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# FILM MUSIC



VIVA ZAPATA

# FILM MUSIC NOTES

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## FILM MUSIC NEWS

### M.E.N.C. REPORT

One of the features of the Music Educators National Conference held in Philadelphia, March 21-26, was an Audio-Visual Center. This was open at all times during the conference, with certain hours set aside for specific showings. On display were recordings, lantern slides, posters, felt and flannel boards, and all kinds of equipment. Some twenty-five of the latest and best 16mm. educational films and film strips with accompanying recordings were on hand. Mr. Paul Long, Audio-Visual Director for the Philadelphia schools, and his group of fine assistants, were screening these almost constantly. Various TV channels supplied four kinescopes. At the end of a kinescope showing of Menotti's Amahl and the Night Visitors the opera's remarkable boy soprano, Chet Allen, made a personal appearance.

Merle Armitage, art editor of LOOK was the keynote speaker for the opening session. The program plans of each of the Sub-Committee Chairmen followed. Each division had a separate section under the following leadership:- Television and Radio, Richard Berg, Springfield, Mass.; Recordings, Margaret Lowry, Queens College, New York; Films, Film-Strips and Slides, Delinda Roggensack, Cornell College, Mt. Vernon, Iowa; Audio-Visual Equipment, Raymond Burrows, Teachers College, New York. The Tuesday afternoon session on films featured Dr. Max Krone, Director of the Music Department, University of Southern California, who related his recent experiences in Teheran, and Turkey, showing slides of their instruments and music groups accompanied by recordings. The second head-liner was Gene Forrel of the International Film Foundation who explained the making of educational and documentary films, and the work involved in writing authentic background music. He illustrated his material with excerpts from two films, - JAPANESE FAMILY and SAMPAN FAMILY. It is estimated that more than two thousand visited the Center. Miss Rose Marie Grentzer, Head of Music Education at Oberlin Conservatory, and chairman of the MENC committee on Audio-Visual Aids, did excellent planning in organizing and administering the work of this committee to the point where the Center and the sectional meetings were exciting spots on the MENC program!

Delinda Roggensack

### INSTITUTE FOR INTERCONTINENTAL STUDIES

The highly successful tour of the European Music Festivals conducted last summer by the Institute for Intercontinental Studies, will be repeated this year. Dr. Sigmund Spaeth will again act as musical guide and commentator for the tourists, with Dr. Eric Mann attending to travel details with the cooperation of Transmarine Tours. Most of the group will sail on the Queen Elizabeth on July 16th returning on September 2nd. The itinerary includes Paris, the Riviera, Rome, Florence, Venice, Salzburg, Munich, Lucerne, Brussels, London and Edinburgh, with a number of outstanding concerts and operatic performances scheduled enroute. The Institute is a non-profit organization, working toward a better understanding among the nations of the world. Details may be secured from Dr. Eric Mann, 756 Seventh Ave. New York.

### COMING PRODUCTIONS

A number of films with musical subjects are in production. Mort Briskin will use Vienna as the actual locale for his life of Johann Strauss, and will have the assistance of the composer's son in shaping the Technicolor biography; Roberta Peters, Metropolitan opera star is to have the leading role in DEBUT, Wald-Krasna's musical drama. The film which has an operatic background, also features the "Ballets de Paris" troupe; Dr. Ludwig Berger is preparing a cinematic version of THE MAGIC FLUTE; Several interesting musical subjects are being planned at MGM. Marjorie Lawrence may record the singing for her screen biography, although one of the studios major actresses will enact her film personality; Ethelbert Nevin's THE ROSARY is to take screen form under the guidance of producer Jesse L. Lasky; The studio is considering Franz Werfel's story of Guiseppe Verdi as a vehicle for Mario Lanza; Filming BRIGADOON in Scotland this summer is a pleasant job on the company's schedule. Gene Kelly will star.

## VIVA ZAPATA

Lan Adomian

During most of the second decade of this century Mexico's history was marked by violent events. Revolutions, counter-revolutions, interventions, plots, counterplots, assassinations and revenge. The names that most frequently appear during this period are those of Diaz, Pancho Villa, Madero, Huerta and Emiliano Zapata. These personages represented almost every historical type of leader. There were among them villains and saints, realists and dreamers. There were opportunists and martyrs; some believing that the old order of tyrannical rule must stay; others fighting for the liberation of the Mexican peon from all bonds.

The real needs of the down-trodden mass of Mexican peasants cried out for leadership that would most readily bring about the fulfilment of this most ancient of all peasants' dreams:- possession of the soil which they tilled. One of the most outstanding and colorful leaders of these peasant movements was Emiliano Zapata - a native of Ayala. It was in this same Ayala that Zapata's bullet riddled body came to rest. It was here too that a legend started: "Zapata is not dead - when we, the peasants, will need him, he will come."

