

A.-V
FILM MUSIC NOTES



EDGE OF DOOM

FILM MUSIC NOTES

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FILM MUSIC NEWS

FEDERATION OF SCREEN COMPOSERS Daniele Amfitheatrof represented fourteen Hollywood composers and the Academy of Motion Picture Arts and Sciences at the Fourth International Congress of Music in Florence Italy last may. Papers prepared by the musicians invited were read by Mr. Amfitheatrof, who also supervised screenings of film excerpts illustrative of their work. The participating composers were Aaron Copland, Adolph Deutsch, Hugo Friedhofer, Johnny Green, Lennie Hayton, Bronislau Kaper, Gail Kubik, Alfred Newman, David Raksin, Miklos Rozsa, Max Steiner, Franz Waxman and Roy Webb. As representative of the Academy Mr. Amfitheatrof awarded the Oscar for the best foreign picture of 1949 to Vittorio De Sica for his BICYCLE THIEF at an important ceremony in Rome. The event was concluded with the presentation of the Star of Solidarity to the Hollywood musician by Count Carlo Sforza.

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STUDIO MUSIC BILL According to James C. Petrillo, president of the American Federation of Musicians, speaking in Houston, Texas, at the annual convention, Hollywood paid a total of \$4,128,601.40 for its film musicians under contract. Each man received a minimum yearly guarantee of \$6916 and two weeks vacation with pay. Thirty-six hundred other musicians, whose earnings totalled \$1,093,243, were also on the payrolls. The music bill of the independent studios was slightly over a half million dollars.

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SAMUEL GOLDWYN Samuel Goldwyn displayed an unsuspected talent when he acted as commentator for a series of four programs on film music, presented by the National Broadcasting Company several weeks ago. The producer stressed the influence of the American motion picture in popularizing good music, and illustrated each talk with records from five film scores, British and American, that had won favorable attention. Mr. Goldwyn closed his "new type of concert" by saying that when "remembering with pleasure the motion picture you saw ... I hope that you also remember the music. If you do, I'll feel that my job as music commentator has been worth while."

* * * * *

FOREIGN FILMS A number of foreign films planned and in production promise to be of interest musically. Alexander Korda is setting up a film based on Gilbert and Sullivan operas. SPANISH SERENADE produced in South America, is based on the life of Isaac Albeniz, and his compositions make up the score. Eagle-Lion Classics will distribute HANSEL AND GRETEL. The Humperdinck opera is being produced in Munich and in Stuttgart, where it has always been a favorite in the Staatsoper repertoire. The Barandow Studio in Prague has completed a puppet version of Hans Christian Anderson's THE NIGHTINGALE, with prose narration and music. Yehudi Menuhin will appear in SONG OF ISRAEL, to be made in Germany and Israel with a cast of American actors and members of the Habimah Players.

* * * * *

MUSIC FROM THE FILMS "Music from the Films" returns to the CBC Trans-Canada network in September. The series arranged and presented on the air by Gerald Pratley, has been heard during the summer months under the title "Facts about Films". On October 10th a special series begins under the title, "A Film is Made".

FILM MUSIC PROFILE - Hugo Friedhofer
Lawrence Morton

Hugo Friedhofer is the only Hollywood composer who has achieved the special kind of immortality conferred by America's foremost musicological journal the *MUSICAL QUARTERLY*: he has merited being the subject of scholarly discourse in those august pages. It happened a few years ago when Frederick Sternfeld wrote a lengthy critique of Friedhofer's score for *THE BEST YEARS OF OUR LIVES*. Now, like fourteenth-century masters of the madrigal, eighteenth-century prima donnas, and a crop of undated and unidentified drummers



HUGO FRIEDHOFER

of Afro-Brazilian cults, Friedhofer has won his place in history. And the maintitle, the bridge, the love theme, and the montage have taken their places as historical forms along with the isorhythmic motet, the ritornello, the cabaletta, and the French overture. It must be noted, however, that Friedhofer was awarded his honors somewhat grudgingly, with reservations. For Sternfeld's discourse bore the inaccurate title of "Music and the Feature Films", which led one to expect a general discussion of anybody's or everybody's film scores instead of an analysis of only one composer's score for one specific film. Scholars of the future, searching for material about one of the best of Hollywood's composers, are hereby warned not to look

for "Friedhofer, Hugo" or "BEST YEARS OF OUR LIVES, The" in the *QUARTERLY*'s annual index. It remains innocent and unsullied by any reference to the commercial branch of musical art.

