



# FILM MUSIC

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THE THIEF

# FILM MUSIC

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## FILM MUSIC NEWS

Like everything else, the cost of getting out FILM MUSIC has gone up and we are forced to raise our subscription price. Beginning with our January-February, 1953 issue the price of subscriptions will be \$2.50 a year. Present subscriptions will be carried at the current rate until their expiration. In coming issues we hope to give more coverage on more pictures, both 16mm and 35mm, and a series of articles for teachers by teachers with practical and stimulating suggestions on the use of Audio-Visual aids. We welcome reports of experiences in this field from our readers.

### FILM MUSIC COURSES

College students take a new interest in courses in which current films and their musical scores are used as illustrations, or so it seems at San Francisco State College, where new units were introduced in the fall by Dr. Sterling Wheelwright, director of the music appreciation and music history courses. The subtle influence of film music was developed in a new course, "Music in American Living", which attracted 45 students to enroll. One student is a professional movie projectionist and horn player, and with several others brought many fine illustrations from private collections of recorded film music. Keen awareness of the psychological tensions portrayed in the music for STREET CAR NAMED DESIRE, and the casual prettiness of most sentimental scores, for instance, was evident on the part of all students. The many points at which daily living is touched by music are being explored by student committees. Through the courtesy of Dr. Miklos Rozsa, and use of FILM MUSIC issue for November, 1951, the course in Music History before 1600, was considerably enlightened by studying score and historical research for the film, QUO VADIS. Students would welcome analysis of current scores in terms of the melodic and harmonic devices, instrumentation and structural patterns as they are employed for emotional response. D.S.W.

### ASCAP

The American Society of Composers and Publishers is cooperating with A. W. Mellon Educational and Charitable Trust, administered by Carnegie Institute, and the Pennsylvania College for Women, in recording the First Pittsburgh International Contemporary Music Festival for permanent study by music students and teachers, Otto A. Harbach, President of ASCAP, and Dr. Roy Harris, Executive Director of the Festival have announced. ASCAP will underwrite the cost of pressing 500 non-commercial record libraries of the entire Festival, to be distributed to university music departments, music schools, and -- through the State Department -- to musical institutions in friendly nations. The albums will not be available through commercial channels, but will be reserved strictly for gifts to cultural institutions.

### DISNEY 16 mm

Walt Disney will enter the 16mm field in 1953, making films for non-theatrical users - churches, schools, clubs and the like. The films will be both live action and cartoons. A new series, PEOPLE and PLACES will be filmed throughout the world. Among the pictures ready for first distribution are THE ALASKAN ESKIMO, BEHIND THE SCENES AT WALT DISNEY STUDIO, HISTORY OF AVIATION, and a number of cartoons.

### FILM COMPOSERS IN AMERICA

Lawrence Morton has written a foreword for a much needed reference book, "Film Composers in America", compiled and edited by Clifford McCarty. 160 composers are listed alphabetically, followed by complete checklists of their scores, which appear in chronological order. All available credits are given for more than 5200 films. There is information on studios, musical directors, arrangers, adaptors and orchestrators. This highly useful book, the only one that tells "who wrote what score when" as its publisher says, is being printed in a limited edition. It may be had for \$3.75 from John Valentine, 415 East Broadway, Glendale 5, California.

# THE THIEF

Herschel Burke Gilbert

An important difference in approaching the scoring of THE THIEF from that of a film which contained dialogue, was that all of the music in the film would be audible and thus could truly speak for itself without submergence under dialogue as is usually the case in most films in which even short pieces of music "in the clear" are a rarity. Consequently, I felt this dramatic story which is told completely visually without dialogue and with only the normal, everyday sound effects, must be complemented with music which is broad in scope and which contains as much musical form as I could devise, and yet tell the story which is seen on the screen along with the story which is not seen but which should be heard in the music.

Producer Clarence Greeno and Director Russell Rouse completely agreed with me that the music must in no way attempt to mimic the characters or imitate sounds or sound effects. Recorded sound effects were to be used for the real everyday sounds we hear around us such as footsteps, traffic noise, clothes rustles, door closes, phone rings, etc. Also we agreed not to use any musical gimmicks, electrical instruments or popular music score, for I was convinced that only a kind of symphonic sound would be in character with the dignity of the story and the seriousness of the subject matter. Russell Rouse aptly put it that the most important counterpoint to the screen must be the music interpreting the story subjectively rather than objectively.

Before discussing the music in detail, I should like to say something about the philosophy behind the creation of this film. Neither Mr. Greene nor Mr. Rouse had any intention of beginning a series of talkless pictures. Rather they wanted to create a drama using the art form of motion pictures in its exact sense: a story to be told entirely by the camera with realistic sound effects and music but with no dialogue, printed titles or narration. THE THIEF is not a silent picture; there is no dialogue because it is unnecessary to the telling of the story. In fact, the very nature of the plot precludes any talking, for when the leading characters meet each other, the very nature of their secret mission would make them avoid speaking to each other for fear of detection.

The story is about an eminent Nuclear Physicist (Ray Milland) who is supplying secret information to an alien power, and the tremendous inner conflict arising in him as a result of his actions.

The picture begins with the close-up of a telephone ringing three times while the camera, now moving through the dark room into a bedroom, pans up the rigid form of a man lying on the bed. The phone begins ringing and again stops after the third ring. A few moments after the final ring the man's (Ray Milland) face relaxes from its tension and the music begins softly on the theme played by unaccompanied solo viola and clarinet in unison. (cue 1-B).

