



# FILM MUSIC

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MAIN ST. TO BROADWAY

MAY - JUNE 1953

VOLUME XII NUMBER V

# FILM MUSIC

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COVER: Stars of "Main St. To Broadway". Left to right, Gertrude Berg, Oscar Hammerstein II, Richard Rodgers, Faye Emerson, Rex Harrison, Lilli Palmer, Joshua Logan, Leo Durocher, Shirley Booth, Tallulah Bankhead, Cornel Wilde, John Van Druten, Agnes Moorehead, Ethel Barrymore, Herb Shriner, Mary Martin, Louis Calhern, Helen Hayes, Lionel Barrymore.

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# SO YOU WANT TO BE A MUSIC DIRECTOR?

## NOTES ON MAIN ST. TO BROADWAY

(with score excerpts)

Ann Ronell

Writing the original score and directing music for MAIN ST. TO BROADWAY - a story about love and show business in which numerous stars of the theater and films appear as themselves for the first time on the screen - was for all its exciting experiences a difficult and challenging assignment, taking three times as long as any other because of its special nature. The actual composition of the background music was done in 3 weeks. However, the technical work of cutting the soundtracks took 3 months. The picture was shot in 3 different cities, New York, Hollywood, Chicago, with as many different production units. The first scene with Lilli Palmer and Rex Harrison was shot in 3 hours near Third Ave. (you can hear the subway on the soundtrack) where 3 blocks had to be roped off from eager New Yorkers. There were 3 recording sessions on both east and west coasts with 3 different sound service crews, 3 songs published from the picture, and to wind up this list of gleeful threefolds, there was a trio of organizations responsible for MAIN ST. TO BROADWAY - sponsor The Council of the Living Theater, independent producer Lester Cowan, distributor MGM. For attending to the enormous detail necessary in my department alone, I should have had 3 arms, 3 legs, at least 3 heads, but extraordinary coincidence ended here and left me with only the ordinary number.

Assisting the producer on planning music for the film when the screen play was first being written, I worked in New York while he set Hollywood studio schedules with film director Tay Garnett and camera-man James Wong Howe. One important musical sequence to be prepared was the Theater Rehearsal scene, in which famous writers Richard Rodgers and Oscar Hammerstein, singer Mary Martin, stage director Joshua Logan, conductor Salvatore Dell'Isola appear as themselves (much as they might have acted during the staging of their hit musical SOUTH PACIFIC). I met with Rodgers and Hammerstein as they composed their song "There's Music in You" for the picture, discussing the scenes in which they would be shown writing it.



On the set: Aaron Copland, Ann Ronell, and Oscar Hammerstein, 2nd

The Hollywood company was busy preparing the dramatic theater scenes involving Tallulah Bankhead, Agnes Moorehead, Cornel Wilde and the unknowns chosen from the ranks of new talent to play the romantic roles of Mary, the young drama student from Main St. and Tony, the budding playwright of Broadway. Reporting to the producer by long distance and reams of typed ideas, I traveled down to Bucks County, Pa. to confer with the author of the screenplay, Samson Raphaelson, on the R & H scenes and the integration of their song into the script. Since it would be developed as the "love theme" in the film score, story and music continuities had to be created at the same time.

Erranda Cue\*

With no precedent for making a film where so many stars in real life are woven into the very fabric of the fictional script, it was up to the producer to unravel countless, conflicting commitments of the actors, singers, writers and others tied up with stage, TV and tour dates so that their scenes in MAIN ST. TO BROADWAY could be filmed amenably with his own complicated and travel-burdened dates for production. To say it took intense work and a lot of genius is an understatement. Recording sessions were demanded to fit into tight production schedules, sometimes called at a few hours' notice. Mary Martin's commitments abroad would allow her only ten days' visit to the U.S. from England to appear in the picture. Before leaving London, Miss Martin had already received her song "There's Music In You". However, the musical comedy routine as it would be staged by Josh Logan for the film still had to be vocally arranged for her recording. To plan this routine with Miss Martin, Mr Logan flew to join her in the Virgin Islands where she stopped en route to the U.S. to visit Noel Coward. Though it would have been far more pleasant for me to fly there too, we conferred by overseas operator. It was my job to have the music ready on time. Glamor, begone. I had to locate and work with her accompanist and arranger on the vocal, choral and orchestral settings of the routine, get the music written and copied in her keys, check with Mr Rodgers for last minute changes, obtain personnel for the recording session, and prepare all other cues possible to get recorded at the same session.

By this time our production unit had moved from Hollywood into the Martin Beck Theater in New York to shoot the Theater Rehearsal scenes and the Opening Night sequences in which celebrities of theater, art, and society would appear. All action had to be shot within the two week period that the house would be available between its rental commitments for plays "The Gray-Eyed People" and "The Crucible". Plans had to be set with the New York sound studio to conform with the film schedule. Our special needs for recording voice and piano with isolation channels had to be explained and taken care of, equipment specified for the technique to be employed, and a crew secured to stand by in the studio for making the play-back discs after the recording of all tracks was completed. When Miss Martin landed in New York, John Lesko was ready to rehearse her the first day, the principals in her sequence were on stage to rehearse with her the second day, and we recorded all song and realistic cues for "There's Music in You" the third day. Working with the sound-service crew from 2 p.m. till midnight, I left the studio only when I had the actual play-back discs under my arm for shooting on stage next day.

The discs recorded were Miss Martin's vocal arrangement by Ted Royal conducted by Jack Shaindlin, 3 sets of vocal solos, some with different lyrics and accompaniment, various piano and choral settings of the song by Mr Lesko for 6 voices, and numerous cues for the Rodgers and Hammerstein scenes in which they themselves sing play, and whistle their song. All in a day's work? Easy as falling off a log. The takes were recorded in time to satisfy the commitments of Mary Martin, who had to get her costume fitted, R&H who had to attend a testimonial event in their honor, the choral group who had to catch trains, the pianist who had a show on the air, the sound recorders who went on overtime and the music director who went without dinner.

(1)<sup>ff</sup>                      JUST A GIRL \*

The musical notation consists of three staves. The first staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "I - WANT A GIRL WITH A". The second staff is a piano accompaniment line in treble clef with the lyrics: "SMILE UP ON HER COOK-IE FACE". The third staff is a vocal line in treble clef with the lyrics: "JUST A GIRL JUST A GIRL".