Superficial observers will distinguish Friedhofer from his colleagues by his beard, careful listeners by what might be called his classicism. I do not mean to suggest by this term that Friedhofer's music is formalistic or that it sounds anything like the music of the classic masters. On the whole, it is contemporary in sound. But it is classical in the sense that it is economical, disciplined in both the range and the quality of its expressiveness, and keenly sensitive to the requirements of musical design.

As examples of the economy of Friedhofer's writing, two characteristic passages might be cited, the wedding music in *BROKEN ARROW* and the nightmare music in *BEST YEARS*. The first of these is a three-part piece of the greatest simplicity. It begins with an English horn solo, in which the warmth of the tone color is somewhat attenuated by the austerity of the melody. The middle section is a duet for flutes, and here the coolness of the flute tone is complemented by a more florid melodic line. Then the horn solo is repeated. The accompaniment of the whole piece is nothing more than a widely spaced kettle-drum beat with a harp to reinforce the tonality and a bass drum to emphasize the percussiveness. The whole is rather archaic in style,

perfectly descriptive of the scene it accompanies, and at the same time interpretive of the poetic and religious significance of the ritual. As differentiated from the economy of material and instrumental resources of this sequence, the passage from BEST YEARS is economical in design. It employs the full orchestra except trumpets, and it underscores action that rises to a climax. The basic pattern of the music is the opposition between two ostinatos - a descending one in the treble and an arched one in the bass. Between them are string chords, tremolo, that move chromatically and are punctuated by occasional horn and trombone sonorities. To appreciate the economy of such music as this, one has only to remember other nightmare music he has heard, replete with divided strings, woodwind roulades, harp glissandos, and brass clusters - all of it adding up to much sound and little music.

No one would contend that Friedhofer's music is austere or objective, and I do not suggest this when I say that its expressiveness is disciplined. He once commented on the difference between Tchaikowsky and Brahms in these terms: When Tchaikowsky cries, "How unhappy I am!", Brahms says, "How tragic this is!" Friedhofer is of the Brahms persuasion in these matters. Tenderness, which might be called the masculine version of sentimentality, is his outer limit of expression. Generally he avoids sentimentality, the exceptions being dictated mostly by the industrial requirement that love scenes have "luv themes." On the other hand, he has effectively used sentimentality as a dramatic device, as he did in BEST YEARS with his handling of "Among My Souvenirs." This popular tune, characteristically scored by Friedhofer, did more than anything in the script to give to the Myrna Loy-Fredric March menage the tone of middle-class pseudo-gentility and smartness.

In the same way, Friedhofer's best humorous expression keeps well within the realm of wit and rarely touches on buffoonery. To be sure, both were present in THE BISHOP'S WIFE. But certainly the witty use of the concerto grosso style to characterize the lightly ecclesiastical atmosphere was far more effective than the mickey-mousing in the varnished chair sequence. The latter must be regarded as a lapse in taste. But the whole scene was that, not only the music.

From the point of view of musical craft, the most satisfying quality of Friedhofer's music is the integrity of its line. There is never, for instance, an error of calculation in the movement of the bass. Amateur composers (even those in the ranks of the professionals) are apt to let their basses move from one chord-root to another; but Friedhofer's always emphasize motion, direction, and a basic tonality. His inner voices, too, always speak in sentences complete in shape and content. You see this on the score-page and you hear it on the recording stage. The music always "plays", and the instruments are never frustrated by an absence of meaningful phrases.

Friedhofer is, in short, a master craftsman in his field. This does not mean that he is a great composer. Films have not yet produced a great composer; and the great composers who have produced film music have not in this medium matched their achievements in the larger and more sustained forms. It seems to be not in the nature of film music, at least in its present state where its functions are definitely limited, to make the large, sustained utterances characteristic of great music. The functions of film music will have to be considerably expanded before composers will be able to say in this medium what they are able to say in the grander formulas of symphony and opera. Friedhofer has not composed in these forms; practically all of his music has been directly stimulated by films. But if film music ever expands to the point where large, sustained pieces will have a place within the medium, then Friedhofer's feeling for line and form and discipline will keep him in the front rank.

EDGE OF DOOM

William Hamilton

Hugo Friedhofer has again exceeded the requirements by providing not only necessary support to the scenario but also music well worth listening to in its own right. His treatment of Martin Lym's long-standing grudge against an elderly priest is consistently sure-handed and sensitive, and the attached excerpt is typical of the independent musical validity prevailing.