The bassoon joins at bar four with a counterpoint and the bass enters on a G-pedal at bar 5, sustaining through the downbeat of bar 8 and moves through a semi-cadence in D major back to G minor at bar 9. Here, the violins, doubled with first oboe, take over the second statement of the first theme in a slightly altered version. The solo viola continues, now playing the counterpoint to the theme it had previously introduced. The celli and additional bass join in and the tympani gives a soft, rhythmic movement to the music. Following the second statement of the main theme which has been extended to 9 bars and has now modulated to A minor, comes a five bar episode and two bar extension bringing us the second theme. The story is so well

devised that it pre-supposes music with a definite form in accompaniment to it. Our main character has been introduced and we have seen him get up and leave the apartment. Walking through the night he leads us (bars 17-24) to the story's second subject (Cue 1-C) as the picture cuts directly to Martin Gable lighting a cigarette while waiting on a dark street corner.

The first statement of the second theme (Cue 1-C bars 1-9) is nine bars long with a full cadence on a D unison. This is followed by the last seven bars of the second theme in a shortened version beginning in the subdominant and returning to D unison at bar 13. Now begins a fragmentary development of the first theme, introducing along with it a new counterpoint of sixteenth notes in rhythmic chords of parallel fourths moving in contrary motion (bars 15, 18, 25). Here for the first time the music is written in direct time-relation-ship to the action on the screen. Depicting Dr. Allen Fields (Ray Millard's) mental conflict the rhythmic counterpoint nervously continues, even as the first theme broadly and stridently rises to a climax in its own right (bars 21-30). The music continues to express Fields' fight with his conscience as he reads and rereads the message telling him of the mission he must undertake. The music's crescendo emotionally rises (bar 47) as the camera dollies into a large close-up of Fields resigned to the task ahead.... and we fade out with both picture and music.

It is interesting to note that director Rouse did not fall back on the cliché inserts of notes, newspapers and the like to support his picture. In every case where Fields received a message he acted out the intent of the message so that the audience knew what was written in it. I musically punctuated the seriousness of each of these scenes.

Although the entire score is based on two themes and their many variations, there are several motives used in conjunction with story points. However, I chose several complete sequences to show the method of approach in the music of this film rather than a dissection of the musical motives which may appear in the isolated sections of the score. In most cases these were fragments based on either of the two main themes. The purpose of the music was to subjectively suggest the person or emotion important to that part of the story even though he was not on the screen at the time his music was played. The music was discussed and planned from the beginning to have an overall integrity to the picture and to itself rather than be a series of isolated musical sequences. In some instances music was kept out entirely to let the sound effects supply the realism to the score.

It is interesting to note that instances in which the music needed additional time to rise to important climaxes were helped by film editor Chester Schaeffer who cooperated by adding small portions of film wherever needed. This gave the music the time it required to help give the picture the right feeling.

There was no special theme music for the sequences which included Rita Gam. Instead I wrote "source-music": Jazz records from an adjoining apartment, and a mamba and a samba supposedly emanating from Miss Gam's radio or record player.

THE THIEF.. United Artists. Ray Millard, Rita Gam. Harry M. Fopkin, presentation. Director, Russell Rouse. Film editor, Chester Schaeffer. Music composed and directed by Herschel Burke Gilbert. s. c. a. Orchestration, Joseph Fullondore, asna and Walter Sheets asna.  
Music copyrighted by Harlan Music Co., 1952.





THE THIEF

5:05 FIELDS POWDERS

5:09 1/2

1:04 1/2 FIELDS HESITATES

1:08 1/2 QUICKLY TURNS TOWARD DESK

1:08 1/2 QUICKLY TURNS TOWARD DESK

1:08 1/2 QUICKLY TURNS TOWARD DESK

Musical score for measures 17-24. Measure 17: SOLO CELLO. Measure 18: VLA. Solo Cel. p cresc. Measure 19: VLA. Solo Cel. p cresc. Measure 20: VLA. Solo Cel. p cresc. Measure 21: VLA. Solo Cel. p cresc. Measure 22: VLA. Solo Cel. p cresc. Measure 23: VLA. Solo Cel. p cresc. Measure 24: VLA. Solo Cel. p cresc.

1:15 FIELDS STOPS

1:20

1:23

1:27

1:30 1/2

1:34

1:38 1/2

Musical score for measures 25-32. Measure 25: PIANO. Measure 26: PIANO. Measure 27: PIANO. Measure 28: PIANO. Measure 29: PIANO. Measure 30: PIANO. Measure 31: PIANO. Measure 32: PIANO.

1:40 1/2

1:45

1:49

1:55 1/2

2:00 1/2

2:00

2:05 1/2

Handwritten musical score consisting of multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Annotations and time stamps are present throughout the piece:

- Time Stamps:** 1:40 1/2, 1:45, 1:49, 1:55 1/2, 2:00 1/2, 2:00, 2:05 1/2.
- Section Headers:**
  - REDS NOTE
  - CRUMPLES NOTE
  - PUTS HERD IN HANDS
  - REDS NOTE AGAIN
  - ON THE FINGERBOARD
  - PUTS HERD TO HIS HEAD
  - CAMERA BOLDS IN
- Measure Numbers:** 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.
- Dynamic Markings:** *mf*, *mp*, *pp*, *f*, *sfz*, *ppp*, *ppp*.
- Performance Instructions:**
  - TRAP
  - HMS
  - APPROXIMATE
  - CEL. CO. FOR STR. BASS
  - TRAP OUT
  - TRAP
  - PUTS HERD TO HIS HEAD
  - CAMERA BOLDS IN
  - ON THE FINGERBOARD
  - PUTS HERD TO HIS HEAD
  - CAMERA BOLDS IN
- Other Annotations:** "REDS NOTE", "CRUMPLES NOTE", "PUTS HERD IN HANDS", "REDS NOTE AGAIN", "ON THE FINGERBOARD", "PUTS HERD TO HIS HEAD", "CAMERA BOLDS IN".