(2)<sup>ff</sup>

JUST A GIRL JUST A GIRL

Haste was also the keynote recording. Herb Shriner for his song "Just a Girl" while he was in Hollywood on a 4-day shooting schedule between TV dates in New York. Herb arrived on a Sunday to learn his role as Frank, the Main Street rival to Tony. It was decided that Frank's progress with Mary's folks in Indiana could be more briefly and dramatically shown by an informal singing scene. I wrote the song Monday, it

played and sung for Mr. Garnett onstage Tuesday, accepted and worked into the screenplay during breaks. I made the musical arrangement for the scene, reserved space and crew for the sound-stage, located Perry Botkin, Bing Crosby's ukelele-ist, and obtained the necessary permit from the Musicians' Union. We rehearsed and recorded the song that night -November 4 - and we didn't know who was elected President of the U.S. until we got out the door at 2 o'clock in the morning. The playback discs were ready for the scene on stage Wednesday, and by Thursday Herb was back in New York.

The image shows a handwritten musical score for a piece titled "MAIN TITLE RIPI PTA". The score is written on multiple staves, including vocal lines and piano accompaniment. It includes various musical notations such as notes, rests, and dynamic markings. There are several annotations and markings throughout the score, including "Figure 5", "Figure 6", "Figure 7", and "Figure 8". The score is divided into measures, with some measures numbered 11 through 17. There are also some handwritten notes and symbols, such as "LEAD OF PART A" and "REPEAT AD LIB". The score appears to be a working draft or a rehearsal score, given the numerous corrections and annotations.

During production of musical scenes, I was called upon to assist Mr. Garnett when playback were used on the set. We worked with different sound engineers in each city, naturally, and recorded sound not only in the studio, but on the street and inside the theaters. Most singers are familiar with playback technique, synchronizing their action to music already recorded. In MAIN ST. TO BROADWAY Herb Shriner made his debut as an actor as well as singer, and with so much material to perform in the picture, he left lyrics to remember up in the air. That's where they stayed. We wrote the song out on a huge blackboard facing him overhead on the set. Rehearsals were conducted before each take with instruments seen in the sequence, to match fingering, breathing, and tempo with the playback. This meant long hours on the set.

Problems always rose unexpectedly. During NY production in the Martin Beck, the sound equipment didn't work the day Mary Martin was being filmed in her song sequence. I was called on to be responsible for okaying synch in a new set of circumstances. Although music could be played on the machine, it could not be recorded with the film

action, thus making no provision for essential synch music cues needed by the film editor in Hollywood. Jimmie Howe had me stand in front of the camera when action began and clap my hands just as the music cue started, in this way photographing visual synch marks for the editor instead of sound. Miss Martin graciously complied with our startling signal until the sound equipment was repaired. There were jobs other than watching the synch of the performers' lip-movement and correcting it when necessary to match playback. The sound crew had to be instructed when various sets of discs were indicated for certain scenes, being sure the right one was played at the right time (Mr. Rodgers chose out of 3 sets the one he preferred for Miss Martin's performance). Start and stop marks had to be located on the discs according to the needs of the director for the action. Since few technicians in the sound crew are musicians, I would make these marks in red pencil right on the groove of the disc. Rehearsals had to be held with everyone concerned with music; finally, there was checking and listing for the music-cutter of what number takes and camera setups were ordered for printing.

Though playback is the medium for getting perfect musical soundtrack, it was decided that the R&H scenes would be more spontaneous taken 'live'. When we heard the film in the projection room, the live track was filled with traffic noises which had penetrated the theater, and the level on Dick's piano playing was higher than that of Oscar's voice. There was no way to equalize levels, clarify dialog or music. We had no other take of their action to match their playbacks, so this sequence with R&H and Mary Martin joining them at the piano are ad lib as shot. You will hear realistic sound all through the picture, auto horns, gears, street hubbub having been recorded with the dialog. In the re-recording process, the music tracks having to fight noise effects, could not mix properly as intended. You may notice all kinds of extraneous sound which couldn't be discarded or printed down unless dialog was also lost; live sound which, for all its nuisance value, seems finally to give that authentic touch of vitality and documentation to the picture against which no musical theory, good or bad, can ever argue.

For scoring the diverse elements of MAIN ST. TO BROADWAY, I found I had to provide as many as 10 themes. The first identifies the train in the Main Title. Whereas this cue was composed for footage without action at the time of recording, other cues had to be prepared in our rush schedule for action which was not yet in its final edition. We faced unusual problems in scoring all the background music at one time for a picture which could only be edited for final footages after experimental previews.

EX PART 2 →

EX. PART 2 — PROLOG CUE

(Over Lights of New York)

2 FLS - celest. cd. FLS. octavo.

THRE "Times Square"

S.F. Traffic

Fig (2)

Hand. Marimba of Amp. actual pitch.

Trump / one cell.

VINS. Figure 2

c.v.

Dissolves as TRAIN Stops

Though the music director was harassed by complications in the cues, I as the composer was pleased by the variety of their character. From the descriptive, emotional, functional, to the fantastic, our cues had to be timed in various techniques, by the second, by the foot, by the clicktrack, or by imagination, to suit the film action sequences already edited for the recording schedule and those only planned for later filming. Greatly assisting me during the 3-week deadline of composition, film editor Steve Previn took care of mechanics and strategy for the scoring session; Leon Arnaud took care of both orchestration and orchestra. With close knowledge thus gained of the material to be recorded, Mr. Arnaud expertly conducted our sessions within schedule, and the music department with a staff of only 3 was able to wave the flag of victory over the calendar. The Main Title cue - See Excerpt A, Part 1 and Part 2 - was composed for a montage showing a train on its way from the Main Sts. of the country to the skyscrapers of New York. The train music first establishes rhythmic Figure 1, then in combination, Figure 2 full string and woodwind sections, brass taking pulse and color from the train bell heard as we see the wheels of the train. Figure 3 enters with trombones counterpointing 1 and 2, followed sonorously by horns stating 4.

When the train swerves onto the track pointing to the skyline of NY City, Figure 5 the "Main St. to B'way" theme" is announced by trumpet, within progression of 4 to 6 by trumpets in higher register. Built up on successive repetitive Figures, the train music was planned for special Sound-effects as part of the arrangement. Note train bell indicated Bars 3-6, doppler, Bars 18 into Part B, train whistle over inner overture section of Part B (not illustrated) and traffic in Prolog cue. As train slows down, per Figure 2, supposedly landing us on Broadway with change of scene and dissonance, the rhythmic roll of train wheels, described in 16th notes Figure 1, resolves into quarter notes for same Figure, providing a related bass pattern sustained against the new "Times Square theme" and a smooth transition into Part 2 of the Title.

