



FILM MUSIC

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THE BAD AND THE BEAUTIFUL

FILM MUSIC

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FILM MUSIC, as the only publication devoted to this subject, is constantly being called on for information in its field, and faced with appeals for more attention to its many aspects. Requests come from teachers, students, librarians, club-women, exhibitors, publicity people, musicians, schools, radio stations and so on, asking for more emphasis on their particular interest in the music of the motion picture. Specific authoritative information on any phase of film music is curiously hard to come by, and unearthing it takes a good deal of time and work. There are no salaries connected with any part of the National Film Music Council's work. But we are realizing that we must pay for special help that will satisfy our reader's wants. A limited amount of advertising is the logical solution, and if you can help us in this new venture we will be happy to answer inquiries as to advertising rates and space.

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FILM MUSIC ON THE AIR
 CBC Trans Canada, now in its fourth season, is beginning a new series in its popular weekly programs, "Music from the Films". Present programs are drawn from the recorded "Music from British Films", with selections played by the London Symphony Orchestra conducted by Muir Mathieson. American composers are featured also and future broadcasts will include the "Concerto" from Leith Steven's NIGHT SONG, and a talk by David Raksin on his score for CARRIE. WQXR, the radio station of the New York Times, continues to broadcast its half hour program, "Movie Music" each Saturday afternoon, as it has for some years. Current programs feature the film work of Alex North, Alfred Newman and Vaughan Williams.

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FILM FESTIVAL
 Helen C. Dill, of the music department of the University of California, and one of our council members, reports on her visit to the Sixth International Film Festival in Edinburgh last September. Mrs. Dill was particularly impressed by two programs. The first, "Living in America", screened ABSTRACT IN CONCRETE, NOTES ON THE PORT OF ST FRANCIS, TAR HEEL FAMILY, THE HIGH WALL, and THAT THE DEAF MAY SPEAK. The second program featured the American psychological film, THE LONELY NIGHT and three British films, LOCAL HANDYMAN, RIG 20, and one on the new planes. Film viewers seemed alert, curious, and most appreciative, says Mrs. Dill.

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JACK SHAINDLIN
 The Hollywood office of Filmusic Co. of New York is making over 1500 recorded selections available for TV and non-theatrical producers. The company, the largest independent music-on-film library in the country, is headed by Jack Shaindlin and features his sound tracks. Mr Shaindlin has been musical director for the March of Time, Louis de Rochemont and the major studios in the east since 1937. His Filmusic sound track is used exclusively by NBC-TV.

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MUSIC EDUCATORS NATIONAL CONFERENCE
 February 27-March 3, 1953, Eastern Division Biennial Con. Buffalo, N.Y.
 March 6-10, 1953, Southwestern Division Biennial Con. Springfield, O.
 March 18-21, 1953, Northwest Division Biennial Con. Bellingham, Wash.
 March 29-April 1, Calif. Western Division Biennial Con. Tucson, Ariz.
 April 10-13, 1953, Southern Division Biennial Con. Chattanooga, Tenn.
 April 17-21, 1953, North Central Division Biennial Con. Milwaukee, Wiso.
 June 30-July 9, International Con. on Music Education, Brussels, Belgium.
 June 28-July 3, National Education Assn. 91st Annual Meeting; M.E.N.C. annual Summer meeting; Miami Beach, Fla.

THE BAD AND THE BEAUTIFUL

William Hamilton

There are two distinct ways to exploit an actor. The more common is to prefabricate a situation where his raw, native quality - virtue, depravity or whatever - will be thrown into the sharpest possible relief. And sometimes it seems even sharper than that. The artistic way is to allow an actor to act: to create with word and deed a unique character among unique characters. Then, situation becomes as it usually is in life, the product of human activity. The script, direction and performances of *THE BAD AND THE BEAUTIFUL* combine to make a superb example of this second procedure.

Without troubling to make the usual ethical affirmation, or even to leave a good taste in the mouth, the picture offers a pointed but compassionate account of civilized people casually injuring one another. The struggle is drawn between Jonathan (Douglas) on the one hand and Fred, Georgia and James Lee (Sullivan, Turner and Powell) on the other. A flashback layout is used, the beginning and end recording the retaliation of the three upon Jonathan, and three interior episodes showing his original provocations. The film gets a lot of sparkle from innumerable tiny touches of fine theatrics, and there was a magnificent sense of the ridiculous at work as well. Watch for the bit where the wardrobe man (uncredited, I'm deeply sorry to say) displays some costumes to Fred and Jonathan for their "Cat-Men" production. These peripheral matters, however, only emphasized my feeling that the propelling force of *THE BAD AND THE BEAUTIFUL* resides definitely in its personages.

The purpose of all this non-musical discussion is to help explain my one demurrer in the matter of Mr. Raksin's score. His aim has been to build scenes, rather than characters. This is so universal a procedure, of course, that there would be no reason to bring it up except for the fact that *THE B AND THE B* has such a clear bias in the other direction.

It should not be inferred that the music is a jangling mass of cross-purposes and missed points. On the contrary, it fits like a glove, and I can't recall a single scene that doesn't gain much from it in purely dramatic impetus. The trouble is that the rest of the production is so personal in its nature, that, by contrast, the score often has a detached, above-the-battle quality. Only rarely does it seem to participate, preferring instead to stand off and make objective comment.

Participate or not, Raksin's music abounds in lovely and striking passages, and to say that the loveliness and striking-power arise only from the nicest balance of musical impulse and dramatic requirement is surely no adverse judgment. I suppose that the possibility of refined characterization through music is and must continue to be severely limited as long as movies take their present shape. Action and externals must be attended to before ideas. Otherwise people will complain that the composer ignores the story.