THE THIEF

1:11

1:14 1/3

1:17 1/3

1:21 1/3

1:27

1:28 1/3

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings. Annotations include:

- FIELD'S STOPS
- STARTS UP STEPS
- PIANO BY
- 17
- 18
- 19
- 20
- STARTS TO GET UP
- THROUGH PENCIL DOWN
- UL DIV
- ALN DIV
- SLOW 2 2

1:33

1:37 1/2

1:42

1:46 1/2

1:51

1:56 1/2

2:00

2:04 1/2

Handwritten musical score for the second system, continuing the piece with various annotations:

- STOPS
- STARTS STOPS
- YANKS OFF GLASSES
- BASE FL SOLD
- EXPRESSIVO
- PIZZ VLA PMA
- 23
- 24
- 25
- 26
- 28
- 29
- 30
- 31
- 32
- 34
- 35
- 36

THE THIEF

2:09

2:13 1/2

(2:23) STARTS PACING

2:27

2:29

Handwritten musical score for the first system. It consists of five staves. The top staff is for the Violin (Vl) and the bottom staff is for the Cello and Bass (CEL. & BS.). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'CEL. & BS.', 'Vl', 'Vcllo', 'CEL. & BS.', and 'Vcllo'. Time markers are placed above the staves: '2:09', '2:13 1/2', '(2:23) STARTS PACING', '2:27', and '2:29'. Measure numbers 32, 33, 34, 35, 36, 37, and 38 are written below the staves.

2:41

2:50

2:52

2:58

Handwritten musical score for the second system. It consists of five staves. The top staff is for the Violin (Vl) and the bottom staff is for the Cello and Bass (CEL. & BS.). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'CEL. & BS.', 'Vl', 'Vcllo', 'CEL. & BS.', and 'Vcllo'. Time markers are placed above the staves: '2:41', '2:50', '2:52', and '2:58'. Measure numbers 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are written below the staves. The score includes the instruction 'LITTLE FASTER' and 'MOLTO INTENSIVO'.

## MORE MUSIC FOR HISTORICAL FILMS

Miklos Rozsa

A composer's life in Hollywood often runs in odd cycles. Twelve years ago, before I came to Hollywood, I wrote the music for *FOUR FEATHERS*, a picture which played in the Sudan. Immediately other pictures with oriental back-grounds followed, such as the *THIEF OF BAGHDAD*, *JUNGLE BOOK*, *SUNDOWN*, *FIVE GRAVES TO CAIRO*, *BLOOD ON THE SUN*, etc. For years I couldn't write a scale without augmented seconds. Then I wrote *SPELLBOUND*. An array of psychological subjects followed and my *THEREMIN* wailed and vibrated subsequently in *THE LOST WEEKEND*, *THE RED HOUSE*, *SECRET BEYOND THE DOOR*, *DARK WATERS*, to mention only a few. *THE KILLERS*, a gangster melodrama, was a new departure for a hard hitting, caustic and somewhat brutal score and *BRUTE FORCE*, *NAKED CITY*, *CRISS CROSS*, *DESERT FURY*, *KISS THE BLOOD OFF MY HANDS*, came immediately after. Then came *QUO VADIS* which started a new trend in my life: music to historical pictures. *QUO VADIS*, which plays in the 1st Century, *IVANHOE* which followed, in the 12th Century, *PLYMOUTH ADVENTURE* in the 17th *JULIUS CAESAR* in the 1st Century B.C., and *KING ARTHUR* and the *KNIGHTS OF THE ROUND TABLE*, which looms in the not too future, plays in the 5th Century A.D.

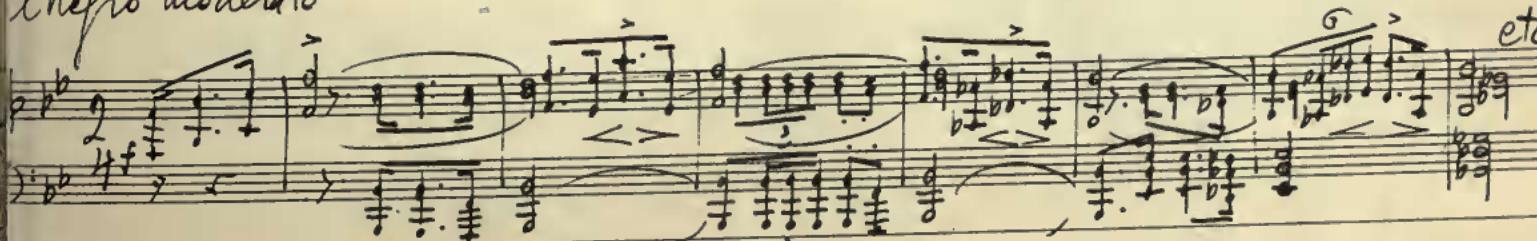


In an article for *FILM MUSIC(Notes)*, I have expanded my ideas about music for historical films, so I am not going to repeat them here. In *IVANHOE* I became my own first disciple(I suppose also the only one!) and followed the example which I set in *QUO VADIS*. As I tried to recreate the music of the First Century by using, after thorough research, musical fragments from the period, I have done the same in *IVANHOE*, by going back to sources of the 12th Century. I wanted to create again a score, which sounds and is stylistically authentic. I found a somewhat similar situation in musical matters between 12th Century England and 1st Century Rome. As Roman music was largely influenced by the Greek, so came the music of the Saxons under the influence

of the invading Normans. It is a well-known fact that people on a lower level of civilization readily absorb the culture of the invaders or neighboring countries which have a higher civilization, as a subconscious expression of their longing for the higher level of life, which usually goes with higher civilization. The sources of Saxon music are extremely few and far between, but there is a large amount of music from the 12th Century available, of the French troubadours and trouveres, who brought their music with the invading Normans to England. The various themes of *IVANHOE* are partly based on original sources and are partly my own.