Many accounts have already been written about Zapata and undoubtedly many more will be written. Mr. Steinbeck's story of Zapata as filmed by Elia Kazan for Twentieth Century-Fox may cause a lot of controversy, or it may be accepted for what it is - one man's view of an exceedingly important era in the history of our neighbors below the Rio Grande. In this reviewer's mind no such controversy can be caused by the musical score of Alex North. A score that lends itself to adverse criticism gives the critic a marvelous opportunity to write a real or imagined post mortem; He can use such a review as a take off point for airing HIS ideas of what should have been done. But as already mentioned Alex North's score is a model of what film music should be. It understates when the exigencies of the story demands it. When the opportunity presents itself, the composer exhibits a fullblown musical talent that is able to cope with symphonic forms.

In a conversation with the composer it became clear that he had no intention of doing an "authentic" Mexican score. The possibility of using either authentic or composed "corridos" (a type of Mexican folk song) did occur to Alex North. However the conception of the film being what it is - a realistic treatment with poetic overtones - it was felt that the "authentic" approach would result in a phony quality. The composer did have one important advantage. He had spent the better part of two years in Mexico not as a tourist but as a resident in close contact with everyday life.

Thanks to the general style of VIVA ZAPATA! the composer did not feel compelled to overparticularize every individual emotion, but rather react objectively to the aspirations of the mass of Zapata's peasant followers. Still North's sensitivity to individual drama did not make this another "epic" score. The composer found many opportunities to let the music complete a dramatic situation. Unquestionably this is a score to be studied by those who'd like to see an ideal blending of the individual and epic or objective approaches. The examples that follow should leave no doubt as to the mature stature of Alex North as a composer, and in this instance a very sensitive and wise film composer.

The main title is of rather impressive length; it eventually brings you to the palace of Diaz where a group of peasants are waiting to be received by the dictator. The very opening of the main title is arresting in its use of xylophones and percussion, followed by the rest of the orchestra carrying a treatment of a tune which the composer overheard a woman humming in Zapata's native Ayala.

VIVA ZAPATA  
Lan Adomian

VIVACE

XYLO.

TRPS.

HORNS

STRGS.  
W.W.

TAMB.

S.D.

+PIATTI

① ② ③ ④

⑤ ⑥ ⑦ ⑧

⑨ ⑩ ⑪ ⑫

The incident that eventually brings about the emergence of Zapata as a revolutionary leader occurs when mounted "rurales" drag a lassoed peasant along the dusty country road. Many another composer might have accompanied this brutal scene with some kind of "symphony music". Not so Alex North. He waits till the moment when Zapata's machete cuts the lasso that has almost strangled its victim, and at this point the music breaks in violently for a brief moment. As soon as the camera cuts to the dying peasant being comforted in the nearby cornfield a flute, very tenderly, intones a treatment of a Yaqui death chant.

DRAMATICALLY-WITH PASSION

W.W. 8va  
TRPS.  
HNS. TUBA  
f  
6/16s.  
MOLTO RIT.  
1 2 3

TENDERLY-WITH TEARS

FLUTE  
pp  
VLS. PIZZ.  
GMB. CLS.  
RIT.  
POCO ACCEL.  
4 5 6 7

RIT.  
ACCELL.  
RIT.  
8 9 10 11

Zapata is captured by the reenforced rurales. He, like the old peasant whose lasso was cut by Zapata, is now walking the dusty road, his neck in a lasso. Here occurs one of the outstanding moments in the film. The camera picks up peasants in the plaza, in the fields, on the streets. Their faces are impassive, but their hands are making clicking sounds by knocking little stones against each other. This is a sort of primitive telegraph - apparently spreading the news of Zapata's capture. As the clicking rises in volume you hear a measured beat of bongos and tuned timbales. The orchestra has started a kind of Mexico Bolero. We hear next flutes, guitars, plucked strings. All this is without dialogue. The camera picks up figures of peasants seemingly emerging from nowhere, but all gravitating toward the bound Zapata and his captors. The music rises in volume expressing the unspoken demand of the peasants for the liberation of THEIR Zapata. The "rurales" thus surrounded are compelled to free Zapata who joins his people.