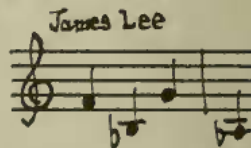
And now some particulars.

James Lee and Georgia are identified by themes of their own, his a jagged four-note motive resembling one of Holst's "Planets" and hers a full ABA chorus. The main title music contains the A section and a 'preliminary' version of the B. This is quoted under the heading New Introduction. (The score actually begins with a four-bar Introduction Revised which introduces the New Introduction.)

The Premeer is a reworking of the Hurry subject.

The doleful keening heard at the beginning of the "Fred" section returns as Georgia arrives at Jonathan's house following the premiere, and a new setting of the agitated Georgia variant follows their scene together. Presently the music fades and is replaced by the sound of the careening automobile.

The third episode - dealing with the adventure of James Lee Bartlow opens with a longish cue in playful style based on the James Lee motive. This is a most successful movement. (Oddly, I find myself reminded of Elgar by much of the James Lee music when it gets under way. As already mentioned, the theme itself is much like a theme of Holst.)



There are several additional entries of this material similarly reworked. An attractive sample forms the background for the return of James Lee and Jonathan from Arrowhead. This cue finishes with the Georgia cadence.

The present section contains two of Mr. Raksin's quite wonderful take-offs. The first, entitled California, is heard as James Lee and wife arrive in Hollywood. I don't believe the composer could have made music more vapid than this, and I like to think that here, at last, is utter refutation of my earlier carping on the subject of characterization. As James Lee gazes around him with obvious distaste, it is only too clear that California is California to him.

The other spoof is an over-magnificent finish for "The Proud Land", an epic photoplay of which James Lee is the author.

The brief denouement of THE B AND THE B promptly follows the James Lee section. As Harry Pebbel, in Jonathan's behalf, asks the other three, "What about it - will you do this picture with him?", there is a reprise, slightly extended, of the music for Jonathan's letdown after finishing "Cat-Men". Then follows a complete statement of the Georgia theme in all its glory for the final playoff, end title and screen credits.

In summary, I would acknowledge my great enthusiasm for this score. It is an enthusiasm which has increased with familiarity. Examining the notes has brought to light all sorts of admirable conceptions and manipulations which one fails to notice at a screening. However unobserved they may be in the theatre, there can be no doubt as to the vital role they fill as the elemental ingredients of a gifted composer's style and as the ultimate determinants of his expression.

THE BAD AND THE BEAUTIFUL .. Metro-Goldwyn-Mayer. Lana Turner, Kirk Douglas. Director, Vincente Minnelli. Music, David Raksin.



1581-54

Loew's Incorporated
9.8.52.

Fade in
Lion

NEW INTRODUCTION

REEL 1 Pt 1

PROD. "TRIBUTE TO A BAD MAN"

DAVID RAKSIN

Fl. vns. ob. cl. (X) : 06/5

f (cue Alto Sax 8va bass)

Vie. Jc. A.S. 8bo + 3. cl. w 8bo

3. Hrs.

mf

1. Tpt. 1c.

3 Tbs. vc. div. + 3n.

B. + Tu.

10²/₃ : 13/3 Lana T. full in (: 17/2)

3. Hrs.

4.

1. Tpt. 2. Tpt. + 3. Tpt.

Hp. + Pno.

Tuba out

(X) 1.11²/3

Handwritten musical score for measures 1-23. The score includes staves for:

- Vns. (Violins)
- Vic. (Viola)
- Vc. A.S. (Violoncello)
- Bn. (Bassoon)
- Hrs. (Horns)
- Vibra. (Vibraphone)
- Tpts. 1+2 (Trumpets)
- Tb. 3 (Tuba)
- Hp. Pno. (Hammond Piano)
- B. + B. Tb. (Baritone and Bass Trombone)

Measure numbers 21 and 25 are marked. Performance markings include *mf* (mezzo-forte) and *mf* (mezzo-forte). A circled 'X' with the tempo marking 1.11²/3 is present in the upper right. A handwritten note 'w. w.' is written above the Viola staff.

Handwritten musical score for measures 24-25. The score includes staves for:

- Vns. (Violins)
- Cls. ob. (Clarinet in Obass)
- 2 Fl. + ob. (Flutes and Oboe)
- Vibra. (Vibraphone)
- Hrs. (Horns)
- Vic. A.S. (Viola)
- Vc. (Violoncello)
- Tpts. (Trumpets)
- Hp. Pno. (Hammond Piano)
- Bn. B. + T. (Bassoon, Baritone, and Trombone)

Measure numbers 25 and 25 are marked. Performance markings include *mf* (mezzo-forte). A box containing the number '23' is present, with the text 'Stage phone ringing' written to its right. A note 'Vc. + Bn. for overlap' is written at the bottom right.

Overlap Reel 1 Pt. A

1581-46

Loew's Incorporated

REEL 3

7-30-52

PART 1

The Dark

AS JON. FLICKS
OFF THE LIGHT

(Prod.: "TRIBUTE TO A BAD MAN")

by DAVID RAKSIN

Handwritten musical score for piano solo, featuring time markers and descriptive annotations.