The opening music introduces the heroic theme of *IVANHOE*.

*Allegro moderato*



Under the opening narration I introduced a theme from a Ballade by Richard the Lionhearted (1157-1199) which recurs later when we come to Sir Cedric's home:

*Andantino*

The "Norman" theme I have developed from a latin hymn (Reis Glorios) by the troubadour Guiraut de Bornrth (d.c.1220). This appears the first time with the approaching Normans in Sherwood Forest. Later, during the course of the photoplay it undergoes various contrapuntal treatments.

*allegro non troppo*

*mf deciso*

The Love Theme of Lady Rowena and Ivanhoe is a free adaptation of an old popular song from the north of France. The manuscript of this melody was found in a collection of songs in the Royal Library of Brussels. The dialect of the text and the orthography are that of the late 12th or early 13th Century. It is a lovely melody, breathing the innocently anorous atmosphere of the middle ages. I gave it a modal harmonizations.

*Andante*

*p d. dolce*

Rebecca, the daughter of Isaac of York, needed a Jewish theme, mirroring not only the tragedy of this lovely character of Sir Walter Scott's but also that of her persecuted people. Fragments of medieaval Jewish notive suggested to me the following theme:

*Lento doloroso*

The battle of Torgulstone Castle introduces new themes, such as the Saxon theme;

*Allegro quasi marcia*

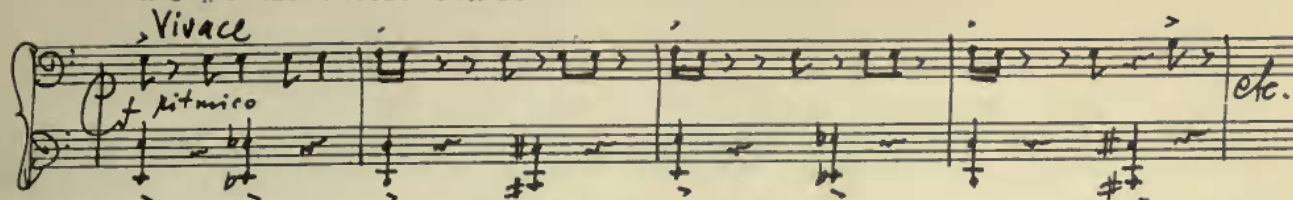
*f feroce*

the battering ram's theme;

*Allegro pesante*

*impetuoso*

and arrhythmic battle theme:

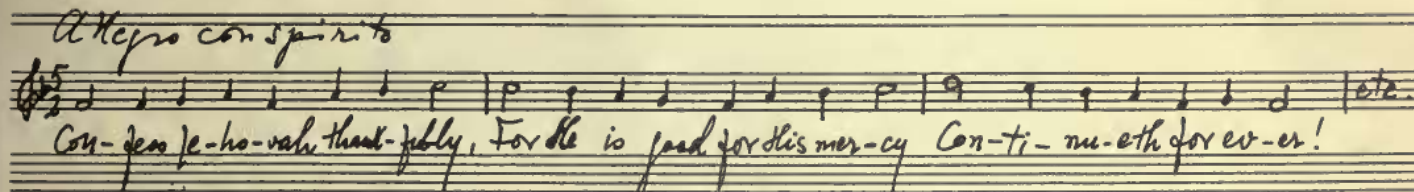


which contrapuntally, and polytonally, worked out with the previous thematic material, form a tonal background to this exciting battle scene.

At the final scene the main themes return and the picture ends with the recapitulation of the heroic IVANHOE theme.

\* \* \* \* \*

PLYMOUTH ADVENTURE is the story of the Mayflower's journey from Plymouth harbor to Plymouth Rock in the year 1620. To be true to my own theories about the scoring of historical pictures, I was looking for a musical theme from the period, which the Pilgrim Fathers might have known and which also possessed their indomitable spirit of religious, personal and political freedom. The pilgrims had one book with music on board: Henry Ainsworth' Psalter, which was printed in Amsterdam in 1612. This book contained the melodies the pilgrims brought with them to America and sang in their new country, I used as the theme of the Mayflower, the 136th Psalm, a melody which is imbued with vigor and fervent faith. It has a very interesting history. One can trace it back to French Psalters of the early 16th Century, and fragments of it (according to Waldo Seldon Pratt's book "Music of the Pilgrims") can be found in early German chorales. It has been called the Huronot Marseillaise as it has the pulsation of a battle song. It has an unusual rhythm and I found its text most appropriate and, therefore, used it vocally with an orchestral accompaniment for the opening of the picture. This is the hymn:



The theme attains its culmination in a sequence of the departure of the Mayflower when the sails of the ship fill with wind to start a voyage into the unknown and the theme appears majestically in the orchestra as a musical confirmation of the faith of the pilgrims.



To give an atmosphere of authenticity I have tried to build my other themes in the manner of the 17th Century English Lutenist composers whose music the Filgrim Fathers knew and must have brought to our shores, I didn't use any original material, as these themes had to fit closely the situations and personages of our narrative.