Stating tempo for the electric signs which flash on the star credits, Figure 5 reappears to develop as a slow blues. We hear the theme extended to accompany Helen Hayes' description of the Broadway scene, its theaters old and new, its stars past and present, its hopes and dreams for those who write its plays. As we meet Tony in the Playhouse, the "Main St. to B'way theme" closes the Title sequence, and appears from then in the score in various guise or combination with other themes whenever Broadway or its special characters are identified musically. After scoring was completed, I was requested to develop this theme into songform with lyrics for publication as "Theme from Main St. to B'way" (Blue New York).\*

How blue is the evening - Just the last of sunset  
fading - on the Hudson

The "Indiana theme" appears when Mary and Tony arrive in Terre Haute, and identifies Mary's sweet qualities. It is heard as a piano piece which Mary is seen playing at home. See Excerpt C, Part 1 and Part 2 where piano music counterpoints love theme in scene where Tony visits Mary's folks. Flute takes melody over section in Part 1.

Later, the piano music is combined with Frank's theme when he visits her folks. Flute again takes counterpoint to section in Part 2. The "Indiana theme" is satirically treated as a march when Tony starts to write his play in Mary's home, and is used in cues "Fantasy" and "Goodbye to Indiana".

Melody line: "There's Music in You" \*  
Indiana piano piece for Mary // (part 1) 12

\*"Blue New York"

\*"There's Music in You"

**Ex. C Part 2**

Melody line: "Just a girl" \*

Ludovica Piano/Pisa

**Ex. E Part 1**

A Sweet Woman  
A Good Woman  
A Nice Woman

He p... ed... it...

ACQUIL GRADINE

Themes for the Artist-at-Work and the Playwright-at-Work intertwine with the others. See excerpt D, "Errands" cue, where Al Hirschfeld, cartoonist of the N. Y. Sunday Times appears in the film as himself, drawing for the Drama Section. When sketching Mary Martin, his theme is countered by her song theme. Part I, bars 3& Later, after rehearsal, both themes are recalled in Part 2. Sketching Tallulah's rehearsals, the Broadway theme joins his.

The Playwright-at-Work theme is heard as we see Tony working on his play: "Into Blue" cue, celeste and harp wafting us over his typewriter, the beat of the keys punctuated by marimba. As he types, we watch the creative process at work, seeing the play which he is writing for Tallulah come to life in his imagination. See Excerpt E, Part 1 and Part 2 where this theme enters "Tony's Walk" cue to remind him of his work seemingly done in vain - Part 2, Bars 10-12 - when Tallulah's words turning down his play ring in his ears. These phrases "But I thought I was to be a sweet woman, a good woman, a nice woman" were transferred from dialog to music. Re-recording the dialog track at variable speed, the inflections of Tallulah's voice become tonalities comparable to middle C, B, F. Note the actual tones of all syllables in rhythmic pattern Part 1. With strings simulating her words, the downbeats of the pattern C, B, F, resolved into the pedal beat of the composition accompanying Tony as he despondently walks the streets of the city. Against this, the play theme quivers insistently with the typewriter beat of marimba and harp, the B'way theme enters Bar 12, the "Fantasy" themes follow, flutes to violins recalling cue music describing Tallulah in his play as a "sweet woman", Part 2, Bars 13-16.

**Ex. F Part 2**

**POCOPIU MOSSO**

the sequence in which Tony writes his play, moving his actors around as his thoughts dictate, cutting out their lines when he changes the script, and directing Tallulah, is the "Fantasy" cue. A 4 1/2 minute musical sequence composed to fit every action on the split-second. We timed this on clicktrack, composition matching the comedy action and special optical effects of stop-action and freeze frame. Sound-effects of typewriter keys and carriage bell used as part of the composition - See Excerpt F - clicks marked above manuscript indicating action to match.

The image shows a handwritten musical score for the sequence 'Main St. to Broadway'. It consists of two systems of staves. The top system covers measures 200 to 250, and the bottom system covers measures 251 to 300. The score includes musical notation for piano and typewriter keys. Numerous annotations are present, such as 'Multi Tap', 'Ballon - News', 'Talk right to open the door', and 'Passion reaches in'. Clicktrack markers (X) are placed above the staves at regular intervals. The notation includes various musical symbols like notes, rests, and dynamic markings.

Other cues are functional for backstage theater when John Van Druten directs Constance Carver and the Siamese children from the "King and I" sequence, for intermission music Opening Night sequence, for jukeboxes, organ-grinder on the street, and cocktail bar swing combo.

When you read the glittering list of stars in MAIN ST. TO BROADWAY, I can hear you exclaim, "Oh, what fun it must have been!" "What a ball working on that picture!" With fresh memories of the long, too long, hours spent cutting my own music tracks into ribbons to fit the scenes of these glittering personalities, I answer, "Yes, what fun!" With raw recollections of re-recording schedules starting at 8:30 a.m. and going through till 3 a.m. I answer, "Yes, what a ball!" I find it hard to remember the short, too short, moments of pleasure or anything more glittering than the list of duties which assailed me endlessly with music continuity, personnel, arrangements, copies, synch, and running between soundstage, movieola, and projection room without meals, sleep, or relaxation. I wanted to be a music director! But I ought to know, after this 6th picture I've supervised, that memories, too, have a way of cutting their own sound tracks. In no time, I'll be remembering the laughter, the good times, the wonderful relationships, the joy of another job accomplished. Oh, good grief, I forgot I haven't made out the Cue Sheet yet.

\* \* \* \* \*

MAIN ST. TO BROADWAY.. MGM-Lester Cowan Production . Tallulah Bankhead, Ethel Barrymore, Lionel Barrymore, Gertrude Berg, Shirley Booth, Louis Calhern, Leo Durocher, Faye Emerson, Oscar Hammerstein, Max Harrison, Helen Hayes, Joshua Logan, Mary Martin, Agnes Moorehead, Lilli Palmer, Richard Rodgers, Herb Shriner, John Van Druten, Cornel Wilde. Director, Tay Garnett. Composer, score and lyrics, Ann Ronell. SONGS "There's Music in You". Music by Richard Rodgers, lyrics by Oscar Hammerstein II. Publisher, Williamson Music, Inc. N.Y. "Just a Girl" and "Theme from Main St. To B'way". Music and lyrics by Ann Ronell. Publisher, Keys Music, Inc. N.Y. RECORDINGS available MGM, Decca, Victor, Capitol, Columbia Records.

# THE JUGGLER

George Antheil

At first sight, perhaps, a composer at the first running of this unscored picture might think that the most important thing about it was that it was mostly shot in Israel, a place of enormous interest to the rest of the world, due to its religious background, plus the facts of recent history. That, certainly, was most tremendously important; and I did not ever forget this fact, BUT, also, I did not want to make it an out and out Jewish score. Particularly of the kind of Jewish music which, throughout the centuries, in Europe and elsewhere, the world now supposes Jewish music to be. For in the first place, the music of present-day Palestine is not like that: for the most part it is gay, different, because the new people of Palestine do not, particularly, want to remember the past, and Europe particularly. So, in the interim, they have almost created a new folksong, folksong based on the past, but with optimistic coloring. This, of course, created some problems copyright-wise; for, naturally, music recently written is not of that beloved Public Domain character which, then, may be used indiscriminately. To buy various folksongs, recently composed, would have necessitated a tremendous cash outlay; moreover, frankly, I personally faintly disapprove of the introduction of well-known material within the realm of any motion picture score; it invariably sticks out like a sore thumb. The further we motion picture composers get into good scoring for motion pictures, the further we get into outright symphonic development composing: and, as any symphony composer can tell you, there is nothing that is harder to develop than a well known theme or folksong. It cannot easily be picked apart for development.