The score features two sharply contrasting motives. One, a linear figure usually stated by solo or unison instruments, seems to express more or less generally the disturbed condition of the central character. It appears in our quotation in measures 28-37, and again, beginning at measure 67. The other is the thick, glowering fanfare at the start of the passage which comes again in more extended form at measure 41 and at measure 55. This brazen pronouncement is associated with Martin's ideas, of the Church and Father Kirkman. To Martin both are identical, stern and overbearing. Here is an aspect of character told in music with little or no assistance from the script. The latter is far more concerned with Martin's actions than with the emotions which give rise to them. It would be safe to say, therefore, that, without the music, the character of Martin would suffer a serious loss in credibility. There are several occasions where his behavior would seem pretty gratuitous in its absence.

Except for a couple of patches of narration, I don't recall there being any music under dialogue. There seems to be a trend in this direction, and I am all for it. Music heard at low levels while people are talking not only degrades itself, but manages somehow to rob subsequent music of a good part of its effect. The scene involved usually takes on the quality of a laboriously contrived song-cue, and I find myself expecting someone presently to break into "Ah, Sweet Mystery of Life". In EDGE OF DOOM, however, there is a good deal of well-placed silence. Relief from this comes in a wide variety of natural sounds in the scenes which are done with great imagination. There are the usual street noises, a funeral at J. T. Murray's, ("Thoughtful Service"), and particularly striking: the halls and stairways of the house where Martin lives. Immediately the front door is open, we are greeted by a magnificent melange of screaming children, four or five radio programs, and someone practicing arpeggios.

The extract reproduced here is the complete passage following the murder of Father Kirkman (though I seem to remember a long, swelling pedal note coming before that first crash). In the scene, Martin hurriedly tries to cover the signs of his visit to the rectory, leaves and passes out through the church into the street. The section beginning at measure 41 with its antiphonal alternations between brass and strings is surely the most stunning thing I've heard in pictures. It has a grandeur recalling what they tell us about St. Mark's in Venice in the days of the Gabrieli. Marlin Skiles, who is overlooked in the main credits, is hereby congratulated for having a hand in it.

EDGE OF DOOM.. RKO-Radio. Samuel Goldwyn Production. Dana Andrews, Farley Granger. Director, Mark Robson. Music, Hugo Friedhofer.

FROM EDGE OF DOOM

CONDUCTOR

REEL 3/4 - PART 3/1

1

COMP. HUGO FRIEDHOFER
ORCH. MARLIN SKILES

SLOW

W.W. VLNS.

BRASS

STGS.

3/4 3/4 3/4

1 2 3

COL. SV. BASSA

Poco Più Mosso

4 5 6

COL. SV. BASSA

Handwritten musical score for the first system. It features a grand staff with three staves. The top staff is for a Clarinet (CLAR.), the middle for Flute (FL.), and the bottom for Bassoon (COL 8VA BASSA). The music includes various notes, rests, and dynamic markings. Boxed numbers 8 and 9 are present. A circled '7' is also visible.

Handwritten musical score for the second system. It features a grand staff with three staves. The top staff is for Clarinet (CLAR.), the middle for Bassoon (COL 8VA BASSA), and the bottom for Bassoon (COL 8VA BASSA). The music includes various notes, rests, and dynamic markings. Boxed numbers 70, 71, and 72 are present.

Handwritten musical score for the third system. It features a grand staff with three staves. The top staff is for Oboe (OB. 2. AN.), the middle for Flute (FL.), and the bottom for Violoncello (VLAS. CELLI.). The music includes various notes, rests, and dynamic markings. Boxed numbers 73, 74, and 75 are present. The system concludes with a double bar line and a 2/4 time signature.

Handwritten musical score for measures 25-28. The score is written on four staves: two treble clefs and two bass clefs. Measures 25, 26, 27, and 28 are boxed. A large circle is drawn around the right-hand treble staff in measure 28, with handwritten notes "C6" and "V, R" below it. The music consists of chords and some melodic lines.

Handwritten musical score for measures 29-32. The score is written on four staves: two treble clefs and two bass clefs. Measures 29, 30, 31, and 32 are boxed. The music features a mix of chords and melodic passages.

Handwritten musical score for measures 33-35. The score is written on four staves: two treble clefs and two bass clefs. Measures 33, 34, and 35 are boxed. A large circle is drawn around the first treble staff in measure 33, with handwritten notes "FLVNS." and "W.W." next to it. The music includes chords and melodic lines.

MENO. MUSSO

Fl. OB.

30 37 38

Fl. OB.

BROAD. PESANTE

BRASS.

39 40 41

pp

u.w.

SLIGHTLY SLOWER

FLNS.