Here are the main themes:

1. The departure of the MAYFLOWER starts with a sea shanty-like motiv:

*Vivo*

2. A nostalgic theme for Winslow, the story teller:

*Andantino*

3. A sunny love theme for John Alden and Priscilla Mullens.

*Andante*

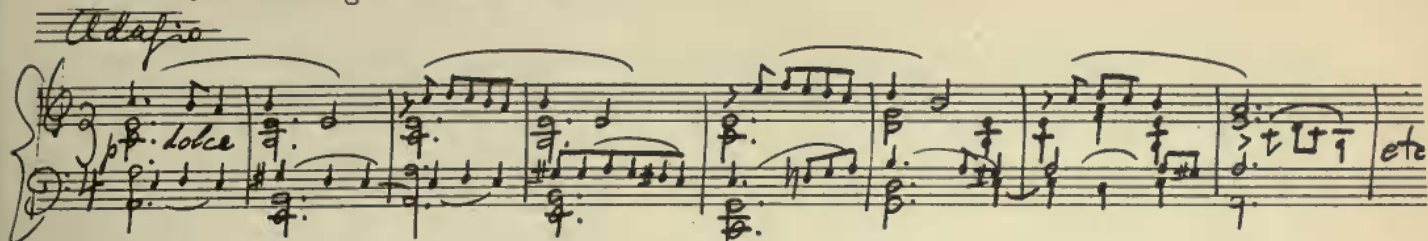
4. A brooding theme for Christopher Jones, Captain of the MAYFLOWER

*Andante inquieto*

5. A tragic melody for Dorothy Bradford, wife of the future Governor Bradford.

*Adagio*

6. An innocent and sad theme for little William Button, who dies before the landing of the MAYFLOWER.



7. A theme with a hint for the future, for the first settlers:

*Moderato*

The picture ends with the departure of the MAYFLOWER and Captain Jones for England. The music swells up and triumphantly reiterates the glorious Psalm tune.



IVANHOE.. Metro-Goldwyn-Mayer. Robert Taylor, Elizabeth Taylor. Director, Richard Thorpe. Music, Miklos Rozsa. Technicolor.

PLYMOUTH ADVENTURE.. Metro-Goldwyn-Mayer. Spencer Tracy, Gene Tierney. Director, Clarence Brown. Music, Miklos Rozsa. Technicolor.

All music Copyright by Loew's Incorporated.

Record Album - IVANHOE and PLYMOUTH ADVENTURE. Music recorded directly from the sound-tracks. Available 33 1/3 and 45 r.p.m. M.G.M. Records.

Dr. Miklos Rozsa's music is very much before the public at the moment. Vox Records have just issued his "Theme, Variations and Finale" with the Royal Philharmonic Orchestra, and his "Concerto for String Orchestra". Concert Hall Records is bringing out his "Serenade for Small Orchestra" with the La Jolla Festival Orchestra, Nikolai Sokoloff conducting. His "Quo Vadis Symphonic Suite" has been played in Kansas City, Portland (Ore), Burbank, Wichita Falls and Philadelphia. Breitkopf and Hartel have published his new piano sonata and his "Motet for Mixed Choir".

## THE STORY OF ROBIN HOOD

Mary Powell

Music always plays a large part in a Disney film, but in his ROBIN HOOD the score assumes more than average importance, and becomes an integral part of the story. Throughout the handsome picture, colorful and exciting with its period pageantry and its lovely English settings, the music is a notable factor in the telling of the tale, emphasizing the place of the balladeer in 12th Century community life as news-carrier and historian.

The minstrel Allan-a-Dale opens the film, strolling along a highway strumming a lute accompaniment to a ballad of Robin Hood with his Merrie men, fighting the oppression that has overtaken England in the absence of Richard, the Lion Hearted. Later, at an archery contest in Nottingham Fair, Allan sings a little warning to his friends about probable trickery from their opponents. When Robin becomes a fugitive from the law in the Sherwood Forest, Allan's improvised songs tell the anxious townfolk of the stout lads in Lincoln green who have joined the young yeoman in his deer and Sheriff hunting and his protection of the poor. In the yard of a Nottingham inn, Maid Marian, disguised as a page boy, comes upon Allan singing his gossip-py ditties and gets him to lead her to Robin. He recognizes the growing romance between Robin and Marian with one of the score's prettiest melodies, "Whistle, My Love". It is an amusing contrast to a burlesqued love song sung by Friar Tuck in another sequence. As Robin recuperates in his forest camp from his encounters with Prince John and the Sheriff, Allan and the Merrie Men join in a chorus of the ballad that extols his exploits. And the film's happy close, like its opening, is marked by the minstrel's tune - "O I'll sing a song, a rollicking song."



The ballads are based on the melodies of the medieval English minstrels, adapted by Elton Hayes, British radio-singer and guitarist, who

plays Allan-a-Dale. Lawrence E. Watkin, author of the screen play, has written the lyrics, adhering closely to period style. Extensive research in the British Museum of History preceded these ballad adaptations. Two good songs "Riddle de Diddle de Day" and "Whistle, My Love", the work of George Wyle and Eddie Pola, are also in the wandering minstrel's repertory. The effective background music was written by Clifton Parker, known to Disneyites particularly for his TREASURE ISLAND score. The Royal Philharmonic Orchestra, under the always capable Muir Mathieson was in charge of the final proceedings. All in all, it makes a film of considerable musical interest, as happy an experience to hear as it is to watch - which is no faint praise.

THE STORY OF ROBIN HOOD.. RKO- Disney. Richard Todd, Joan Rice. Director, Ken Annakin. Music, Clifton Parker. Ballads by Eddie Pola and George Wyle, Elton Hayes and L. E. Watkin. Technicolor.

Records: Record Reader - Walt Disney's Story of Robin Hood. 78 or 45 r p m. Capitol Records. An album with 2 records and 20 colored pages. #1 on Billboards listing of best-selling children's records.