Accordingly, and for THE JUGGLER I listened to a tremendous amount of Israelite folksongs, and studied many more, soaked in their peculiar quality. Then I invented, from this atmosphere, a series of my own; and used them as basic material myself. Thus, I believe, I secured the atmosphere of the country without handcuffing myself, symphonically, or introducing material which, later, I should have to butcher into pieces, the murder being apparent - - and unpleasant - - at each step. The a capella hora dance, towards the middle -end of the picture, was prescored and, consequentially, had to be used in the picture; but I did not derive any of my thematic material, otherwise, from it.

Secondly - - though perhaps this should have come firstly - - I also realized, at the first running without score that this was a highly dramatic picture; and, therefore, merely to commit it to a highly atmospheric score would mean nothing. The picture, as the title implies, is mainly about a juggler, a mad juggler at that. I therefore had to invent - - and quite against the otherwise atmosphere of the picture, the sort of music which would have surrounded a vaudevillian juggler of 1920-33; and fortunately, having attended many such shows during my sojourn in Europe during the 20's, I knew that it had a special quality, quite different from American vaude-



ville of the same period. I had to invent a bright and identifying theme for the juggler, and from the very outset, for he appears in the title. (Main title.) I followed him with this music wherever he went, except for the rare instances in which he nostalgically recalled "Wiener Blut", by Strauss. However, and as his madness developed, or became apparent, it, too, became appropriately twisted; and, here again, it would have been difficult to twist a known tune, so I invent a special vaudevillian juggler theme, which I show in the accompanying theme quotations. In short, as this picture is about a juggler, this theme is one of the most important in the piece; but it does not portray the atmosphere of the country, and fits as ill in it as, at first, the juggler himself. Finally, however, it does commence to fit.

Thirdly, there are other interesting characters who needed musical treatment, identification. The little girl, and the boy particularly. The love interest, Miss Vitale, needed only romantic music; but here, again, the problem was to create a romantic music which was Israelite, not American or European. The same Israelite quality had to be secured for the little boy juggler; it could not be of the same quality as the big juggler, as the boy was born and raised in Palestine.

Fourthly, of course, this is a gripping chase story. The chases had to be new and original, with coloring appropriate to the country in which these chases were taking place. The chief of detectives, therefore, comes into cities in a jeep, follows the juggler first from a distance, then more and more closely, with a chase music that is appropriately themed from the color of the country. In short, it was my duty, wherever possible, to emphasize two things (1) the juggler himself, his problems, his fundamental niceness and fine character, his growing madness, his European background which was, actually, terrifying, and (2) the color of a country which interests us all, of whatever religion, and wherever possible, through the other characters, chases, or what. As it could not, too often be done with (1). I had to do it through (2), above.

This, in quintessence, gives the basic problems encountered as I commenced the writing of this particular motion picture score, and how I attempted to carry them out.

THE JUGGLER.. Columbia Pictures.. Producer, Stanley Kramer. Kirk Douglas, Milly Vitale. Director, Edward Dmytryk. Music, George Antheil. Orchestration, Arthur Morton.





1) *slow* ~~various or more there, in original version~~ ~~no important~~

etc

5) Juggler with little girl - about his former wonderful success

etc

6) Original Dances theme (invented by myself) for "Love interest", Gael

etc

(all of the above material original, and not copied from Palastina or folk music)

# THE SWORD AND THE ROSE

Clifton Parker

Having worked for ten years on an opera on a medieval subject, just completed and published, I was in close touch with early music and found it very useful for this picture. I did not use any existing music, but composed original music in the style of the various forms I wished to use.

In Queen Katherine's audience chamber the players seen on the screen are a consort of viols, represented by a string quartet. They played a Fantasia followed by a Passepied.

For the practice scene in Mary's drawing-room the instrument used was a Lute. This has a very sweet but extremely quiet tone, and we had some difficulty in recording because the player's breathing could be heard! The two pieces were an Almain and La Volta, the latter to be used again in the ballroom scene, and to become, in a slow variant, the romantic theme associated with the lovers. In the ballroom scene the visual orchestra consisted of recorders, serpent, consort of viols and tabor also Lute represented by Harp, flutes, bassoon, string quartet and tenor-drum, and the two dances were a Pavan and La Volta. The extended version of the latter was in the form of what the Elizabethans called divisions of beat -crotchet, quaver, semiquaver, demi-semi-quaver. This gave us the cumulative effect we wanted. We also cheated a bit by slowly adding a much larger orchestra. The music for the French wedding banquet was based on the rhythmic possibilities of an old Dutch dance called a Lesquercede. (Incidentally, there lies the reason for not using actual old music. It would have seemed rather unsophisticated for film purposes, apart from the question of fitting, but many of these old forms, also the instruments on which they were played, suggest all sorts of possibilities which are old enough to be new. For example, the use of



trombones - or their old equivalent the sackbut - - to accompany gentle love songs. There was -- perhaps fortunately - no opportunity to revive this practice in this film! } In the Lesquercede I used little bells (represented by Glockenspiel), which were very popular in early secular music, it seems. The music for the ride in the park was a variation of the Lesquercede.

I have confined my remarks to the period music of the score, because the rest of it is normal film music and not, I should think, of any particular interest. I felt this would give more scope for underlining the dramatic side of the story, and as all the period music is actual - that is, belongs to dancing or festive occasions - I don't think there is a conflict of styles. Perhaps one interesting point is the music for Brandon's escape from the Tower. This is a very peculiar score, designed to be used with an echo chamber, and I think it did create some quite strange noises.

THE SWORD AND THE ROSE.. RKO-Radio. Walt Disney. Richard Todd, Glynis Johns. Director, Kenneth Annakin. Music, Clifton Parker. Technicolor.

## CINDERELLA

Quaintance Eaton

Almost co-incidentally with the sparkling production of Rossini's comic opera CENERENTOLA, at the New York City Center, an Italian picturization of the work came to the Little Carnegie Theatre in New York. Entitled plain CINDERELLA, the film is about as different from the staged opera as can be imagined. At City Center, the production was completely stylized, which accounted a great deal for its charm. The film is in naturalistic, fussily rococo settings, and never quite leaves the ground. My chief objection to it is that so many bits of action and mugging have been devised to keep pace with the music that the music is often lost sight of in visual "appeal" - - surely this is going to an extreme to "produce" musical stories. It took five writers to accomplish this effect. Perhaps three would have been enough. The music was obviously dubbed, and in the case of the heroine, rather incongruously. For from the pretty mouth of an ingenious young wench issue the heavy-weight tones of Fedora Barbieri's lush mezzo-soprano voice. The part, of course, was written for a low voice, and there are few today who can sing it. But this distracted me, as if you were to hear Pinza's voice out of a slim tencr.