Time Markers: :00, :07-2/3, :14-2/3, :21-2/3, :27, :30-2/3, :34-2/3

Annotations:

- "ALL SORTS OF THINGS COME ALIVE"
- JON LIGHTS GOOSE-NECK LAMP AND ...
- ..AIMS IT AT SCREEN
- 1 SEC. BEFORE "TWO EYES"
- BETWEEN "GROWLING" and "SHOWING ITS FANGS"
- 1 FT. BEFORE JON: "A LITTLE GIRL"
- (O.S. SCREAM) OUT AT DISS. TO LITTLE GIRL

Performance Instructions: PIANO SOLO, sfz

TONIGHT WE SING

Quaintance Eaton

TONIGHT WE SING, the Technicolor Titan of Twentieth-Century-Fox that is based on Sol Hurok's life story, is one of the best -- if not the best-- of the popularizing films to come out of Hollywood. That is to say, it has the popular appeal hoped for, and at the same time, preserves a certain modicum of taste, even though large portions of it are apocryphal. It will undoubtedly fare well at the box office and should not, by another token, offend the purists.

There are, it seems to me, two reasons for the general euphoria that this picture spreads. One is the sympathetic story of a rags-to renown type familiar and beloved to the American public since Horatio Alger days. The other is the respectful treatment of the music involved, to its glory and our gain.

Immediately after seeing the film, I obtained a copy of "Impressario," the book from which it was made. S. Hurok is a well known character in my baliwick, but I had never happened to read his "memoir", as the volume written in collaboration with Ruth Goode is called, and I am glad that I did not before I saw the picture, for the discrepancies might have struck much more forcibly if the ingratiating script put together by Harry Kurnitz and George Oppenheimer had not had its chance to impress first. And as long as Hurok himself has given his blessing(he was a technical advisor) who am I to worry about the particulars of, say, his association with Chaliapin - - - whether the famous bass ever really saved the impresario by dumping out a suitcase full of money in a black moment --- or similar other trifles. What does it matter that the Emma of the picture is in real life Hurok's second wife; that it was Zimbalist, not Ysaye, who played the concerts in the Hippodrome, and so on. It is not every man who has a chance to remake his life more nearly ideal for public consumption - - - Solomon Hurok is lucky. But then he

has always been a figure of excitement and challenge; the one impresario in the music world who could command as much ballahoo as the stars he presents.

So, to the Hurok Story, with a capital S, in movie-land. From the beginning, when he deserts his Emma at the opera to sign up Chaliapin on the pretext of managing him in America, Hurok is star-struck. Even in the tough months of his early American life, he never loses faith, and he is able to capitalize on defeat even after Chaliapin plays a cruel joke on him, sending for him to come to Paris and then denying him a con-



tract. Meeting Ysaye on the boat home, he sells the Belgian violinist the idea of concerts for the masses; then sells the masses. At last, Chaliapin capitulates when the Russian revolution drives him from home. Pavlova comes under Hurok's management; he helps young Americans to fame. But he neglects his Emma, and she leaves him. When he is in trouble, she returns, but the final scene, when Hurok is listening to an Irish cabby sing instead of discussing long-postponed second-honey-moon plans, leaves no doubt that the story will be repeated as often as the impresario scents new talent.

The high standard of the picture is maintained in the choice of cast. David Wayne, while no Hurok, is a charmer, a kind of leprechaun Russian. It is said that he worked very hard to achieve the appropriate accent; thick Russian at first, merely cosmopolitan as he grows up in the world. Hurok himself told me that Mrs. Hurok is mad about Wayne; he pretends jealousy.

Neither is Ezio Pinza a Chaliapin, but he is very, very good indeed. With a soft, blonde wig and a personality that dominates every scene, the Italian bass plays one of the great roles of his career, and at the age of sixty, looks young and vigorous and sings with consummate art. His scenes in Boris Godounov and Faust are wonderfully compelling, aided by the perceptive staging of Armando Agnini, of the San Francisco Opera. The settings are also from this company, and, although a few touches may have been added by Hollywood, show a real operatic flair.

Roberta Peters as a young America singer, performs delightfully in *Sempre Libera* from *La Traviata*, and in the Butterfly duet with another young protege of Hurok's. This is the poorest character in the film, as played by Palmer, a weakly-handsome young man, who does not deserve Jan Peerce's beautiful voice, dubbed for him.

Tamara Toumanova as Pavlova is hauntingly lovely and dances two of the divine ballerina's favorites -- *The Swan* and *Autumn Leaves* -- enchantingly. Isaac Stern, while not resembling Ysaye any too closely, has his own dignity and performs with breath-taking virtuosity some music by Sarasate and Wieniawski. The close-ups of his hands are as communicative as any I have ever seen. His own accompanist, Alexander Zakin, officiates.

These are the only musical personalities, with the exception of Alex Steinart, who plays an opera conductor for whom the sound is undoubtedly dubbed by Alfred Newman, the musical director. But other characters contribute valiantly, notably Anne Bancroft, as Emma; Oscar Karlweis, as Golder, Hurok's faithful but timorous friend; and Mikhail Rasumny, as Nicolai, Chaliapin's diminutive valet. Among other notables should be mentioned David Lichine, who did the choreography, and Sergei Malavsky a third technical advisor. Mitchell Leison directed for human as well as musical values, and George Jessel produced in the spirit of show business as well as the art world.

TONIGHT WE SING.. 20th Century-Fox. David Wayne, Ezio Pinza, Roberta Peters Isaac Stern, Tamara Toumanova. Musical Director, Alfred Newman; Choral Arrangements, Ken Darby. Choreography, David Lichine.