## STARS AND STRIPES FOREVER

Lt. Col. William F. Santelmann, USMC

It was the ninth day of June, 1868, that the association of the United States Marine Band and John Philip Sousa first began. On that day young Sousa, giving cabinet making as his trade, first enlisted in the Marine Band at the tender age of thirteen years, six months and three days. He was just another music boy in the band who was given the usual chores delegated to all new members. Who was to know that twenty-eight years later this music boy would write a march that would be a challenge and goal for every band and, at the same time, the most thrilling march ever to come from the pen of a man destined to be known as the March King? But this young man had still not dreamed of writing the "Stars and Stripes Forever March" or for that matter, of writing his other hundred marches. Yet with the training he received in the Marine Band and his latent talent he was to write music that, as played by the Marine Band in years to come, would thrill Americans from coast to coast. These great marches began coming from the pen of John Philip Sousa when he served as Leader of the Marine Band and only the hand of death stopped them.

I have often been asked how many times the Marine Band has played Sousa marches, but no one could answer that question. Under the direction of five leaders; Sousa, Fanciulli, William H. Santelmann, Branson and William F. Santelmann, Sousa marches have become standard equipment and used so many times that every member of the band can play at least twenty of them from memory. What would a concert on one of its coast to coast tours be like without several Sousa marches? Well, again no one can answer that because to my knowledge there has not been a tour concert played in the last thirty years that hasn't had them. "Semper Fidelis", "Washington Post", "El Capitan", "Rifle Regiment" and all the rest are popular, yes, but it's the "Stars and Stripes Forever" that brings the greatest applause, whistles and cheers. And that is the march that is on the lips of many who come back

stage after the concert to express their pleasure with the concert. Yes, it's the march whose melodies ran through the mind of the March King while crossing the Atlantic in 1896 that still runs through the minds of every American more than fifty years later.



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**STARS AND STRIPES FOREVER..** The biography of John Philip Sousa turns out to have just what's needed for a top-flight musical, the career of a popular musician, the humor of a colorful personality, the background of a colorful era. Beginning with Sousa as the leader of the United States Marine Band in Washington in the 90's, the film carries him with his own band on triumphant tours around the world. His marches are heard in varied situations, played at their best by an excellent 100 piece brass band. Fine recording and camera-work bring out the individualities in the big ensemble. Apart from these really stirring performances, there are minor delights - a White House reception, a burlesque show, a Cotton States Exposition all staged with much humor and skill. But it is the marches and the marching that will be remembered longest. A deep bow is due musical director, Alfred Newman.

**STARS AND STRIPES FOREVER..** 20th Century-Fox. Clifton Webb, Debra Paget. Director, Henry Koster. Musical director, Alfred Newman. Technicolor. Records available from F.G.M. Records, Decca, Columbia and RCA Victor.

## NOTES ON A DANCE FILM FESTIVAL

D. D. Livingston

A major problem music teachers and program chairman often have found in planning Film Concert programs is that the visual content of many music films tends to be static, though the director usually works overtime on excuses for camera movement to liven up the instrumentalists and singers. An hour and a half of that can be pretty eye-tiring, even with the best of artists. One way out is to book a feature film on the life of a composer, or some such subject, and in this most of the footage usually will be taken up by the love story, with the musical numbers spaced at intervals. The other solution is to try creative programming, making your own selection of shorter films of a variety of types and diverse musical content. There are ever so many to choose from-- half-hour opera condensations: short vocal, orchestral, or solo instrumental films galore; abstract visualizations of music; background information films such as *THE STORY OF A VIOLIN*; and a wonderful new series of choral films in color by the National Film Board of Canada, illustrated by puppets. The main points to remember are not to have too much of one type on any one program, and to try to have the strongest film at the just-before-intermission and closing spots.

The recent series of 16mm showings by the New York Dance Film Society brought to attention a wide range of films of music interest, many of real value as program-brighteners for Film Concerts. Several had notable works by contemporary composers-- always the hardest items to find among the available films. Others had classical or folk music accompaniments. In one film--*BE GONE DULL CARE*-- the sound track itself was the dance star, as visualized by two artists from the musical inspiration of Oscar Peterson's progressive jazz trio.

Half of the opening show in the three-program series was devoted to "Chaplin as a Dancer", with critic Arthur Knight commentating on scenes from *THE CURE*, *THE FLOORWALKER*, *THE SKATING RINK*, and *TILLIE'S PUNCTURED ROMANCE*. Remainder of the bill was Tchaikovsky's *NUTCRACKER PAS DE DEUX* with Mary Ellen Moylan and Oleg Tupine as the Sugar Plum Fairy and the Prince; a short silent film of a Fred Astaire-Ginger Rogers rehearsal; Jose Limon and company in the modern dance *MOOR'S FAVANE* with music by Simon Sadoff after Purcell (see *FILM MUSIC* March-April 1950) and *CORROBOREE*, a new Australian picture.

*CORROBOREE* was the hit of the program musically, if not dance-wise. The Australian ballet was inspired by the dances and rites performed at the ceremonial gatherings of the Australian aborigines. Rox Reid's choreography draws partly upon their movements, partly upon modern dance technique. The costumes are black tights and black masks, which film badly. Color photography or stronger side-lighting would have helped. The dancing in this eight-minute condensation of the ballet appears to be unexciting, completely overshadowed by John Antill's brilliant score. The powerful passages of the finale were described by Eugene Goossens as the most exciting he knew in contemporary music.