The cast included Lori Randi as Cinderella; Gino del Signore as the Prince; Afro Poli as Dandini, the Prince's valet; Enrico Formighi as the Magician, who replaces the Fairy Godmother in Rossini's version; Vito de Taranto as Don Magnifico, Cinderella's stepfather; and Franca Tamantini as one of the sisters. The other is identified only as a voice, that of Fernanda Cadoni, a bit of obscure listing. Neither of the sisters seem to sing much, by the way, as far as lip movement goes. Altogether a curious business, consuming 95 minutes.

CINDERELLA.. Times Film Corporation. Lori Randi, Gino Del Signore. Director, Fernando Cerchio. Adapted from the opera, "La Cenerentola" by Rossini.

## GRAND OPERA FEATURE FILMS

### Quaintance Eaton

A half-dozen of the best operatic films seen hereabouts in the past couple of years may now be obtained on 16mm through Brandon Films, and should be a welcome addition to 16mm menus. Two German productions, two from Russia, a post-war Italian film and one from post-war France are included, as well as a new short film, ALTAR MASTERPIECE. All, of course, have English titles.

The German films are Mozart's MARRIAGE OF FIGARO and Nicolai's THE MERRY WIVES OF WINDSOR. The Russian ones are GRAND CONCERT and MOUSSORGSKY. Verdi's IL TROVATORE comes from Italy; Rossini's BARBER OF SEVILLE from France. Four of these I can report on from recent viewings; my memories of MARRIAGE OF FIGARO are not too sharp but pleasant enough; ALTAR MASTERPIECE and MOUSSORGSKY I have not seen, although from reports it seems certain that lovers of the opera "Boris Godunov" are sure to get more than a fair sample of that work in the Russian film. The four I can recommend highly are GRAND CONCERT, BARBER OF SEVILLE, IL TROVATORE, and MERRY WIVES OF WINDSOR.

#### GRAND CONCERT

Because it seems the most exotic, let us consider GRAND CONCERT first. Filmed in vivid Magicolor, its 105 minutes are divided into four parts of "serious" music and one part folk celebration. This is all to the good, because the one sequence where modern-day Soviet citizens appear -- opera singers and farm workers joining in a great "victory" celebration -- is the one where propaganda rears its head ever so slightly, and the citizens are self-conscious instruments for the kind of stilted supervised talk that passes for Soviet conversation, instead of artists doing their work in freedom. Except for some charming singing by Natasha Zvantzeva as a farm girl -- she has by far the best and steadiest female voice in the entire cast -- this episode struck me as the one false note. It was so obviously "staged".

However, when the camera enters the opera house, all is well. The first and longest section of the picture is a representative slice of Borodin's "Prince Igor", an opera all too rarely seen in this country. It contains some good bass solos, a few fine choruses, and, of course, the famous Polovstian role, and others were Ivan Kozlovsky, Yevgenia Smolenskaya, and Maxim Mikhailov. The dances, performed with a wild abandon that seldom reaches any screen and never gets into an opera house, were done by Elena Chikvaidze, Olga Pepeshinskaya and Asaf Messerer.

I said that the camera entered the opera house, but in PRINCE IGOR, it quickly exited. This is the superiority of movie technique over the stage, and the Russians took full advantage of it. The scene opened on the Bolshoi Opera stage, but soon we were out on the steppes with Igor and his army, watching his imprisonment by the Khan and the blandishments offered him to call off a long war -- a good theatrical way to bring in the dancing girls. Once in a while we touch the stage boards again, to re-orient ourselves, but soon spring off into the outside world. What a colorful world it is too! Reds seem to dominate this picture, and that is intended in no way a pun.

To touch briefly on the other elements of GRAND CONCERT: the tenor Kozlovsky sings Lensky's aria from Tchaikovsky's "Eugene Onegin" in a painfully mawkish staging; several rehearsal scenes of Tchaikovsky's ballet, "Swan Lake", brings us the art of Maya Plisetskaya, Yuri Kondratov, Marina Semyonova and Vladimir Preobrazhensky; a stunning excerpt from Prokofeiff's ballet, "Romeo and Juliet", shows Galina Unanova, Mikhail Gabovich, A. Ermolayev and S. Koren; and the film closes with the finest single artistic episode of all - a scene from Glinka's "Ivan Susanin" in which Mark Reizen, the revered bass, sings the aria, "You Will Come, My Dawn". Reizen not only possesses the best voice in the picture, he is the most communicative artist, the most subtle actor. Is it quibbling to contend, as I have contended for years, that Russian high voices almost invariably are either whiney or wabby or both? And a new contention that Russian ballerinas seem to have thickened in the thigh and ankle since the old days? Quibbles aside, GRAND CONCERT is an absorbing and more often than not artistically satisfying document. Vera Stroyeva directed; the music was arranged by N. Kryukov: the screenplay was by Y. Maksimenko; and the cameramen, who deserve a special nod, were M. Gindlin and V. Nikolayev. Chorus and orchestra were from the Bolshoi Theatre, with A. Melik - Pashayev, Y. Fayer Golovanov and V. Nebolsin as conductors.

#### IL TROVATORE

Matching PRINCE IGOR in unconventionality is the Italian production of IL TROVATORE. To tell the complicated story of the abduction by the gypsy of a noble baby, her destruction of her own child, her revenge as this child is eventually destroyed by his own brother, and the love story that runs parallel to this theme of vengeance, Carmine Gallone, creator of THE LOST ONE, ranges far and wide over natural settings and never once enters the portals of an opera house. The story is considerably amplified by the pictures of battles, tournaments, gypsy and army camps, and castle gardens and fortifications, but it must be confessed some of the impact of Verdi's music has had to be sacrificed. The operatic style does not mix too well with naturalistic acting. So we lose some dramatic communication when Ezno Mascherini (Count de Luna), Gino Sinimberghi (Manrico), and Vittorina Colonnello (Leonara), are singing their famous arias and ensembles. Only Gianna Pederzini (Azucena) fits both the music and dramatic frame. Contrariwise, we tend to undervalue the music in the scenic grandeurs and well-handled crowd effects. Still, Gallone has made a good try, and probably won a wider audience for opera through his story telling. The orchestra and chorus of the Rome Opera are conducted by Gabriele Santini. The picture runs 98 minutes.