Music: Excerpts from *Mme Butterfly*, *Boris Godunov*, *La Traviata*, *Faust*.
Moonlight (Russian folk song)
Sweet and Low, Barnby
Minuetta, Franz Schubert
The Swan, Saint Saens
Mattanati, Leoncavalle

Records: Album RCA Victor; Sound track of film.

BECAUSE YOUR MINE

Richard Lewine

In BECAUSE YOU'RE MINE MGM has provided Mario Lanza with a vehicle which should delight his fans and bring good cheer to exhibitors around the country, while operating at a minimum level of originality. The slim story takes place at one of those impossible Hollywood Army Camps and Lanza plays a conscripted opera star who falls into the hands of a top-kick with a large collection of long-playing records, most of them, happily, by Lanza. In due course, he falls in love with the Sargeant's sister, but not until there have been the usual clinches, misunderstandings and "I Never Want to See You Again", all running for the customary length of time.

Lanza sings constantly through the picture, going through some half dozen operatic excerpts, the "Lord's Prayer" and three not especially outstanding new songs. Singing opposite him is Doretta Morrow, recruited from Broadway. Her voice seems to lack warmth and richness, for all the skill of the orchestrating and recording, but she is, as someone remarked, especially "good in the misunderstandings".

Generally speaking there is very little to take seriously other than the skillful use of music throughout the film. Lanza's voice is splendidly recorded and his accompaniments are rich and colorful. There is very little present other than the picture's musical sequences and these are a model of orchestral taste and intelligence.

BECAUSE YOU'RE MINE.. Metro-Goldwyn-Mayer. Mario Lanza, Doretta Morrow. Director, Alexander Hall. Operatic numbers coached by Wolfgang Martin. Choral direction, Jeff Alexander. Musical Direction, Johnny Green, Technicolor.

Songs: "Because You're Mine".. Sammy Cahn, Nicholas Brodsky.
"The Songs Angels Sing".. Brahms-Aaronson-Webster.
"Lee-ah-loo".. John Lehmann, Raymond Sinatra.



SKY FULL OF MOON. A brief interlude in the growing up of a young cow-hand takes him to Las Vegas and exposes him to the temptation of rodeo prizes, gambling machines and a disillusioned girl who needs money. The encounters with all three age him a trifle, but leave no assurance that he won't do it all again the next time he gets some cash. Except for an improbable touch or two, the little film is surprisingly satisfactory - its characters and local feeling colorful, alive and well-rounded. Paul Sawtell gets credit for the helpful score. An unusually pleasing Western ballad "A Cowboy Had Ought to be Single" by Charles Wolcott and Harry Hamilton is sung at the film's opening and closing, and does a good deal towards setting the tone of the picture.

Mary Powell

SKY FULL OF MOON.. Metro-Goldwyn-Mayer. Carleton Carpenter, Jan Sterling. Director, Norman Foster. Music, Paul Sawtell. "A Cowboy Ought to be Single", Charles Wolcott-Harry Hamilton. "Old Paint" , Paul Campbell arrangement.

* * * * *

LILI. MGM's new production is a love story with variations on a traditional theme that makes a pleasant experience for the eye and ear. There is a beguiling freshness in the romance between Leslie Caron, a naive little orphan who becomes part of a French carnival, and Mel Ferrer, a crippled dancer, who operates a puppet show through which he expresses his secret love for her. The young girl's day-dreaming provides opportunity for the film's two striking dance sequences. They are a far cry from the elaborate production numbers we have become accustomed to in recent years, particularly from MGM. The first is filmed inside a large tent with only Miss Caron, Zsa Zsa Gabor and Jean Pierre Aumont. A simple road with an unobstructed horizon and clouds is the setting provided for the second, danced by the four puppet characters, Mr. Ferrer and Miss Caron.

Bronislau Kaper's score is varied from the traditional French character of the opening to the very rhythmic and jazzy accompaniment for the first dream sequence: it complements the mood and action very well. With Helen Deutsch (author of the screen-play) he has also written an attractive and catchy waltz song, "Hi-Lili, Hi-Lo" which is effectively introduced by the puppets and repeated several times during the remainder of the film.

Arthur Kendy

LILI.. Metro-Goldwyn-Mayer. Leslie Caron, Mel Ferrer. Director, Charles Walters. Music, Bronislau Kaper. Technicolor.

* * * * *

HANS CHRISTIAN ANDERSEN. An opening statement that this is a fairy tale disarms biographically-minded carpers, and permits acceptance of the adventures of a Danish cobbler and story-teller Hans Christian Andersen who meets love and success during a stay in Copenhagen, but returns nevertheless to the peace of his village. It is a four million dollar fairy tale with Danny Kaye in the title role, vivacious Jearmaire as his beloved, a quantity of Frank Loesser songs, crowds of happy children and grown-ups in the pretty costumes and pretty sets of stereotyped early 19th Century town and rural life. Danny tells three of the Andersen tales - "Thumbelina", "The Ugly Duckling," and "The King's New Clothes" to his child audiences in song version. Mr. Loesser has five other good songs as well, and the most is made



of all of them, both in staging and musical presentation. The ballet sequences get handsome treatment, too, culminating in the elaborate "Little Mermaid" number, whose music is made up of excerpts from Franz Liszt: Gnomensreigen, Les Preludes, Tasso, Mephisto Waltzer and Pas d'Amour. Roland Pettit is responsible for the brilliant choreography and dance direction.