SLOWLY

The musical score is written for a 3/4 time signature and consists of four measures. It includes the following parts:

- Timbales:** Four numbered patterns (1-4) in the bass clef. Pattern 1 is a triplet of eighth notes. Pattern 2 includes a triplet of eighth notes followed by a dotted quarter note (S.D.3). Pattern 3 is a triplet of eighth notes. Pattern 4 is a triplet of eighth notes followed by a dotted quarter note.
- Bongos:** A separate track indicated by the text "(SEPARATE TRACK)" and arrows pointing to a rhythmic pattern of eighth notes.
- Flutes:** A melody in the treble clef starting with a triplet of eighth notes, marked with a *pp* dynamic.
- Guitar (STRGS CUE):** Four numbered patterns (5-8) in the bass clef, consisting of chords and eighth notes.
- Bass:** A simple rhythmic accompaniment in the bass clef, marked with a *f* dynamic.

Additional annotations include "DRUM PATTERN CONTINUES TO END" and "BASSI" with a bracket under the bottom two staves.

MARIMBA

9 10 11 12

ENG. HN.  
BSN.

CLAR. ADD VLNS 1<sup>o</sup>

HNS. & TUBA  
pp

A.639

13 14 15 16

CL. (VLNS)

17 18 19 20 (ADD BS. CL.)

Musical score for measures 21-25. The score is written for strings and percussion. The top staff is a treble clef staff with a whole rest. The middle staff is a bass clef staff with a whole rest. The bottom two staves are a grand staff (bass and tenor clefs). Measure 21 has a whole rest in the bass clef and a whole note in the tenor clef. Measure 22 has a whole rest in the bass clef and a whole note in the tenor clef. Measure 23 has a whole note in the bass clef and a whole note in the tenor clef. Measure 24 has a whole note in the bass clef and a whole note in the tenor clef. Measure 25 has a whole note in the bass clef and a whole note in the tenor clef. The label "CELLI" is written above the bottom two staves, and "TAMP HARP" is written above the tenor clef staff.

Musical score for measures 26-31. The score is written for strings, horns, and woodwinds. The top staff is a treble clef staff with a whole rest. The middle staff is a bass clef staff with a whole rest. The bottom two staves are a grand staff (bass and tenor clefs). Measure 26 has a whole rest in the bass clef and a whole note in the tenor clef. Measure 27 has a whole note in the bass clef and a whole note in the tenor clef. Measure 28 has a whole note in the bass clef and a whole note in the tenor clef. Measure 29 has a whole note in the bass clef and a whole note in the tenor clef. Measure 30 has a whole note in the bass clef and a whole note in the tenor clef. Measure 31 has a whole note in the bass clef and a whole note in the tenor clef. The label "VCLAS." is written above the middle staff, "HORN" is written above the top staff, "CLAR." is written above the bottom two staves, and "BS. CLAR." is written above the bass clef staff.

Musical score for measures 32-37. The score is written for strings and tuba. The top staff is a treble clef staff with a whole rest. The middle staff is a bass clef staff with a whole rest. The bottom two staves are a grand staff (bass and tenor clefs). Measure 32 has a whole rest in the bass clef and a whole note in the tenor clef. Measure 33 has a whole note in the bass clef and a whole note in the tenor clef. Measure 34 has a whole note in the bass clef and a whole note in the tenor clef. Measure 35 has a whole note in the bass clef and a whole note in the tenor clef. Measure 36 has a whole note in the bass clef and a whole note in the tenor clef. Measure 37 has a whole note in the bass clef and a whole note in the tenor clef. The label "VCLAS." is written above the top staff, and "TUBA SOLO" is written above the bottom two staves.

ADD MARIMBA

ADD CLARS.

VNS. OUT

POCO CRESC.

HORNS.

TRBS. & TUBA

SBSN. B.C.L.

VNS. CLAS.

ADD MARIMBA

ADD MARIMBA

In a mountain hideout the now hunted Zapata is with his wife and closest collaborators. The preceding few years have seen much violence. The peasants almost achieved what they set out to do... get the land which they tilled for the landlords. There were joys and sorrows. The years were noted for the profusion of heroism and cowardice, nobility and treachery. A president had been assassinated. Zapata's enemies were determined to destroy him. But this was no simple matter. Zapata had too many friends. Treachery was the only way to render Zapata's movement harmless. As bait, he was offered an opportunity to meet with a military group that was ostensibly in favor of his ideas. On the night before Zapata was to go down into the valley to meet them, but his wife implored him not to go. She sensed that this was a trap. He rode away. Arriving at the appointed place, he enters a wide gate. In the sunbaked yard we see three women clad in black. Zapata is embraced by an officer and is about to talk with him. The officer jumps away and Zapata is shot full of lead by soldiers who are concealed on the roofs of the barracks. In the following example we hear the music accompanying the scene between Zapata and his wife (oboe d'amore, mandolins, guitar, marimba, bass marimba); the music grows ominous, the orchestra fuller: It cuts for a moment to the three women, and then to the gates ... a brief crescendo and the scene of Zapata's doom is set.