#### THE BARBER OF SEVILLE

The BARBER OF SEVILLE also benefits from explicit story-telling, by the device of added dialogue written by Castil-Blaise to clarify the portion of Beaumarchais' play used by Rossini as a libretto. Thus, certain motivations that can be ignored in the opera house (the venality of the music teacher, Don Basilio, for example) are clarified. Usually, I oringe at spoken dialogue in the midst of music - - opera comique and singspiel are not my favorite dishes - - but here it seems excusable. This may partly be due to the presence of several fine singing-actors in the cast. I thoroughly enjoyed the art of Louis Musy as Bartholo and Roger Bourdin as Basilio -- two rogues with wonderfully rich characters, and not the mere caricatures

that the opera stage usually makes of them. Lucienne Jourfler as Rosina was pert and pretty, and sang with only occasional shrillness. Roger Bussonet was agile enough to be everywhere at once, as Figaro is expected to be. Raymond Amada as Almoviva seemed too boyish and fragile in face, voice, and figure, when the picture opened -- he reminded me disturbingly of a very youthful Rudolf Bing -- but gradually gained credibility in all three departments, and occasionally appeared really elegant.

Jean Loubignac is credited with the screen production; M. Louis Musy of the Opera Comique with the art direction; Claude Dolbert was the director. The orchestra and chorus of the Opera Comique were directed by Andre Cluytens. As in *IL TROVATORE*, there was no hint of a stage; the action took place entirely in naturalistic -- and very charming -- scenes. The film runs 105 min.

#### THE MERRY WIVES OF WINDSOR



This film has the fascination of the almost unknown -- it has not been seen in these parts for a good long time. A new production of Nicolai's opera is due at Central City, Colorado, this summer, so that the film served me as an introduction to the opera's content, musically at least. The story is the familiar Falstaff yarn made more famous by Shakespeare -- and Verdi. But Nicolai's version has its own delights. The music is as sprightly and fetching as Offenbach's, and the story only gets longish in the last scene -- which was Shakespeare's fault, after all.

Georg Wildhagen, director and co-author with Wolff von Gordon of the screen play, has used the device of making the theatre a springboard into reality. His stage is that of a band of strolling players -- a la Pagliacci -- in a small German town. The overture sees them through credits and the establishment of the little theatre. Once the play has opened, the action widens to realism, an clever realism at that. The daily doings of a tiny town are delightfully portrayed, and sometimes the livestock seem better actors than the humans.

Here, as in Rossini's *CINDERELLA*, which I have reported on in another column, the camera is so busy filling your eye with incident that your ear is often distracted. Still, there is a great deal of the charming Nicolai music to enjoy, and it is well sung by all. The cast includes Sonja Ziemann as Frau Fluth (Mrs. Ford); Camilia Spira as Frau Reich (Mrs. Page); Paul Esser as Falstaff; Claus Holm as Herr Fluth (Mr. Ford); Alexander Engel as Herr Reich (Mr. Page); Eckart Dux as Fenton; Ina Halley as Anna Reich (Anne Page); Joachim Teege as Spaerlich (Slender); and Gerhard Frickhoffer as Dr. Cajus.

## SPECIAL MUSIC FOR QUEEN'S CORONATION

The Coronation of Queen Elizabeth, with its dazzling pageantry, is also a great musical event. While the solemn rites are being performed on June 2nd, Westminster Abbey will ring out the work of Britain's best contemporary composers blended with the hymns and anthems of the 16th and 17th centuries.



CORONATION CEREMONY;  
British Information services.

Massed in the Abbey will be an orchestra of 60 musicians drawn from Britain's 12 leading symphonies, a choir of 400, and the State Trumpeters whose fanfares will have a thrilling effect resounding through the shrine.

Dr. William McKie, organist of Westminster Abbey, selected the music. He has commissioned eight new works. Heading the list of distinguished composers is Sir Arnold Bax, Master of the Queen's Musick, whose title is the music world's equivalent of poet laureate. His contribution is a Coronation March which will be played as the Queen, wearing the Imperial State Crown, leaves the Abbey to begin her drive through the tumultuous London streets.

Ralph Vaughan Williams has made the arrangement for the hymn, "All People That on Earth Do Dwell" which will be sung by the congregation and the choir and accompanied by the orchestra, organ and trumpeters. He has also composed a short motet which will be sung pianissimo and unaccompanied during the Communion.

Sir William Walton's "Te Deum" is presented on a tremendous scale for choirs, large orchestra with important parts for the organ and trumpets. Sir William has also composed a march "Orb and Sceptre" which will be played as the Queen enters the Abbey.

Other new musical works have been specially composed by Sir Arthur Bliss, Sir George Dyson, William Harris and Herbert Howells. A homage anthem has been composed by Healey Willan of Toronto, Canada, which is probably the first time that a Commonwealth composer has contributed music for the Coronation service.

Blending with new compositions will be hymns dating back to the 16th and 17th centuries. They include John Redford's "Rejoice in the Lord", William Byrd's "I Will Not Leave You Comfortless," and Orlando Gibbons "O Clap Your Hands". During the Anointing Handel's anthem "Zadok the Priest" will be sung. It was written for the Coronation of King George II (1727) and its words go back to Saxon times.

Courtesy of Chicago's MUSICAL LEADER.

The foregoing is the musical program to be followed in the ceremonies on June 2nd, which will be televised and appear in film at a later date.

The British Information Service has an excellent short film, CORONATION CEREMONY, which gives a history of the ceremony and explains its deep national and religious significance. Old prints, historical documents, and drawings of the procedures as they will take place at the coronation of Elizabeth II illustrate the impressive narration by Leo Genn. John Gardner has written a background score with indications of the traditional music used for the occasion.

CORONATION CEREMONY.. British Information Services. 35 min., b and w, 16mm, 35mm Music score, John Gardner. Played by the Royal Philharmonic Orchestra. Conducted by John Hollingsworth.

## MUSIC IN ART FILMS - Part II

William Hamilton

As to method and approach, there is no sharp line separating the films mentioned at the end of Part I of this summary and the first few considered here. Roughly, the order followed indicates a trend from chamber towards orchestral concepts.

The common traits of four Italian films are not sufficient to mark a national tendency but the likenesses among the four sound-tracks in question are worth noting together. The most conspicuous thing about them is that they are scored in a style quite close to that of the music heard on the radio in this country, usually in dramatic shows. There is the frequent tutti by the slightly-too-small orchestra, the very dead, very close-mic recorded sound and a pervasive use of the organ -- which, under these conditions, sounds excessively Hammond. The writing does not have radio's extreme shortness of breath, however; the composers here have had the opportunity to get their idea rolling.