<p>Songs: The King's New Clothes The Inchworm I'm Hans Christian Andersen Wonderful Copenhagen</p>	<p>Thumbelina The Ugly Duckling Anywhere I Wander No Two People</p>
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HANS CHRISTIAN ANDERSEN .. Samuel Goldwyn. RKO, Radio. Danny Kaye. Farley Granger. Director, Charles Vidor. Words and Music, Frank Loesser. Technicolor.
Mary Powell

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THE IMPORTANCE OF BEING EARNEST. The main substance of this picture is some of the wittiest dialogue ever to appear on film, and little else. Notably absent are the staples of the film composer's art- action, suspense, and mood. But the film does have a definite tone, elegant, sophisticated, deftly satirical. And Mr. Frankel has caught the exact quality of this tone, implimenting it with a score no less deft and sophisticated. Shunning the brash or bizarre, and employing the most sparing methods, the music moves suavely and unobtrusively in and out of the background, to produce an occasional note of mock heroics or mock tragedy, to underscore briefly some small movement, ckuck its tongue good-naturedly, chuckle mischievously, and generate a subtly satirical atmosphere of the nineteenth century drawing room. Since, as in all good film scores, music is employed only where it contributes to the total effect, it provides here just the right dash or spice and definitiveness in a nigh perfect production.

THE IMPORTANCE OF BEING EARNEST.. Universal-International . Joan Greenwood, Michael Redgrave. Director, Producer, Anthony Asquith. Music, Benjamin Frankel, Technicolor.
Herald Brown

THE JAZZ SINGER

Back in 1927 Warner Brothers brought sound to the screen in the THE JAZZ SINGER and Al Jolson became famous as its star. In this modern release, the basic story of a cantor's son who forsakes his father's calling to be an entertainer remains the same. Musically the film divides attention between a bright collection of popular songs, old and new, and deeply impressive religious music. Peggy Lee, of record and radio fame, shares the vocal numbers with Danny Thomas and her version of "Lover" is a highlight. In pleasant contrast is the fine solo and choral singing of traditional Jewish music in the synagogue, in the carefully and reverently simulated observance of the ceremonies of the High Holidays.

M. Langdon

THE JAZZ SINGER.. Warner Brothers. Danny Thomas, Peggy Lee. Director, Michael Curtiz. Musical Director, Ray Heindorf. Technicolor.

Music: Kol Nidre

I Hear the Music (based on the overture from "Raymond")

Living the Life I Love

What are New Yorkers Made Of?

Jerry Seelen and Sammy Fain.

PETER PAN now takes its place beside the other Disney feature-length cartoon versions of childhood classics, and is perhaps the biggest show of the lot. J. M. Barrie's tale of the "boy who wouldn't grow up", who tempts the Darling children from their London nursery to his Never Land, has been filmed with its full quota of pirates, Lost Boys, mermaids and Indians, and an impressive casting of Captain Hook, the crocodile and tiny golden pixie Tinker Bell. The lavish production has all the color, characterization, humor and thrills that mark the Disney style. True to Disney format also, a string of lively songs becomes part of the action. "You Can Fly" is sung by Peter and the Darling children in their flight to Never Land; "What Makes the Red Man Red" is chanted by the braves in celebration of their Princess Water Lily's rescue from the villainous Hook; "The Elegant Captain Hook" and "A Pirate's Life" extol the lot of the buccaneer; a jolly marching tune, "Tee Dum, Tee Dee" keeps the Boys moving briskly on an Indian hunt; "Your Mother and Mine", which Wendy sings to the Lost Boys and her brothers. Curiously, the popular "Never Smile at a Crocodile" (Churchill and Lawrence) is never sung in the film, although its funny pompous melody always announces the presence of the monster.

Mary Powell

Songs: "You Can Fly"

"What Makes the Red Man Red"

"The Elegant Captain Hook"

"Your Mother and Mine"

Sammy Cahn and Sammy Fain.

"A Pirate's Life"

"Tee Dum, Tee Dee"

Oliver Wallace and Ed Penner.

PETER PAN.. Walt Disney: RKO Radio. Musical Score, Oliver Wallace. Orchestration, Edward Plumb. Vocal arrangements, Jud Conlon. Technicolor.

THE PEPPERMINT TREE

When Jerome Moross considered the orchestration of Donald Fuller's score for the new theatrical animation short, THE PEPPERMINT TREE, he pondered for some time the problem of what to do with the six musicians allotted by the budget. He wanted to avoid the severely economical sound of "one of everything" -- that is, one instrument of every category, woodwinds, strings, percussion, etc. The problem was to create a satisfying over-all balance as well as an appropriate musical characterization of the style and charm of the figures in the cartoon.

The film was made to a delightful poem by John Latouche (lyricist of "Ballad for Americans" and "Cabin in the Sky") and is narrated and sung by a multi-voiced Carol Channing (star of GENTLEMEN PREFER BLONDES). It is extremely humorous and touching as it describes the situation and adventures of a Dr. O'Zany whose reputation among his neighbors as the town's most befuddled genius and fool gradually becomes altered in fairy tale-like quality to a hero completely and lovingly accepted by his fellow citizens.

Moross came up with a solution for the orchestra that well-fulfilled the story's events and quality. He chose a harp, guitar, harpsichord, piano and celeste(double), vibraphone and xylophone (double) and Hammond organ. The resultant sound is highly commended to this magazine's readers for its imagination, gentleness and ingenious blend of sound. Its relationship to the film is as precise and fascinating as a cartoon should be.