42 43 44

pp

3/4

3/4

3/4

Handwritten musical score for the first system, measures 45-47. The score is written for a grand piano (treble and bass clefs) and includes a piano part below. The piano part is marked *pp*. The grand piano part includes measures 45, 46, and 47, with a *ppf.* marking above measure 47. The piano part has a *pp* marking below measure 45.

Handwritten musical score for the second system, measures 48-50. The score is written for a grand piano (treble and bass clefs) and includes a piano part below. The piano part is marked *pp*. The grand piano part includes measures 48, 49, and 50, with a *pp* marking above measure 50. The piano part has a *pp* marking below measure 48.

Handwritten musical score for the third system, measures 51-53. The score is written for a grand piano (treble and bass clefs) and includes a piano part below. The piano part is marked *pp*. The grand piano part includes measures 51, 52, and 53, with a *pp* marking above measure 53. The piano part has a *pp* marking below measure 51. The score includes markings for *PESANTE* and *BRASS* above measure 52, and *ORGAN PIANO* above measure 53. The piano part has a *pp* marking below measure 51.

STG. ADD. W.W.
P R.U. MOSSO

54 55 56

Detailed description: This system contains measures 54, 55, and 56. It features a vocal line at the top and a piano accompaniment below. Measure 54 shows a vocal line with a fermata and piano accompaniment. Measure 55 includes a circled annotation 'STG.' and 'ADD. W.W.' above the vocal line, and 'P R.U. MOSSO' below. Measure 56 continues the vocal line with a fermata and piano accompaniment. The piano part includes a triplet in measure 55.

W.W. P SUBITO

57 58 59

Detailed description: This system contains measures 57, 58, and 59. Measure 57 features a vocal line with a fermata and piano accompaniment. Measure 58 includes the annotation 'W.W.' above the vocal line and 'P SUBITO' below. Measure 59 continues the vocal line with a fermata and piano accompaniment. The piano part includes a triplet in measure 59.

TPT. BRASS IV

60 61 62 63

Detailed description: This system contains measures 60, 61, 62, and 63. Measure 60 features a vocal line with a fermata and piano accompaniment. Measure 61 includes the annotation 'TPT.' above the vocal line. Measure 62 includes the annotation 'BRASS IV' above the vocal line. Measure 63 continues the vocal line with a fermata and piano accompaniment. The piano part includes a triplet in measure 63.

16 NS. $\frac{3}{4}$ $\frac{3}{4}$

P

08

mp *sub. to* *72 PARTNE*

ADD CL.

EVG. HV

68 69 70 71

MENO MOSSO

TUTTI

STG.

72 73 74 75

sfz

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Universal-International is making HAMLET available for general release after the long run of Laurence Olivier's film in special showings. The Orson Welles MACBETH is also scheduled for release at this time by Republic Pictures.

THE MUSIC OF TREASURE ISLAND

John Huntley

The music for TREASURE ISLAND, produced by Walt Disney at Denham Studios, England, may be divided into two sections. First came the question of sea shanties, to be sung in the film. Under the general supervision of Muir Mathieson, (music director to the production) Mrs. Buck, his personal assistant, conducted a research during which over three hundred sea shanties and old maritime songs were examined before a final selection was submitted to the production chief, Perce Pearce. It was essential that the songs chosen should not only be correct for the period (1765) but also that they should be suitable in lilt and tempo to the scenes involved. Walt Disney himself heard a number of test recordings before the final selection was made.

The first of the shanties, "Johnny, Come Down to Hilo" will be heard sung to the accompaniment of a guitar, while "Tom's Gone Down to Hilo" has been recorded by a solo voice, accompanied by a group of pirates humming, and a guitar. The third sea song to be heard in TREASURE ISLAND is not a traditional number as such, but was specially set by Marcus Dods, of Cambridge University; it is the old number "Yo-Ho-Ho, and a Bottle of Rum."

The second aspect of the music was looked after by the composer of the main musical score, Clifton Parker. This young English writer has been associated with a large number of films and by a strange coincidence, many of them have been about the sea or adventure stories in which the sea played a large part. One of his first successes was the music for WESTERN APPROACHES, the story of a dozen shipwrecked Merchant Seamen adrift in an open boat in mid-Atlantic during the war. There was JOHNNY FRENCHMAN, which dealt with two rival groups of fisherfolk on either side of the English Channel. Many will remember Clifton Parker's music for THE BLUE LAGOON, with Jean Simmons on a tropical island. Of course, not all his scores have been about the sea. For example, there wasn't a drop of water for miles in BLANCHE FURY (except during the fire sequence!), CHILDREN ON TRIAL or WHEN THE BOUGH BREAKS.