CHRIST AMONG THE PRIMITIVES shows (without commentary) the effect of Christian teaching on African sculpture. In brief, the composer's job was to follow the cutting back and forth between "influenced" and "uninfluenced" sculptures. This is a simple enough scheme, but, executed with precision, it succeeds splendidly. The "Christian" music and the "barbaric" are highly contrasted -- unfortunately in such a way as to make a pretty powerful esthetic argument in favor of the latter. One is overwhelmed by the ferocious barrage of brass and percussion (which recorded magnificently), and there is a distinct letdown when this is supplanted by the organ, snivelling along in the tearful tradition of late nineteenth century church music. The latter conception has to prevail, of course, and it is developed to a reasonably climactic level for the finish the cloying opacity of the organ being mitigated by the addition of strings. But in spite of this musical deficiency, CHRIST AMONG THE PRIMITIVES is a notable example of the visual decisively providing its own climax and asserting its own rhythm. It ends with a succession of hieroglyphic symbols to illustrate a spoken recitation of the Apostles' Creed. For simplicity and grandeur both at once, there is probably no conclusion to equal "And the life everlasting. Amen." (Unless it's "And the life of the world to come. Amen.")

BIBLE OF THE POOR and BICCHERNE DI SIENA are concerned with, respectively, the carving on the doors of a church in Verona, and the decorated covers of mediaeval Siena's city ledgers. Since I have neither the specialist's enthusiasm nor a knowledge of Italian, these two rather bald presentations of two rather small subjects didn't move me much. The music is respectable, old-fashioned stuff with the same unpleasant sound quality referred to above. Of the two, the BIBLE score is the more up-to-date; it ventures

into modernity -- or modernisticity -- to about 1926. This is a style better suited to a film study of the Chrysler Building or of those constructions in dirty celluloid of which the Museum of Modern Art keeps a few samples on hand. It should have some interest for those of a nostalgic turn. BICCHERNE DI SIENA lacks even so small an attribute as this.

The last of the Italian items, SICILIA BAROCCA, gets handily over the language barrier by virtue of livelier camera work and a topic which must be of wider appeal than the two described above. The argument is that the Sicilian community at large was and is thoroughly permeated by the exuberant spirit of the Baroque. The evidence is presented at all levels, from the shape of dolls and candy to architectural ornamentation. The amiable extravagances are often quite astonishing and as often quite charming. The score, again though far from lovely in sound, is definitely more than just doing what comes naturally. The organist earned himself a screen credit due to the commanding nature of his part. It is an interesting one which shifts among the functions of solo, accompaniment and combination on equal terms with other instruments. This last is new to me. To combine, say, two voices on the organ with two in the wood-wind, ought, I should think, to raise questions about blend and balance. In SICILIA BAROCCA the procedure gives the organ something of the character of a dancing elephant - which is not inappropriate.

My organ 'kick' ends with an American picture, CRUCIFIXION, a presentation of paintings by Rico Lebrun. The sound contrasts absolutely with all of the foregoing. Here is spaciousness and brilliance in place of suffocating confinement and a three thousand cycle cut-off. The organ used in CRUCIFIXION (like those heard in LES GISANTS and ST. LOUIS) is the real article. Together with the organ, which throws its weight around - very brio - in the manner of Messaien, the score also includes orchestral winds and percussion to dramatize with great power and sonority the depicted incidents.

Of the full-sized symphonic scores, EQUILIBRE was notable for its deftness. The film discourses (in French) on some of the fundamentals of architecture, with animated drawing and footage of great buildings of the world. A large part of the score is developed from the Hallelujah Chorus, first in little distorted fragments, and finally whole and correct. This is a witty parallel to the synthesizing nature of the script.

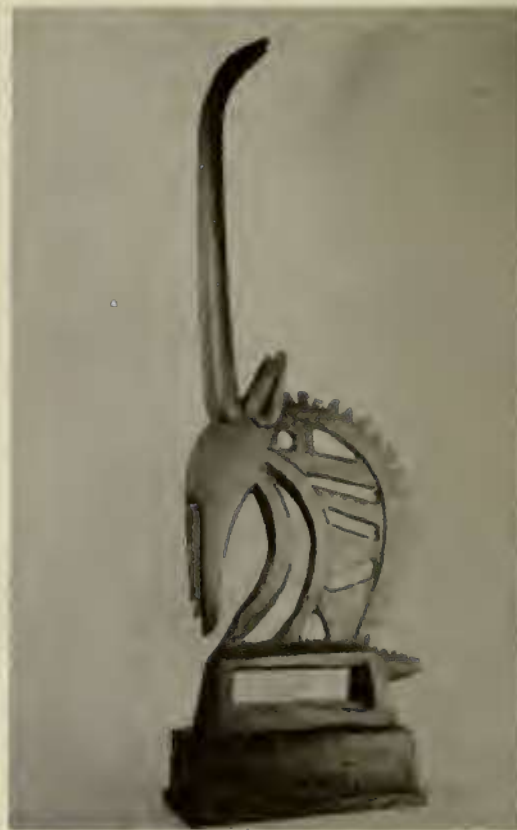
Of the remainder of the program, the four most interesting musical items were the exotic scores to SEVEN PAGODAS, QUETZALCOATL, BUMA and MASQUERAGE. Mr Shirali of the Government of India Film Division has provided SEVEN PAGODAS with music which I assume to be authentic and undoctored. I wonder, though, if authenticity would have been seriously compromised by just a few tacets. The music as it stands has attractions, the greatest of these being the gorgeous soprano voice which enters towards the end. But if this and other episodes had been separated from the continuous skein of music, they would themselves have stood in sharper relief and would have provided the punctuation that western film music usually strives for. I don't suggest that this should have been done in a production from India, since I am totally ignorant of the musical ideals of that country. Besides, plenty of western film music is just as incessant and a good deal more wearisome.

QUETZALCOATL examines relics of the Toltec culture, and, when its eighteen minutes have run out, we are hip-deep in pots, baskets and graven images. The man with the scissors should have had another go at it. The music is played on a few conventional wind and percussion instruments. It is mostly a synthesis of what I'm perfectly prepared to believe the Toltec in the street was used to. There are odd rhythmic tattoos, and micro-tones and curious scratching, rasping noises. It's an enlivening score for the picture; it's also sufficiently strange to our normal system of musical weights and measures to stand cutting without too much damage.

The sound track for BUMA: AFRICAN SCULPTURE SPEAKS is primitive music in its purest condition, having been performed by real natives in genuine Africa. There is no indication that the recording was cut to fit the joints in the picture. So, both elements go their separate ways, neither supporting the other except at a fairly high level of abstraction: both sound and pictures have "some connection" with the African native. The music is fun to listen to and is, naturally, a fine, authentic source of primitive scales and rhythms.