A song called "If You Wish on a Star" is as enchanting and warm a melody as one would ever want to whistle after a movie. The unique treatment of the score and its orchestration is heartily recommended. Gene Forrell

THE LUSTY MAN

Something of the rodeo riders career comes alive in this account of two performers - an exchamp and his successor; the dreary round of the circuits with their battered has-been hangers-on, the flashy girls, the anxious wives, the craze for quick money, glory and excitement, the inevitable tragic end. Roy Webb's score has a number of lovely passages, and in conjunction with Lee Garners' distinguished camera-work is memorable in building up the haunting atmosphere of this bit of Americana. M. Langdon.

THE LUSTY MAN.. RKO, Radio. Susan Hayward, Robert Mitchum. Director, Nicholas Ray. Music, Roy Webb.

PUBLIC LIBRARY OF CINCINNATI

Karlinc Brown

Five years ago the Public Library of Cincinnati and Hamilton County had a empty room in a storage building and an idea. Now that room has over six hundred and fifty 16mm sound films, thousands of recordings both in standard and long playing speeds, film strips, a large collection of glass slides and a growing one of 2"x2" Kodachromes.

Many public libraries today, among them the Cincinnati Public Library, have the point of view that it is the function and responsibility of a public library to meet the community's needs for knowledge, information, recreation, inspiration, whether these needs are met through the traditional book printed on paper, or through the film, filmstrip or Kodachrome slide printed on celluloid, or through the recording pressed on shellac or reproduced on vinylite.

We pioneering audio-visual librarians are having stimulating experiences in our field. We are seeing the horizons of the 16mm film expand technically, in variety of subject matter, Musical background is ringing interesting changes, too.

For instance, in the early days of the 16mm documentary film the two classic scores of background music to which film librarians always pointed with justifiable pride were THE RIVER and THE CITY, with expressive scores by Virgil Thomson and Aaron Copland respectively. These two films still keep high place, but many others in the Cincinnati Public Library's collection show true artistry in their handling of the musical score.

In a rather subtle motion picture like THE STORY OF TIME produced in 1952 by Robert G. Leffingwell for Cornell Films, as the rich animation unrolls on the screen the original score by Guy Warrack partially replaces speech. Indeed, the film was produced only with a musical score without narration, but it proved too abstruse for the average viewer, and commentary was added. Correlated with the visual images the musical score is an invaluable adjunct, reflecting the film's mood.

PICTURE IN YOUR MIND, a sequel to BOUNDARY LINES, produced by Julien Bryan, is even more subtle in its concepts of intercultural relations. Gene Forrell's original score is so perfectly integrated with the clever animation by Philip Stapp that it renders an emotional situation specific, provides continuity and cohesion to the screen material. The score gives Mood, warmth, emotional tone. It points up the action. It adds humor. It is important in establishing and maintaining the emotional tone. In PICTURE IN YOUR MIND there is a trinity of elements in nice balance-realistic use of speech, evocative music, exciting forms and colors.

Norman McLaren's ingenious hand-drawn abstract productions such as FIDDLE-DE-DEE and BEGONE DULL CARE, pioneers in their field, are now progenitors of a line of avant-garde abstract films. McLaren's work, however, remains outstanding for its fine synthesis of visual image and musical accompaniment, whether it be LISTEN TO THE MOCKINGBIRD in FIDDLE-DE-DEE or the boogie of the Oscar Peterson Trio in BEGONE DULL CARE.

On programs of Music at Noon, the Public Library of Cincinnati's weekly recorded concert, we often interpolate a musical film per se, such as that lovely example of piano music, MYRA HESS, so cleverly photographed that it avoids monotony and a notable example of a true sound track. Or we may use a slight variation, perhaps PACIFIC 231, Honegger's vigorous score with a photographic accompaniment of a train traversing the French countryside. With the Diesel engine gaining ascendancy, this motion picture and Honegger's concept of the sound of a steam locomotive, may become museum pieces before too long.

The Public Library of Cincinnati and Hamilton County has some forty musical films in its collection and many more documentary-type or "idea" films with specially composed musical scores to lend atmosphere, heighten a situation or serve as connecting link between sequences.

For the collection of the Western Ohio Film Circuit, composed of eight public libraries in Western Ohio and administered by the Public Library of Cincinnati, musical films have been carefully selected and are having quite a whirl.

RE-EDITING A SCORE

Gene Forrell

BLOOD BROTHERS was originally a French feature film called, THE TOWER OF BABEL and was released abroad more than a year ago. It traced the rise and threats of Nazi and Communist totalitarianism through the exclusive of extraordinary documentary and newsreel material from pre-World I days to the present. The score for the film was composed by Arthur Honegger, Arthur Hoeree, and Tibor Harsanyi with Honegger conducting the Concert Orchestra of the Paris Conservatory of Music.

When Robert Snyder (THE TITAN) was placed in charge of directing a much-revised version to a new script of Quentin Reynolds for American distribution, he suggested a new approach to the music as well as the visual material in the film. The original score was therefore supplemented by music and sounds of documentary origin to match the new structure.

The prologue and end of the film showing man in his lowest estate as concentration camp victims is accompanied by the singing of Medieval Catholic music.

To accompany most of the Nazi history, ideas were culled from the score to the famous Nazi film, TRIUMPH OF THE WILL. Here was found a long, sustained trumpet tone (like the opening to Wagner's Rienzi) which was used to signal "Heils" and various political pronouncements throughout this sequence. A real Nazi march with all its hero-glorifying quality was used repeatedly to accompany each invasion made by Hitler. Another march created solely by magnificently co-ordinated feet and drums produced a perfect deadly and hollow sound for a theme of the robotization of men in both German and Russian sequences.

