarters of a million dollars.

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Other reports will follow in the fall. Detroit and Cleveland, two of the libraries having the largest collections of films are sending reports.