Clifton Parker is a composer whose views on film music are well-defined. "A composer faces two main problems in films", he will tell you. "Firstly there are moments when he is allowed to have his say, not as in a symphony but rather as in opera or ballet, where the eye and the ear must be equally intrigued. Secondly, there are the sections when the sound track must be divided into its three main ingredients - dialogue, sound effects and music. Here the composer must arrange that the music calls for no strong line of its own, but rather the qualities that make it flow smoothly into the general pattern of the sound track. As we are working in the age of sound film, although our eyes are on the screen, our ears are on the sound track. When the composer has it all his own way, he can command half our attention. When he hasn't, then he's lucky if he has one tenth."

"TREASURE ISLAND has proved to be a most interesting task. First of all, there was the little matter of sea shanties. You have heard how one or two are sung in the film. Then came the great point- should they come into the main musical score. In my younger days, I learned quite a lot of them direct from the first mate of one of the old China Tea Clippers. When it came to the final scoring, it was found impossible to use them because they were too recognisably tuneful. They broke through the action and would have claimed too much of the audience's attention."

However, there is one scene in which the composer was able to include a sea shanty. It comes in the scene where young Jim Hawkins arrives in Bristol for the first time. Everything is new to him: he sees the busy port, the sea, the ships - and then he sees his first sailor walking down the street with a nautical roll, whistling "Johnny, Come Down to Hilo". Jim promptly imitates the sailor's walk and the music follows him closely as an orchestral echo of the sailor's whistle.

There are many interesting musical moments - for example, a wonderful montage in which the Hispaniola sets to sea on the great voyage of adventure, or a furious scene on the beach when the pirates are grovelling in the sand, hunting for the treasure. But perhaps a description of the music for the opening scenes will in itself sum up the detailed approach that the music writer must adopt on a film of this type. The first shots show a deserted cove, silent and still except for the sound of the sea. The music establishes the mood, carrying the sound of the wind appears, and the music makes a transition to a recitative treatment. We see the Smuggler's Inn; Old Captain Bones makes an appearance; there is mystery and drama in the air - but few people will notice the extent to which the mood of the scene has been discreetly launched, not only in the shots themselves, but also in Clifton Parker's music.

TREASURE ISLAND.. RKO-Radio, Walt Disney. Technicolor. Bobby Driscoll, Robert Newton, Basil Sydney. Director Byron Haskin. Music, Clifton Parker.

GLASS MENAGERIE

R. F. Deke

The music in this picture, GLASS MENAGERIE, is "keyed low" for the most part. I should like to discuss this from a technical point of view first. Harmonically the score is in an idiom halfway between Brahms and Rachmaninoff - plenty of "third relationships" between sections. The chords are always there - well, almost always. Occasionally, Mr. Steiner has used an exposed second or single note to show great emotion, but outside of that, one is always aware of triad-through-augmented-eleventh harmonies. The harmonic movement is slow. Very often one finds one chord (EXAMPLE A) or one pair of chords (EXAMPLE B) carried through a few bars, and then the next chord held.

Glass Menagerie

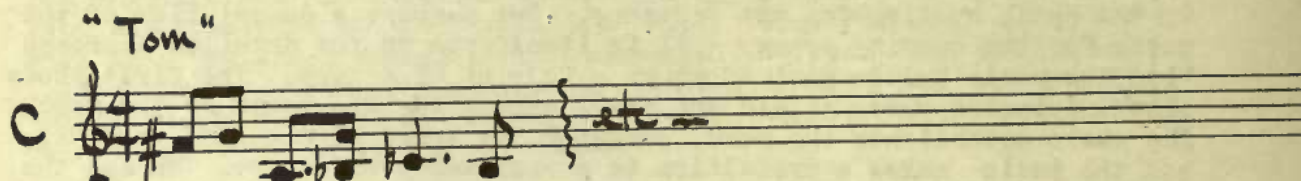
A

etc.

B

or, in another metre etc

Melodically, the score seems to have three leitmotives. The one I have entitled GLASS MENAGERIE associates itself with the collection of glass figures and Laura's use of them as an escape from reality. The "Tom" theme is that of the narrator of the story and is used whenever he is undergoing strong emotion. The last theme is an extended melody, occurring when Laura is doing something she enjoys which is associated with what we choose to call reality. These three themes are well differentiated: the concise, commonplace GLASS MENAGERIE, the gutty "Tom", and the wistful, rather pretty "third theme" which is heard over accompaniments typified in "B". Rhythmically, there is nothing unusual.