For scenes of the life of the last of the Czars, the old Imperial Russian National Anthem as played by the Czar's own band and recorded many years ago is heard. Also, for the more recent Russian material since the Revolution, Soviet music is frequently employed. This includes the original "Internationale" played, sung and recorded at the time of Lenin's reign.

During a sequence of historical and sentimental paintings of the life and rise of Stalin, the quiet, serene music of the Tschaikovsky String Quartet is heard as casual satire.

Most of the original score for the French version is retained, although considerable liberty was taken in the re-arranging of its sections. In it there is an outstanding collection of drum rolls, marches and an exciting use of the Theremin which constantly gives a vocal aspect to the orchestral color.

BLOOD BROTHERS.. Produced by Parliament Productions. Distributed by Classic Pictures, Inc.

Gene Forrell has recently completed a score to an entertaining and unusual film about the lives and adventures of young children in a well-known private school in New York City. The film is called, HOUSE OF THE CHILD. Forrell's latest score accompanies a film produced for the American Cancer Society called THE WARNING SHADOW. Both films are scheduled for early release.

FILM MUSIC IN THE AIR

James Limbacher

Until a year ago, the problem facing members of the FILM ARTS SOCIETY at Bowling Green State University, Bowling Green, Ohio, was the acceptance of film music by the students, faculty and townspeople of Bowling Green. The problem was solved last September when the society began a series of thirty programs of film music discussions on the radio called "Music from the Films."

The society, (which at present consists of four members) also sponsors the campus Cinema Club, a motion picture study group; film research, and a film program planning service. All these things being successful, the society turned to the introduction of film music appreciation to the layman film goer.

In Cinema Club, which has a membership of 54 students, faculty and townspeople, the musical score of a film is discussed before the film is shown, much to the enjoyment of the members. Good and bad points of the musical score are pointed out.

The Film Arts Society is encouraging other film societies to adopt film music radio programs as a project and several university film societies are now planning such shows.

"Music from the Films" is presented weekly on Tuesday evenings and each program is one-half hour in length. More than a "disc jockey" broadcast the program is limited mostly to instrumental music and does not include the more "popular" scores from the Hollywood musicals. The programs are done in discussion form, usually with myself as moderator and one of the Film Arts Society members as guest. A variant of the regular program format has been a feature called "My Favorite Film Music" which presented five University students discussing their favorite music from a motion picture. The scripts are prepared several weeks ahead of the broadcast and sent to the participants so they may study them and make desired changes. None of the programs is presented without a script. The programs of film music are derived from the standard recorded works distributed by the major recording companies. The recordings of the J.Arthur Rank studios are not available for use. After 15 programs the listenership, although small, has become enthusiastic. The programs are broadcast from WBGU, the Bowling Green State University FM radio station, which has a radius of 20 miles around Bowling Green.

When the musical score being discussed does not fill out the entire half hour, we add a shorter piece of film music. Some are not in their original form -- such as Bach-Gounod's "Ave Maria" used as a theme in THE MIRACLE OF OUR LADY OF FATIMA and "La Vie En Rose" from TO THE VISTOR. All are instrumental versions.

On each program we offer a seven-page report on film music free for the asking. Requests have come in from several students and faculty members and, through a note in FILM MUSIC, have been requested by a St. Louis radio station, an Army band director in Michigan, and interested persons in several other states.

The program schedule for "Music from the Films" is as follows:

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|-----------------------------|-------------------------|
| 1. SPELLBOUND | 29-- QUO VADIS |
| 2. THE SONG OF BERNADETTE | 30-- SAMSON AND DELILAH |
| 3. A STREETCAR NAMED DESIRE | 31-- GRANDMA MOSES |

4. Documentary Film Music -- THE PLOW THAT BROKE THE PLAINS and THE LOUISIANA STORY.
5. Ballet Music -- THE RED SHOES and "Slaughter on Tenth Avenue" from WORDS AND MUSIC
6. British Film Music --STAIRWAY TO HEAVEN, THE OVERLANDERS, WANTED FOR MURDER, WHILE I LIVE and THE INVADERS.
7. Academy Award Scores by Max Steiner --SINCE YOU WENT AWAY, NOW VOYAGER and THE INFORMER.
8. Music of David Raksin -- FOREVER AMBER, LAURA.
9. My Favorite Film Music -- Featuring five student guests.
10. The Film Arts Society Christmas Party-- Featuring the favorite music of the society members.
11. OLIVER TWIST and SUICIDE SQUADRON
12. DESTINATION MOON.
13. Music from Experimental Films-- MUSIC OUT OF THE MOON, "Creation du Monde" from PARABOLA.
16. An Alfred Newman Program-- -- ALL ABOUT EVE, PINKY, A LETTER TO THREE WIVES, THE RAZOR'S EDGE, WUTHERING HEIGHTS, HOW GREEN WAS MY VALLEY and STREET SCENE.
17. A Miklos Rozsa Program-- MADAME BOVARY, LOST WEEKEND, and LYDIA.
19. British Film Music-- LOVES OF JOANNA GODDEN, MALTA, G.C. BLITHE SPIRIT.
20. FOR WHOM THE BELL TOLLS and THE MIRACLE OF OUR LADY OF FATIMA.
21. Music from American Film Dramas -- FOUR WIVES, DUEL IN THE SUN, UNDERCURRENT, FLESH AND FANTASY.
22. THE CAPTAIN FROM CASTILE and THE GLASS MOUNTAIN.
23. Music from American Mysteries -- THE PARADINE CASE, THE PHANTOM OF THE OPERA, THE RED HOUSE.
24. Scores by Aaron Copland-- FIESTA and OUR TOWN
25. GOLDEN EARRINGS and OUT OF THIS WORLD
26. Gershwin Film Themes -- AN AMERICAN IN PARIS and RHAPSODY IN BLUE
27. PLYMOUTH ADVENTURE and IVANHOE
28. Love Themes from Motion Pictures

For those interested in film music -- whether it be on the university or community level, a group of four persons can present an interesting and stimulating series of programs, and most radio stations should find time in their "public interest" schedules -- especially the smaller ones with the specialized listening audience.