OBOE D'AMORE

LENTO (FREELY)

2 MANDOLINS

MARIMBA

① GUITAR 1°

②

③

④

BASS MARIMBA

ADD GUITAR 2°

⑤

⑥

⑦

⑧

VLNS.

ADD HNS. (SUST.)

9 10 11 12

Detailed description: This system contains the first two staves of a musical score. The top staff is for Violins (VLNS.) and the bottom staff is for Piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 7/8. Measures 9, 10, 11, and 12 are indicated by circled numbers. In measure 10, there is a handwritten instruction 'ADD HNS. (SUST.)' with a dashed line extending to the right. The piano part features a rhythmic pattern of eighth and sixteenth notes.

CLS.

MANDOLINS

GUITAR

STGS.

mf

p

13 14 15 16

CELLI & W.W.

Detailed description: This system contains the next two staves. The top staff includes Clarinets (CLS.) and Mandolins, and the bottom staff includes Cello and Double Bass (CELLI & W.W.). The key signature remains two sharps and the time signature is 7/8. Measures 13, 14, 15, and 16 are indicated by circled numbers. The guitar part has a handwritten instruction 'GUITAR' above it. The strings part has dynamic markings 'mf' and 'p'. There are also some handwritten notes like 'STGS.' and 'mf' above the string staff.

STGS. (W.W.)

HORNS.

TRPTS.

ACCEL. POCO

17 18 19 20

BASSI & W.W.

TRBS.

TIMP.

PIATTI

Detailed description: This system contains the final two staves. The top staff includes Horns (HORNS.) and Trumpets (TRPTS.), and the bottom staff includes Basses and Double Basses (BASSI & W.W.), Trombones (TRBS.), and Timpani (TIMP.). The key signature remains two sharps and the time signature is 7/8. Measures 17, 18, 19, and 20 are indicated by circled numbers. The horns and trumpets parts have complex rhythmic patterns with triplets. The timpani part has a handwritten instruction 'PIATTI' below it. The overall tempo is marked 'ACCEL. POCO'.

The assassins dump the body of Emiliano Zapata in the plaza of Ayala. Women and peasants come to venerate their dead hero. But the peasants say: "can you capture a river?" "Can you kill the wind?" ..... The legend has wings - it soars over the countryside - its message that Zapata isn't dead. The people believe that when needed Zapata will return.

**MAESTOSO**

Fl. (Fl.)  
 TRBS (TRBS)  
 HNS (HNS)  
 BASSI (BASSI)  
 P.D. (P.D.)  
 STRBS (STRBS)  
 W.W. (W.W.)  
 (TIMP.) (TIMP.)  
 W.W. (W.W.)  
 DR. (DR.)  
 SW. DR. (SW. DR.)  
 FL. DR. (FL. DR.)

1 2 3 4 5 6 7 8 9

The music is singularly poignant. High strings and woodwinds, muted high trumpets, a tone cluster in the horns. The composer gives full and rich expression to the grief, pride and hope of the followers of Zapata. It is a very telling film score sensitively directed by Alfred Newman. Here indeed is fine music waiting to be presented in concert form.

VIVA ZAPATA.. 20th Century-Fox. Marlon Brando, Jean Peters. Director, Elia Kazan. Music, Alex North. Musical Director, Alfred Newman and Alex North. Music Copyright, by 20th Century-Fox.

*con B<sup>2</sup>*

10 11 12

*con B<sup>2</sup>*

TIMP PIANO  
B. DR. SN. DR.

13 14 15

*con B<sup>2</sup>*

GUITAR.  
MARIMBA

16 17 18 19

## SINGIN' IN THE RAIN

Richard Lewine

MGM's SINGIN' IN THE RAIN began life as a collection of song hits from the early days of musical pictures: "You Were Meant for Me", "Singin' in the Rain", "All I Do Is Dream of You", "You are My Lucky Star", and about five other songs from the impressive catalogue of Arthur Freed and Nacio Herb Brown. With this start Betty Comden and Adolph Green have turned out what is far and away the year's most satisfying musical picture.

Gene Kelly and Jean Hagen are a team of beloved silent screen stars who can do no wrong at the box office. Costume picture follows costume picture until someone invents a way to synchronize sound with their action and the revolution is on. Silent stages become sound stages, diction schools pop up over night and the musical picture is born. Kelly survives the new era, his partner does not. But what really counts throughout is not only a good solid story idea but the writing and directing of its delightful and often delicate comedy. We see Kelly in white 'knickers' as he strolls past the shooting of some silent thrillers in a fairly quiet but hilarious sequence; the demonstration film of early sound and the problems of the new medium are wonderfully funny and there is a constant delight in the industry's ability - and willingness - to kid itself. Everywhere there is remarkable restraint. Not a comedy situation nor even a joke lasts a moment too long.