In many ways, the orchestration of the Steiner score by Murray Cutter seemed the most distinguished contribution to the musical sound track. Only once did unison horns play off under high tremolo strings a la Strauss "Don Juan". The rest of the way, the homophonic music was very well set off - harmony in muted violins and violas playing what sounded to be on the fingerboard, over bass line played by cello and contra-basses. The harp was well and often used. Solos were played primarily by a violin, by oboe (very well), celeste, clarinet, and violin doubled by celeste. Few woodwinds were used outside the solos.

As far as purely musical matters go, then, we find undistinguished themes overworked harmonies, commonplace rhythm, and a remarkably tasteful and restrained orchestration.

Dramatically, the first thing to note about the score is that it wasn't there all the time. Transitions from one scene to another were successfully handled, generally moving well from the old to the new mood. It appears to me, however, that the score does not fit the film in character or over-all mood. The general temper of the film seems to be dark, almost morbid, and the music is really light. One might think it had been introduced almost as a "counter" to the film's mood. To me music should be used dramatically to intensify emotional impact and interpret psychological relationships. A score which so often runs opposite to the sense of a scene, or of the picture as a whole, cannot be counted as dramatically valid.

Incidentally, here are a couple of bones to be picked with someone. Many of the scenes are concerned with a cheap St. Louis dance-hall and the music emanating therefrom. I've never heard a band that works for Class "B" or "C" scale sound so good. The musicians play like Hollywood's best. It certainly detracts from the realism of the picture. Again, the sounds that come from Laura's old beat up acoustical phonograph are almost up to modern commercial recordings played on a fine reproducing machine.

To sum up, we have a workmanlike, well-orchestrated but pedestrian score, which does not, by and large, fit the over-all mood of the film. The effect music (jazz band and worn out records and phonograph) is unrealistic. (Surely an Oscar candidate deserves better from Mr. Steiner than this!

GLASS MENAGERIE.. Warner Brothers. Jane Wyman, Kirk Douglas, Gertrude Lawrence, Arthur Kennedy. Director, Irving Rapper. Music, Max Steiner. Orchestrations, Murray Cutter. Adapted from the play by Tennessee Williams.

LIGHTER FILMS:

Musicals of several sorts, all Technicolored, lavishly cast and mounted, have been appearing in quantity for escapist-minded audiences.

THREE LITTLE WORDS .. Metro. Fred Astaire, Red Skelton. Directed by Richard Thorpe. Musical direction, Andre Previn. Based on the song-writing careers of Bert Kalmar and Harry Ruby, the film has the convenient form of musical biography with which to display its tunes, dances and shows. Bert's weakness for magic, Harry's for baseball and pretty girls, the squabbling that attends their composing sessions, keep up a running sideline of comedy. Vera-Ellen is Fred Astaire's best partner in some time, and Red Skelton makes the most of a chance to do something more than clown. A long list of familiar Kalmar-Ruby numbers is put over in proper musical comedy style.

TEA FOR TWO.. Warner Brothers. Doris Day, Gordon MacRae. Directed by David Butler. Musical Direction, Ray Heindorf.

Warner Brothers have applied their particular musical comedy treatment to "NO, NO, NANETTE". The plot, set in the days of the stock market crash, is not distractingly hard to follow, and allows concentration on the numerous production numbers and the pleasant vocalizing of the stars. There is a steady flow of the period's still popular songs - favorites by Harry Warren, Vincent Youmans and George Gershwin. But the film's biggest moments come with the appearances of Gene Nelson, a sensational young dancer.

MY BLUE HEAVEN.. 20th Century Fox. Betty Grable, Dan Dailey. Directed by Henry Koster. Songs by Harold Arlen and Ralph Blane. Musical direction, Alfred Newman. The sure-fire Grable-Dailey combination gets into action on a story about a young couple, national favorites as entertainers, who went to adopt a baby. The hardships of the project are fitted in smoothly between eight elaborately staged song and dance numbers. Two of them and several of the lines are a bit broad. In a high powered cast, newcomer Mitzi Gaynor holds her own.