To some producers all "native" music sounds alike. Whether the setting is Bangkok or Chichicastenago doesn't matter, once again we have to hear a monotonous banging of the bass drum, a violin scraping some tuning-up noises and a flute tootling aimlessly and helplessly as the narrator drones on about the beauties of this or that far land. It may be libelous to an advanced and subtle musical culture, but its quicker and cheaper (they figure) and besides, who'll know the difference in Des Moines? These atrocities occur less frequently now, but even the usually more careful March of Time staff so sinned in a recent film on India.

A taste of musical authenticity too often lacking is found in Dr. Margaret Mead's *TRANCE AND DANCE IN BALI*, her anthropological film study of a symbolic battle between the Witch of Evil and the Dragon of Good. Oriental musicologist Colin McPhee has arranged the sound accompaniment from selected portions of Balinese gamelang recordings that synchronize well with the movements. At one point in the film, the witch places the dragon's followers in an actual hypnotic trance and compels them to turn their daggers upon themselves as they writhe in her magic spell. This scene is re-examined in slow-motion and McPhee here repeats one quiet phrase endlessly, mesmerizingly. The gamelang orchestra then swells to the conclusion of the ceremony and there is a period of deep silence as the exhausted dancers gradually begin to come out of their trance, unharmed.

Other welcome examples of musical integrity were in three films repeated by request from previous Dance Film Society programs: *BHARATA NATYAM*, the music and dance of South India; *GITANS D'ESPAGNE*, the flamenco festival that starts out fiery and gay and then grows quieter and sadder, as gypsy reunions do (the American release version of this film, *SPANISH GYPSIES*, reverses the order so there can be a socko finish); and Jean Cocteau's *RHYTHM OF AFRICA* with haunting flute melodies recorded in the Chad region.

Good intentions that went slightly astray were *BALLET OF THE ATLAS* and *A SUITE OF BERBER DANCES*, two films of Arab dance of French North Africa. The visuals are well filmed and exciting, but the music was recorded separately and is out of synchronization. But withal, they are good program films and certainly the best of their field to appear so far. They have not yet been shown to members of the New York Dance Film Society, but are scheduled for a forthcoming series.

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Winner of the 1951 Avant-Garde Award at the Venice Film Festival was *LAMENT*, Walter Strate's film version of the American modern dance classic, "Lament for Ignacio Sanchez Mejias," choreographed by Doris Humphrey, danced by Jose Limon and company, and composed by Norman Lloyd.

Other films screened included *A NATION DANCES* -- the most exciting dances in the series, a number of folk dances from various regions of Russia, selected as always to present a cheery group spirit and to strongly minimize solo or individualistic effort; *FOLIES BERGERE*, which displays Josephine Baker's Charleston at a very early age in her career, and some now-hilarious shots of French chorus lines of the Twenties; *WALTZ OF THE FLOWERS*, a modest piece with the Leningrad corps de ballet and orchestra; *SADLER'S WELLS BALLERINA*, with a portion of Ravel's *BEAUTY AND THE BEAST*; *VARBA'S FIRST YEARS*, in which a Balinese baby is shown being taught to dance and play the gamelang at the age of 16 months; and *AIR FOR THE G STRING*, a visual interpretation of the Bach melody by Doris Humphrey and group, filmed in the early Thirties.

Rental sources of the films mentioned: The New York Dance Film Society, New York University, Contemporary Films, Brandon Films, National Film Board of Canada, and A. F. Films.

## STREAM-LINED MUSIC EDUCATION

Charles Anthony Biondo

Too often in the teaching of music the teacher relies almost entirely on aural methods and explanations while neglecting the possibilities of the visual. Since 1941 I have been associated with the Naval Reserve as a line officer as well as a training officer and have since 1946 been particularly concerned with the Navy's use of "Training Aids" for educational purposes. Whereas, at the present time the Naval Reserve training program is fortunate enough to possess all types of so-called "Training Aids", it is handicapped by having too few qualified teachers who are able to teach what they themselves know. Our profession, on the other hand, fortunately possess eminently qualified teachers who could easily adapt Audio-Visual Aids if they were available and if a few suggestions were offered to get them started in this still un-exploited field.

Let us consider the teaching of a course in orchestration. The teacher is confronted with the problem of illustrating the sounds of various instruments in different registrations and passages, playing in diverse combinations, and displaying an infinite number of instrumental techniques! Of course there are many texts in the field, but most of them will not satisfy your specific needs. You want the course to be interesting, to organize thinking, and to set up some developmental musical experiences. It cannot be organized mechanically and still produce these results. So you inventory your personal possessions with the view toward setting up some audio-visual syllabus. As a music teacher, you already possess some scores and some records. 35 mm film in large quantities can be very cheaply purchased by the school system. An economical tape machine can be bought by public institutions and teachers themselves for less than \$200 with substantial discounts. All you need now are a 35mm camera with a telescopic sight, a projector, a screen and you are in business.

You set up an outline of orchestrational effects you wish to illustrate (and which either you or your school library has available in score and on disk). Find and take slide pictures of these illustrative score segments and either leave the entire 35 exposures (negatives) on one strip and use it as a strip film, or later mount each exposure as an individual slide. Mind that you use the negatives, not positives, since they show up more clearly on the white screen and are more restful to the eyes. Benefits of the strip film are readily apparent in saving time to find a slide and money in not having to buy the mountings for slides. The Navy employs silent strip films with typed statements on each individual film to explain the point. This additional detail is also possible for the teacher. Of course if you should later want to add an excerpt here and there you have to cut and splice as necessary. In this respect the slide system is more adjustable than the film strip. Now that the class can see the cases in point, you want to supply the music. To set up twenty or thirty records of 78, 33 and 45 before class and fumble around for the exact spot in the record is time and patience consuming. So you record the slides on tape. Allowing several minutes for taking attendance, discussing the work of the class, and what-have you, you record  $\frac{1}{2}$  hour, or  $\frac{3}{4}$  hour of examples. Of course it is well to play a little more than the brief 4 measures so as to condition the listeners to the individual example. Then, too, you can always stop the tape for discussion purposes, or rewind and replay as necessary, while pointing out pertinent items in the score.