Gene Kelly romps through his role as if he had written it for himself. At the outset he is the stunt man who will try anything, then he swashbuckles through period pictures, leaping from balconies at a director's nod, and he finally emerges as the studio's first musical star. In addition to these activities, he sings, dances and establishes himself once and for all as a topflight comic.

Debbie Reynolds as the serious young actress temporarily paying her rent by jumping out of cakes dressed as a chorus girl makes a fine partner for Kelly, perhaps his best to date. She, too sings, dances and acts her way through the proceedings. Yet her romance with Kelly maintains an adult believability all through the foolishness that surrounds them. Jean Hagen is of course an accomplished comedienne as the silent screen actress who becomes surplus property in "talkies".

Of the songs themselves, SINGIN' IN THE RAIN is the film's big musical moment. Kelly is in love and dances his way home through a pleasant California rain, finally achieving a kind of dancing madness in a gigantic puddle. The routine is literally breathtaking. The song itself has had new life breathed into it by the witty and imaginative orchestration which begins with a restrained counter figure that continues through Kelly's singing, and serves thematically until the end of the sequence.

Kelly sings "You Were Meant for Me" so enchantingly that it, too seems endowed with new values. The songs are never 'kidded' regardless of their age and great care is taken to orchestrate them in terms of today. Undoubtedly the publishers will go to work and make some of them top hits all over again.

The ballet toward the end of the picture seemed overlong, the only such instance in an evening which, according to the best of show business traditions, leaves the audience wanting 'more'. Also the swift changing locales in riot-



ous colors, moving in and out of dream sequences were impossible to follow ... if they were meant to be followed in the first place. A new song "Make 'Em Laugh" sounds as if it were put together by admirers of the rhythmic structure of Porter's "Be a Clown" but it's all you can do to listen to the tune anyhow while Donald O'Conner is diving through windows, swinging from chandeliers and generally working pretty hard for his money. A later routine by Kelly and O'Conner based on the sounds at a diction lesson is apparently pure invention by Kelly, O'Conner and the orchestrating department and is the more pleasing musically for its unpretension.

From the standpoint of the songs themselves there could hardly be a better way to use them than to make them part of the early days of musicals with their huge dance arrangements and fantastic patterns. All credit for a new high water in musicals to Kelly, Comden and Green.

SINGIN' IN THE RAIN.. M.G.M. Gene Kelly, Donald O'Conner. Directors, Gene Kelly and Stanley Donen. Songs by Arthur Freed and Nacio Herb Brown. Musical Direction by Lemmie Hayton. Technicolor. Records : MGM Album, SINGIN' IN THE RAIN, Nine numbers recorded from the sound track. Available in all three speeds.

## THE BELLE OF NEW YORK

Alfred Simon

In THE BELLE OF NEW YORK an imposing array of MGM talent has labored mightily to bring forth little more than a technicolor mouse. Those who have looked forward eagerly to Fred Astaire's re-appearance in a big musical are in for a disappointing time of it, for the story is a fragile one even as musical plots go, and the Harry Warren-Johnny Mercer score emphasizes rather than overcomes its weakness. There are some fine moments in which Astaire dances with some, if not quite all, of his old fire, but it isn't quite enough.

It may seem unfair to undertake even a brief discussion of the story line of a musical film but there is a world of difference between light, charming and witty improbability and just plain improbability. As Charley Hill, the wealthy young ne'er-do-well, Astaire courts and promptly wins Vera Ellen, a young welfare worker. There is, as the sportswriters say, no contest; boy gets girl so early in the proceedings that the spinning out of the story for another hour is in itself a remarkable feat.

Harry Warren and Johnny Mercer have turned in what is for them, at any rate, a pedestrian job, one that could never stand comparison with any of the scores of former Fred Astaire triumphs. The big weakness is probably in the lack of fresh song ideas. Astaire's big solo number is called "I Wanna Be A Dancing Man" and that's about all it has to say. He sings to Vera Ellen a song called "Baby Doll", and later on she sings that she wants to be "Naughty but Nice"... it isn't worthy of any of them. I liked best one called "Seeing is Believing", which has an attractive musical pattern, and which Astaire sings and dances in a frightening process shot on top of the Washington Square monument. Also a 2/4 early in the picture, in which he bids farewell to his large stable of lady friends, has a theater quality that becomes Astaire very well. But for the most part the lyrics seem forced and a little precious. "Thank You Mr. Currier, Thank You Mr. Ives" is neither a fresh idea, having been explored elaborately and then laid to rest in UP IN CENTRAL PARK, nor especially adept. In the lyric of "Naughty but Nice" there is a line, repeated in both choruses, "I want to holler Gangway to show that I care less than Eva Tanguay". Even granting the slim