THE TOAST OF NEW ORLEANS.. Metro. Kathryn Grayson, Mario Lanza. Directed by Norman Taurog. Songs by Nicholas Brodsky and Sammy Cahn. Musical Direction, Georgie Stoll. The discovery of an impressive tenor in a Louisiana fishing village and the ensuing training necessary to fit him for the French Opera House in New Orleans is the story of this handsome production. Music fills the air most of the time - popular songs as well as the many operatic numbers that show the voices of Kathryn Grayson and Mario Lanza to excellent advantage. Miss Grayson's solos include "Je suis Titania" (Mignon), "O LUCE di Quest Anima", cut versions of "La Ci Darem La Mano" (Don Giovanni), "Shadow Song" (Dinorah) and "Regnava" (Lucia). Mr. Lanza sings "Flower Song" (Carmen) and short versions of "O Paradiso" (L'Africana) and "M'Appari" (Martha). Their operatic duets are "Brindisi" (Traviata) and two numbers from the end of the first act of Madame Butterfly. - Six Brodsky-Cahn songs are also part of the program: "Be Mt Love", "Tina Lina", "Boom Biddy Boom Boom", "Bayou Lullaby" and the title song. M-G-M and RCA Victor are releasing records of both the popular and operatic numbers.

SUMMER STOCK .. Metro. Judy Garland, Gene Kelly. Directed by Charles Walters. Songs by Harry Warren and Mack Gordon. Musical direction by Johnny Green and Saul Chaplin. SUMMER STOCK is a nice easy musical, well suited to the talents of the stars. Judy lets a company of actors stage a show in her barn in exchange for their work on her farm. Things happen before opening night, of course: quarrels, romance, farmwork and rehearsals. There isn't a bit of doubt as to whether Eddie Bracken - who knows about fertilizer and tractors - or Gene Kelly - who understands show business and girls - will win Judy, and the rest of the plot is as easy to guess. The comedy is varied and lively.

AFTERTHOUGHTS

Sigmund Spaeth

Unquestionably the success of that unique picture, *THE MEN*, is in great due to the music of Dmitri Tiomkin. His brilliant score not only underlines the action and dialogue, but actually plays a leading role in the frequent scenes that are practically in pantomime. The portentous title music, consisting entirely of drum beats, creates an atmosphere that is musically sustained throughout the film. It is fair to assume that the performances of all the actors are made completely effective because of Tiomkin's compelling music in the background.

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The light musical, *SUMMER STOCK*, is another of those screen fantasies in which a million dollar production is drawn apparently out of a hat. In this case the incongruity of the elaborate musical numbers is emphasized by the fact that they take place in a barn. Such anachronisms are accepted in good faith by movie fans who enjoy seeing and hearing Judy Garland and Gene Kelly in stock roles. The latter makes the most of a supposedly improvised dance in which a creaking floor-board and a piece of newspaper create unusual sound effects.

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Fred Astaire's dancing is the chief attraction in *THREE LITTLE WORDS*, a musical film based on the lives of Bert Kalmar and Harry Ruby, two song-writers remembered chiefly by the title number. With Vera-Ellen as a new partner, the dean of rhythmic footwork surpasses even his own high standards, with high lights in an opening "top hat and tails" number and a pantomimic presentation of the life of two married Hoofers. Red Skelton manages to play a fairly straight role opposite the dancing star.

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The screen has done quite well with Irving Berlin's masterpiece, *ANNIE GET YOUR GUN*, although the admirers of Ethel Merman's stage performance may find it a little hard to take the self-conscious exaggerations of Betty Hutton in the title role. Howard Keel is definitely equal to the demands of the baritone part, and such actors as Louis Calhern, Edward Arnold and Keenan Wynn lend excellent support.

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Walt Disney's inspired short picture, *BEAVER VALLEY*, shown in connection with the more elaborate but less impressive *TREASURE ISLAND*, has one musical moment that ranks with the best tonal satire of all time, when a chorus of frogs burlesques the Sextet from the opera, *LUCIA DI LAMMERMOOR*. Aside from this musical climax, the picture is an amazing nature study, with an incredible series of candid camera shots in color. In this case truth is definitely stranger than fiction.

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Mario Lanza now has a picture worthy of his voice in the *TOAST OF NEW ORLEANS*, with Kathryn Grayson supplying the soprano pyrotechnics. The influence of Johnny Green as Musical Director of M.G.M. is strongly felt in this convincing treatment of operatic material, an encouraging forerunner of the coming *LIFE OF CARUSO*, in which Lanza will play the part of the immortal tenor.

LIBRARY SERVICE IN GARY, INDIANA

Stillman K. Taylor

Music is an important form of group expression in Gary. With many different nationality groups in the city and a wealth of foreign musical backgrounds people are keenly aware of good music; an awareness that is reflected in the community's use of films with music in the Gary Public Library's film collection. Such films find many audiences.

Basic to many people's enjoyment of the symphony orchestra has been the film, INSTRUMENTS OF THE ORCHESTRA which presents the make-up of the symphony orchestra, instrument by instrument. Church groups especially have been enthusiastic about MUSIC IN THE WIND both from the standpoint of how the church organ is built and by the fine playing of Bach's "Tocata and Fugue".