If programs such as this are broadcast throughout the United States, they should bring film music into greater prominence as one of the most creative of the musical arts.

TEACHING APPRECIATION FOR MOTION PICTURES

Delinda Roggensack

The motion picture ranks with the newspaper and the radio in being one of the greatest forces of mass communication of our modern day. Because it is so, it behooves educators to reconsider courses of study to include the development of appreciation for the entertainment screen, and to set some values and standards for the young.

Few great writers of fiction had any ideas of education in mind when they wrote their great stories or plays. As with the theatre, it is the box-office on which the motion picture industry casts its eye. If there are by-products for education in the entertainment movie, so much the better. The motion picture is a very strong factor in our current culture and a powerful educative force. It being strong in and of itself, it correspondingly strengthens other areas. Calls for books of biography, history and fiction, increase materially following certain movies. Sales of recordings following musicals, --lives of composers or performers, operettas, or musical comedies, or excerpts of great compositions performed by great artists, - rise to astounding heights. While the story content of the average picture is the important consideration, an analysis of the complete structure shows a beautiful integration of art, music, and drama produced through the media of modern invention in the hands of highly skilled technicians and directors.

The modern school music teacher must be a paragon of virtues. Not only must he (or she) have an intimate knowledge of all phases of the music program, but he must keep up with the world in all matters that contribute to music. He must know recordings. He must know in radio what is on the "hit parade" as well as the so-called "classical offerings". The same is also true of TV. Since the students in his classes will see, on an average, two movies a week, it should be one of his objectives to develop some knowledge and some standard of taste.

How can one do all this? First, a knowledge of what is coming to the local theatres in the future. Your theatre manager will be happy to release such information and will give you, in addition, any materials he may have regarding "coming attractions". If one of the coming productions is a musical, or the life of some great composer or performer your opportunity is a gold mine! It serves as a perfect ready-made spring-board for future study in: -- biography; history of music in relation to history of man: performing groups; study of structure and form; and the artists and stars of the production. The prospect ahead for such films looks very happy indeed.'

If the picture is other than musical, it usually has a music background to enhance the plot. Most people know little, if anything about this new art-form. Knowledge of what goes into the writing of music for films; how that writing differs from other types of composition! who the music writers are; their experiences with specific films; their integrity in providing authenticity in music; - all aid in this problem of teaching for appreciation. If one can get students to observe the titles at the beginning of the picture for the music writers and music directors, he has started on his way. The next step is to hear the music!

While movie music is not generally concert music because of the necessary quick changes in moods, much of it is really good and even great music. To aid you in this "teaching appreciation" many themes from films have been excerpted and expanded for recordings and have been made available. Lists of those recordings appear from time to time in FILM MUSIC publication.

AFTERTHOUGHTS

Sigmund Spach

Just about the funniest thing in Gabriel Pascal's production of Bernard Shaw's ANDROCLES AND THE LION is having the early Christian martyrs enter the Roman Coliseum singing "Onward Christian Soldiers" and other modern hymns. G.B.S. himself would probably have appreciated this rather grim joke, if he did not actually originate it.

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The charming songs of Frank Loesser are perhaps the greatest asset enjoyed by Samuel Goldwyn's gorgeous HANS CHRISTIAN ANDERSON. But the elaborate ballet of "The Little Mermaid" should have most of its music credited to Franz Liszt.

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There is now a Polish film on the life of Chopin which is probably as authoritative as any yet made. Nevertheless it is not likely that the American public will ever forget A SONG TO REMEMBER, in spite of its musical anachronisms and historical inaccuracies. It happened to have audience appeal.

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Eileen Joyce, the British pianist, who did the off-screen playing for the SEVENTH VEIL and other motion pictures, is now the subject of her own film biography, WHEREVER SHE GOES, whose title is obviously derived from the old Banbury cross nursery rhyme ("she shall have music"), etc. Miss Joyce concentrates mostly on the Grieg Concerto but also plays Beethoven's "Für Elise" for a scene representing her as a child prodigy.

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David Wayne hardly suggests the impresario S. Hurok whom he impersonates in the biographical TONIGHT WE SING. But Ezio Pinza is a good double for the fabulous haliapin, vocally as well as physically, and Toumanova should make a fairly convincing Pavlova. The tenor voice of Jan Peerce is merely dubbed in for a minor character!

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It was a good idea to break up the documentary OF MEN AND MUSIC into a series of short subjects for television. That is the way the material should have been originally released to theatres and it is still a possibility even for so successful a feature as Walt Disney's FANTASIA.

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There is keen anticipation of the filmed life of Dame Nellie Melba, with Patricia Munsel singing the role of the great soprano. John Philip Sousa has been successfully transferred to the screen in the waspish person of Clifton Webb, while Gilbert and Sullivan are on their way, with Robert Morley and Maurice Evans playing the famous pair of musical collaborators.