possibility that audiences around the nation will understand the reference, it's the kind of rhyming that was in heavy vogue among nightclub material writers in the Thirties. Both Warren and Mercer are much too good for this; these are the writers, together or separately, of "Black Magic", "I Only Have Eyes for You", "The Atchison, Topeka and Santa Fe", "Shuffle Off to Buffalo" and a hundred other great picture songs.

Best musical routine is to a song called "Oops", in which Astaire and Vera Ellen dance in, out and alongside of a Gay Nineties horse car and almost as good is the dance in the Mission House to "Baby Doll". The scoring job by Conrad Salinger and Maurice DePackh makes the very best of the situation and both Keenan Wynn, cast inevitably as the friend and Alice Pearce, Vera Ellen's fellow welfare worker, labor valiantly. It's a losing fight.

THE BELLE OF NEW YORK.. M.G.M. Fred Astaire, Vera Ellen. Director, Charles Walters. Songs by Harry Warren and Johnny Mercer. Musical Director, Adolph Deutsch. Technicolor.

#### WITH A SONG IN MY HEART

Alfred Simon

To the long, and apparently inexhaustible, array of musical biographies is now added that of the beautiful and gifted Jane Froman. Unlike most of its prototypes, this is not primarily success story; whereas most film biographies deal with meteoric rises to fame (relieved here and there by a setback or two), WITH A SONG IN MY HEART emphasizes the setbacks, for the logical reason that they have been so tragically prominent in Miss Froman's career. Ordinarily, the story that unfolds in this picture would seem inexcusably contrived, and perhaps the stops are pulled a little too often for comfort. But the story is left behind often enough and long enough to allow for a liberal number of music sequences.

Musically, the picture offers very little off the beaten track. We have once again a succession of songs -- there are 26, and most of them by this time have been used more than once in previous musical films. But Miss Froman has always chosen good songs for her repertoire. She sings them in fine full voice as though she loved them. Consequently, we have good, unaffected, and warm-hearted performances of favorites like "Blue Moon", "That Old Feeling", "Embraceable You", "I'll Walk Alone", "Get Happy", "They're Either Too Young or Too Old" and of course WITH A SONG IN MY HEART. The treatment given this last number is undoubtedly the musical high spot of the film. To a lush, but not over-orchestrated accompaniment, Miss Froman sings it in duet with Richard Allan, an impressive newcomer with a good voice and appearance. Incidentally, it was especially gratifying to hear the verse of the song included, and makes one wish that this were a more general practice -- at least when the verses are as tuneful as this one.

Another effective scene is the finale of the film, in which Miss Froman, after her long and painful recuperation, returns overseas to entertain the troops. This sequence has Miss Froman responding to requests shouted to her from the G.I. audience for the songs of their home towns and states. This develops into a medley of ten or twelve old-timers such as "Indiana", "Chicago", "California Here I Come", "Give My Regards to Broadway", "Deep in the Heart of Texas", the "Maine Stein Song", "Alabama Bound", etc., and culminates in a stirring performance of "America the Beautiful".

Susan Hayward, who portrays the star, was a happy choice for the role. Not only does she resemble Miss Froman a great deal, but delivers the songs with a lot of conviction, all the more amazing when one realizes that she isn't a professional singer. The illusion is so good that there were frequent times during the musical portions of WITH A SONG IN MY HEART when this reviewer was completely under the impression that it was Miss Froman herself he was watching. And a good word or two should be added for the Herbert Spencer and Earl Hagen, whose tasteful orchestrations were in the always capable hands of 20th Century-Fox's musical director, Alfred Newman.

WITH A SONG IN MY HEART.. 20th Century-Fox: Susan Hayward, David Wayne.  
Director, Walter Lang. Musical Director, Alfred Newman. Technicolor.



WITH A SONG IN MY HEART - Record Review L-309

Arthur Knight

WITH A SONG IN MY HEART .. Capitol Records Album available in all 3 speeds.