Two sponsored films REHEARSAL and TELEPHONE HOUR have been widely used by music, church and other organizations. A representative of a woman's group reported, after a showing of REHEARSAL, how delighted the audience had been- so many of the women had heard about Ezio Pinza since production of the play, "South Pacific".

With such a mixture of nationalities, the program chairmen are interested in improving relations between the various segments of the population. "SING A SONG OF FRIENDSHIP with its emphasis on group singing and the brotherhood theme, and BOUNDARY LINES with its imaginative art work and unusual music background are enthusiastically praised by borrowers. Both films have been used widely with study groups and with general audiences.

Since Gary has many male choruses, the films LINCOLNSHIRE POACHER and WIDDECOMBE FAIR have had a quick response from many groups because of the fine chorus in both films. MUSIC IN AMERICA surveys briefly the various facets of American music from popular to classical and appeals to most groups whether they are musically minded or not since it presents the growth of one important side of American life.

But the appreciation of Gary audiences is not restricted to films that are entirely or primarily musical. Comments from a number of borrowers have shown a realization that the effectiveness of all films is heightened by the addition of music. A number of borrowers have remarked that the music accompanying the flow of week-end traffic and the lunch hour sequences in THE CITY greatly enhanced the picture. The native instruments used in JAPANESE FAMILY certainly add much to the impression made by the film. Ministers constantly remark on the excellence of the picture.

As a labor representative remarked after seeing UNION AT WORK - "The singing off and on during the picture sure gives the film punch!" This "punch" is most noticable in such fine films as THE CITY, THE RIVER, and BOUNDARY LINES.

16mm FILMS

Marie L. Hamilton

COME TO THE FAIR - National Film Board of Canada. Color. 6 minutes. In an elaborate, gaily colored 18th Century setting, puppets dance to the old English folk tune. A very good male quartette sings the several verses of the jolly song, and invites the audience to join in.

ROUND THE MULBERRY BUSH - National Film Board of Canada; Sterling Films. B. and W. or color. 9 minutes. "Rockabye Baby", "One More River to Cross" and the title song are sung while the words appear against an illustrative cartoon background. For variety there is a version of Chopsticks, danced by little Chinese figures.

BEGONE DULL CARE - National Film Board of Canada. 16mm and 35mm. Color. Animation. 9 minutes. The three themes of a light-hearted jazz number played by the Oscar Peterson Trio get a care-free interpretation in a rapid shifted of colored abstract designs. The brilliant conception is the work of Norman McLaren, who has painted directly on film, as in his earlier **FIDDLE-DE-DEE**.

PIRRO AND THE PHONOGRAPH - Official Films. B. and W. 6 minutes. Pirro, the little clown puppet is shown the dos and don'ts of handling a phonograph, and gets a lesson in rhythm differences besides, when he tries to dance to records chosen at random. This should be particularly appealing and useful to youngsters between five and nine. The film is one from the Pirro series made by Pat Patterson. Each issue is devoted to an entertaining explanation of some every day functional object in a small child's world.



WELSH MAGIC - The British Travel Association. B. and W. 13 minutes. The background music of this camera tour through Wales is made up of well played and well recorded traditional airs - "All Through the Night", "Jenny Jones", "Eistedfodd Hymn", "The Dove", and "Ash Grove" among them. Although the photography is not of the best, individual shots are quite lovely. The film is rental free except for transportation costs.

THE LOON'S NECKLACE - Encyclopedia Britannica Films, Inc. Color. 10 minutes. Discussion leader's guide available. In the manner of the early stage, a legend of the British Columbia's Siwash Indians is told by a narrator, and played by silent actors wearing wooden tribal masks. The unusual film, characterized throughout by a high degree of artistry, has an appropriate score by Eldon Rathburn.

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Mary L. Alexander

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In reponse to requests, the National Film Music Council is making a special offer to schools wishing score excerpts for class study. The following issues are available at 15 cents a copy for ten or more copies.

BEST YEARS OF OUR LIVES (Hugo Friedhofer) Analysis by Lan Adomian.

CARTOON MUSIC WITH CUE SHEET (Scott Bradley) Analysis by Ingolf Dahl

DECEPTION (Eric W. Korngold) Analysis of Cello Concerto, Frank Miller.

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FOREVER AMBER (David Raksin) in two issues. Analysis by Louis Applebaum,
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LAST OF THE BADMAN WITH CUE SHEET (Roy Webb). Composing for a Film Score,
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THE RED PONY (Aaron Copland) With Review of Score by Lawrence Morton.