Now that the students have seen and heard the excellent examples of the masters, they will want to hear the results of their own endeavors. Accordingly they may write on transparent plates which can be inserted in the opaque projector (or "goose-neck" transparency machine) and shown on the screen on which the slides were shown a few moments ago. A small student instrumental

ensemble can readily play the excerpt by reading directly from the screen. Changes can be easily made on the plate with a special pencil and eraser so that the musicians can play various on-the-spot ideas of their own and their classmates. This now becomes a trial-and error system, showing where and how they need to improve their orchestration. Modifications of the foregoing can be arranged, of course, depending upon limitations of equipment. It should be stressed, however, that several music teachers can influence the public school board to buy much of this equipment since it can be used for all the musical organizations, -band, orchestra, and glee club.

Classes in Musical Form may be conducted similarly with slides, showing the motives, phrases, periods, etc., coupled with a series of tape recordings to eliminate groping for the "right spot" on the record and to by-pass the necessity of adjusting the 3 speed player for the various speeds. Workbooks are often a help in certain courses as in this case in which the student studies out of, refers to, and writes in his Form Workbook.

Since almost every public school system has its "Music Appreciation" course let us consider some new approaches to the presentation of time-worn materials: Take, for example, the televised performance of the Chicago Symphony Chamber Orchestra. With paintings, figurines or sculptured ornaments furnished by the Chicago Art Institute, the program is begun by setting the mood of the selection about to be played. A Mozart overture is preceded by eighteenth century figurines dancing a minuet. How better can the music of the eighteenth century, as epitomized in Mozart's music be depicted? I feel sure that the teacher who has taught this course has found that visual aids do add a great deal to the course. And this is true particularly in the case of the Junior High School. It is not so much what we can tell the class but what we can show and play for them.

We may want to illustrate the so-called French Overture of Lully with its dotted rhythms and pompous style. How better can we get our point across than to show slides of the decorative seventeenth century French Court of the Palais Royal? These and countless other examples can be inexpensively set up by the inventive teacher.

The use of movie and sound film is extremely limited in this field unfortunately. For use in my classes at Notre Dame I gathered a list of films for this purpose only to find miniature compositions offered such as the Minute Waltz of Chopin or a three-minute Scherzo of Beethoven, the sound recordings of which are much inferior to an amateur home tape recording. It is to be hoped that more will be done with major symphony orchestras playing recorded perfected sound track.

Much more can be written about this still unexploited field in music education. The foregoing examples are illustrative of some of the many possibilities available to the enterprising teacher. In schools where no audio-visual aids are as yet available a tape machine ought first to be bought. All teachers can use this machine, the dramatics teacher, the English teacher, as well as the music teacher. Other equipment can be purchased as the budget permits. By combining her own possessions with the school's a teacher can start her audio-visual program on a small scale right away.

The magazine FILM MUSIC has become a very useful part of my teaching files. Every copy brings me new and broadening interests. Teacher, Iowa.

Your FILM MUSIC enables us as veterans to keep informed as to what is going on in this field of motion pictures. Captain, Korea.

The purpose of the National Film Music Council is challenging. We, in outlying places removed from active centers, are deeply interested and must rely on sources such as your desk for assistance. Club chairman, Minn.

Just today I discovered in the university library a bound volume of your '46 to '50 issues, which I naturally spent the rest of the day exploring. I wish I could tell you how elated I am to discover that there is an organized group with interests parallel to mine. Student, Northwestern Univ.

We find FILM MUSIC extremely useful in our library work. We use one copy for binding and clip the other two copies. We then file the clippings under MUSIC and MOVING PICTURES with the name of the movie. As soon as the picture is shown we have countless questions about the music. We do not know what we would do without FILM MUSIC. Librarian, Maryland.

I find FILM MUSIC extremely interesting. We need publications such as yours to rescue film music from the anonymous riches taken for granted by film goers. Made available to the public, such material should help build a critical taste in film music, which would lead, I am sure, to an advance in composition for the screen comparable to the highest standards in acting demanded by the public educated away from the stereotyped characterizations of early films.

Catherine Edwards, Motion Picture Editor, Parents Magazine.

FILM MUSIC is a publication I value highly and I have tried to bring it to the attention of our music educators in the state. I am also calling attention to it in a letter which is to go out with the music packet of the Ohio Congress of Parents and Teachers. You have gone far in your pioneer work.

Edith M. Keller, Supervisor of Music, Ohio State Dept. of Education

This publication is of the greatest value to all those interested in motion picture music or even in the general subject of the screen. I have recommended it to all local chairmen of the National Federation of Music Clubs and continually use its material in my lectures and radio broadcasts. FILM MUSIC has performed a tremendous service to the art of the motion picture.

Sigmund Spaeth.

I have had FILM MUSIC since its beginning and have enjoyed it immensely. I have used every copy in club work, study classes, junior clubs. I enjoy the good music scores. You and your staff are to be congratulated on the progress you have made.

Exec. Secy., Community Concert Association, Mich.

Cinema scores, a subject of increasing interest to composers, are covered in FILM MUSIC, official organ of the National Film Music Council. This is, to my knowledge, the only publication dealing in an independent way with this important field. There are occasional articles elsewhere but no systematic investigations. The Hollywood organs say everything is beautiful, but this paper expresses real opinions. Most important of all, it gives musical quotations and detailed analyses of scores.

Virgil Thomson.