Capitol's recent LP issue of Jane Froman singing a good dozen of the songs from her film biography WITH A SONG IN MY HEART was an almost inevitable release. The movie itself, with its 32 musical numbers, frequently resembled nothing so much as an LP with pictures. From this superabundance, Capitol has winnowed not necessarily the best - Froman always seemed happiest with the ballads of the 'thirties - but certainly a sturdy selection of popular standards that includes "Get Happy", "Tea for Two", "Blue Moon", "Embraceable You", and the title song. The picture's climax comes when Miss Froman returns to France after her painful series of operations to entertain troops in the overseas hospitals. For the film, she sings a group of the hit songs of those days - "I'll Walk Alone", "They're Either Too Young or Too Old", "Don't Sit Under the Apple Tree" and the inevitable "Deep in the Heart of Texas".

The first two of these are repeated here, and it's simply incredible how much nostalgia already surrounds them. The American medley that closes both the picture and the record is given the full treatment, with chorus and orchestra under George Greeley supplying a sort of Radio City Music Hall symphonic jazz accompaniment. The Froman voice is still sweet, big, lush, just a little too refined for the several hot numbers she essays here, but a lovely thing for the many ballads.

Arthur Knight

# THE MUSIC OF THE AFRICAN QUEEN

Allan Gray The composer

Charley Allmatt refers to the little ship in the film by saying "She's all I've got". From the music-dramatic point of view, I feel that the little ship really is the musical centre of the picture from which everything else arises and I therefore made her the main theme of my score. This leit motiv has many variations of melody, rhythm and colour, as you will see from the following quotations. (I b, I c, I d.)

Fig. I a) the theme of "The African Queen" - a seven bars phrase

A.6.

*es moderato* *Picc.*

*f* very gay

*f* poco pesante

*mp* (after mosquitoes attack)

Con Strings

Tutti: small accents

Boat in Rapids etc

*f*

*p*

*Slowly*

8v *Piccolo Clarinet*

*pp dolce*

*Clarinet + Harp*

*At the bottom of the lake*

*Strings also Harmonics*

*ppp*

*Tempo di Marcia Fine*

*clar.*

*String*

*Bran and Harp*

The love motif is a simple, warm tune which also permits a number of transformations.

Fig. II "Love Theme" and two variations

a)

*Picc. Clarinet*

*Oboe*

*Viol. and Viola*

*Vibraphone*

*Harp*

*Viol. + Clar.*

*pedal*

str. + w. w.  
con parrivink  
Viol.  
Obra  
Fl. + Clar.  
humoral flügel

Both themes according to my conception of film-music are plastic and characteristic enough to give the conscious or unconscious apactator of the movie "the missing dimension" and to relate the psychological context. Naturally in an outdoor picture of this kind the music in the main had to be direct in its impact, though there were many occasions where quite different organized musical complexes were required.

A case in point was the "Reed" music, when the ship gets stuck in a tangle of undergrowth. The basic material was simple but the orches- tration had to carry the main effect:

From "Reed music"  
Lento  
1. Viol. Flüg.  
Clar  
Basson  
Celli  
p misterioso sub porticello  
Shiny divisi

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London - New - York

THE AFRICAN QUEEN - The composer and the film  
John Huntley

Allan Gray has had a varied career in all types of music in Europe. At one time a pupil of Schoenberg's, he wrote music for Max Reinhardt's production of "Julius Caesar", a children's opera called "Wavelength A.B.C.", the German film "Emil and the Detectives", and three British Shakespearean productions - "Love's Labour Lost", at Stratford - on - Avon, "Much Ado About Nothing" with Robert Donat and "Twelfth Night at the Arts Theatre, London. His British films include THE LIFE AND DEATH OF COLONEL BLIMP, A CANTERBURY TALE, I KNOW WHERE I'M GOING and STAIRWAY TO HEAVEN. Sections of his music for THE AFRICAN QUEEN will be published by Peter Maurice.

The sound track of the film has been carefully planned in such a way as to give the fullest dramatic values to the elements of sound effects, dialogue and music. After a brief musical introduction, the natural sounds of the jungle take over during a fine crane shot that covers most of the titles and leads into the opening shot. There rises up from the little mission hut a confused, wailing, blurred chant and we discover the missionary leader (played by Robert Morley) attempting to organize some hymn singing with natives who understood little or nothing of European music. Katharine Hepburn is seen playing the organ under difficulties! This is a brilliant exposition of a naturalistic musical effect being used as a dramatic element in the story and immediately reveals the remarkable grasp of film technique possessed by the American director, John Huston.

The little theme for the boat itself makes an early appearance and has some good moments, particularly when she sails forth at the end, in the teeth of a gale, to launch her hand-made torpedos. Many scenes that might have been overplayed with music are expressed through sound only, as in the rain storm. This gives music all the greater point when it is used, notably in the scenes in the thick reeds as the little ship gets stuck completely, only a few yards from open water, although this is not known to the occupants.

The film opens with a song; it ends the same way. Humphrey Bogart and Katharine Hepburn are in the water, swimming towards friendly shores; Joyfully Bogart breaks into a song and the melody is taken up by full orchestra as Allan Gray provides a fitting Coda to an unusual and interesting Anglo-American movie.

THE AFRICAN QUEEN.. United Artists. Humphrey Bogart, Katharine Hepburn.  
Director, John Huston. Music, Allan Gray. Technicolor.



## TEACHING FILM MUSIC

Elwyn Schwartz

Elwyn Schwartz, Assistant Professor in the Department of music at the University of Idaho, Moscow, Idaho, has sent the following outline of the University's activities in the teaching of film music.

Our new \$600,000 Music Building has one room, seating over one hundred, equipped with draw-shades, which serves as our audio-visual room. A 16mm. projector, screen, record player, etc. are permanently in the room. It is beautifully arranged and efficient as to film portrayal.

Each Friday is a A -V day. On Friday, films and film strips are shown in this room to music education and applied music classes. The emphasis here is on teaching value.

Frequent film days occur at other times - for example, in conjunction with or in place of student recitals. The emphasis is on inspiration and enjoyment.

Our new Music Building has a Music Education workshop. Samples and examples of useable classroom material are on display. Catalogs and copies of film materials may be found here.

All my music education classes have one unit on the use of and value of films in music teaching. In these classes FILM MUSIC and such fine aids are displayed, used and recommended.

Our summer school graduate classes are given special film showings each week.

Our student teachers have a project sheet as suggested activities in their teaching. One area is the use of audio-visual aids - films, etc.

We expect our prospective teachers to go out knowing what and how to use films.

Our Music Extension Classes (for in-service teachers and class-room teachers not music-majors) feature a weekly film showing some aspect of music education.

Correlation of local theatre offerings and music education (through aid of your magazine) is an important area in our offerings.

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We welcome reports of other universities and educational institutions as well as public libraries as to their activities in this new field of music education.

## AFTERTHOUGHTS

Sigmund Spaeth

The selection of AN AMERICAN IN PARIS for the Academy Award as the "best" picture of the year must be gratifying to all those who appreciate the value of music to the screen. George Gershwin's tone poem, which gave this film both its title and its climax, may be considered the finest piece of "program music" yet written by an American. The novelty of its interpretation, along with that of some outstanding Gershwin songs, would seem to justify the award, even in a year which produced such masterpieces as A PLACE IN THE SUN, A STREETCAR NAMED DESIRE and DEATH OF A SALESMAN. The fact that these pictures dealt with the more tragic aspects of American life should not necessarily place them on a higher plane of art than is represented by the light-hearted gaiety of AN AMERICAN IN PARIS.

\* \* \* \* \*

Another musical picture that is sure to win the acclaim of the public and success at the box-office is WITH A SONG IN MY HEART, which tells the story of Jane Froman's courageous recovery from the accident that nearly cost her her life. The singer's voice, which is heard in no less than 26 songs, is more expressive than ever, perhaps as a result of her tragic ordeal, and Susan Hayward's acting of every detail of the vocalism marks a new high in synchronization. She looks just as attractive as Miss Froman herself, which is the greatest compliment one could pay her.

\* \* \* \* \*

It is a pleasure to hear Irving Berlin's Lazy, interpolated in BELLES ON THEIR TOES, a sequel to CHEAPER BY THE DOZEN, dealing with the fabulous Gilbreth family. Lazy is actually one of the best of all the Berlin songs, and has appeared in a High School book as a model of its kind. Paradoxically, Hoagy Carmichael, generally featured as a songwriter appears in this film as a man-of-all-work, without ever going near a piano.

\* \* \* \* \*

The episodes from OF MEN AND MUSIC are now appearing in television, one at a time. This might have been a better way to present them on the screen in the first place. It is difficult to persuade a movie audience to listen to a concert for an hour and a half, even with considerable showmanship in the presentation of the individual numbers. As a series of short subjects, the private and public life of such stars as Jascha Heifetz, Marian Anderson and Artur Rubinstein should be of continued interest by way of TV as well as the motion picture theatre.

\* \* \* \* \*

The revival of the nostalgic DOWN SOUTH, through an effective recording by Spike Jones (free from any burlesque or slapstick) draws new attention to this number's interesting history. It was used as a theme song for one of the screen presentations of SHOW BOAT and has been copied and integrated many times since then. Actually DOWN SOUTH was written in 1900 by an Englishman, W.H. Myddleton, with words added by this reviewer 27 years later. To many listeners it represents an actual folk-tune. The Spike Jones record takes it out of the standard into the current "hit" class.