In the matter of musical aptness which I have belabored so hard in this report, my point of reference has been the Festival's one perfect picture, MASQUERAGE. It is a film whose photography and sound track - both of the first rank - combine to produce something that is, mysteriously, more than the sum of its parts. I hardly hesitate to call it inspired.

MASQUERAGE is another African study, a collection of masks in the Leyden Museum in Holland. Illuminated only by an ordinary flashlight, these masks are photographed with unusual élan, and every shot is cunningly composed to intimate some special individual quality. It's a magnificent exercise in the exploitation of rigorously limited resources. The sound track is the first example I've encountered of Musique Concrète, a technique which has been written about for a couple of years now. It qualifies as music only where we accept the definition: 'Music is organized noise', and I doubt that the definer, in propounding his definition, ever contemplated Musique Concrète which can, for artistic necessity, forego the organization part. Without its theoretical basis (of which I know nothing), here's what it is: a recorded arrangement of natural and man-made sounds, either in the form in which they occur or modified in any manner that recording equipment is capable of. The development of high-fidelity magnetic tape has made an endless vocabulary of prodigious effects not only possible but economical. It is not music to be performed in the usual sense. It is produced once and for all by the 'composer' and, automatically every performance is absolutely authoritative. I'm not sure I'm ready yet for a dress-up concert of this sort of thing, but MASQUERAGE convinces me that Musique Concrète is a natural for the movies - or, at least, for a documentary about African masks.



BUMA

The picture and sound are joined with breath-taking precision into a single composition of extraordinary power. I can't identify the sounds themselves with any certainty. There seems to be machinery, both crashing and brumming, animals, birds, a couple of patches of music, an unintelligible babble of humans, and for one short moment, somebody speaks - only it's in Dutch. Some sounds undoubtedly are distorted versions of others speeded up, slowed down, run backwards or whatever. It makes fascinating listening. And as an adjunct to the mask footage, it is flawless. The composer, Pierre Schaeffer, is, by the way, the chief practitioner of Musique Concrète.

The attached list contains a number of titles of which I have made no mention. If this demotes what I've been fondly thinking of as a "report" to the status of a mere sampling so be it. It should be remembered that the assemblers of the Festival were not attempting a selection of film scores. Consequently, most of the scores included in it tend to be of average quality, with little to distinguish them -- good or bad. Such being the case, it seems to me that a sampling should be sufficient to indicate accurately enough what's going on.

ABSTRACT IN CONCRETE; 16; Music: Frank Fields  
 ALTAR MASTERPIECE; 35; Music: Andrzej Panufnik; Brandon Films, Inc. 200 W 57, NY 19  
 AMERICAN MARCH; 16; Music: The Stars and Stripes Forever: J. P. Sousa  
 ANIMATED GENESIS; 35; Music: Thomas Henderson  
 ART AND MOTION; 16; Encyclopedia Britannica Films Inc. Willamette, Ill  
 THE BIBLE OF THE POOR; Music: Gino Marinuzzi Jr; Italian Films Export, 1501 B'way, NY 18  
 LE BICCHERNE DI SIENA; Music: Roman Vlad; Italian Films Export  
 BUMA: AFRICAN SCULPTURE SPEAKS; 16; Arthur S. Alberts, Recordist; Enc Brit Films  
 BUSTELLE; 35; Music: Armin Knab  
 CHRIST AMONG THE PRIMITIVES; 35; Music: Roman Vlad  
 CRUCIFIXION; 35; Music: Boris Kremenliev; Univ Calif Extension, Los Angeles 24  
 DAFNI: VIRGIN OF THE GOLDEN LAURELS; 35; Music: Howard Brubeck; Helen Adsworth Comp  
 197 N Canon Drive, Beverly Hills  
 EQUILIBRE; Soci t  C. O. D. L. C.  
 LES GISANTS  
 THE GOLDEN FISH; 35; Music: Hugo Godron; Martin Toonder Film NV, Amsterdam  
 GOYA; 35 & 16; Music: Andr s Segovia; Pictura Films, 55 Tarrytown Road,  
 White Plains, NY  
 THE GREAT PASSION; 35; Music: Viktor Hruby; Fides Pub, 21 W Superior, Chicago 10  
 HENRY MOORE; 16; Music: William Alwyn  
 IMAGES D'ARGILE; 35; Music: Van Hoorebecque; Les Films Maurice Cloche,  
 25 Avenue Kleber, Paris 16e  
 IMAGES DE L'ANCIENNE EGYPTE; 35; Music: Van Hoorebecque; Les Films Maurice Cloche  
 I REMEMBER THE GLORY (THE ART OF BOTTICELLI); 35; Music: Jacques Belasco;  
 20th Century Fox, 444 W 56, NY 19  
 JOAN MIRO MAKES A COLOR PRINT; 16; Thomas Bouchard, 80 W 40, NY 18  
 JOURNEY INTO HISTORY; 35; Music: Sir Arnold Bax; British Information Service,  
 30 Rockefeller Plaza, NY 20  
 LIGHT IN THE WINDOW; 35; Music: Jacques Belasco; 20th Century Fox  
 MADELEINE; 35; Music: David Raksin; Columbia Pictures, 729 Seventh Ave. NY 19  
 MAMBO; 16; Kinesis, 566 Commercial St. San Francisco  
 MARK TOBEY: ARTIST; 16; Music: Mark Tobey; Brandon Films  
 MASQUERAGE; 35; Music: Pierre Schaeffer; Nederlandse Filmonderneming VISIE  
 MASQUES ET VISAGES DE JAMES ENSOR; 16; Music: Andr  Souris; Scientifique  
 Institut Belge de Cinematographie, 23 Rue Ravenstein, Brussels  
 MIRROR OF HOLLAND; 35; Music: Max Vredenburg; Forum Films, Amsterdam  
 MISERERE; 35; Music: Josquin des Prez; Pictura Films  
 MISTR TREBONSKI (MASTER OF TREBON); Music: O. Macha  
 MOTION PAINTING NO. 1; 16; Music: Brandenburg Concerto No. 4: J.S. Bach  
 NEW WAY OF GRAVURE; 16; A. F. Films, 1600 B'way, NY 19  
 THE OPEN WINDOW; 35; Music: Georges Auric; British Information Service  
 A PAINTER'S WORLD: MILTON AVERY; 16 Walter Lewisohn, 49 W 19, NY 11  
 PHILIP EVERGOOD; 16; Music: William Ames, played by Ray Lev; Howard Bird,  
 Woodstock, NY  
 QUETZALCOATL; 16; Music: John Paddock; Enc Brit Films  
 SEVEN PAGODAS; 16; Gov't of India Services, 2107 Massachusetts Ave NW, Washington, DC  
 SICILIA BAROCCA; Music: Ennio Porrino; Italian Films Export  
 STEPHAN LOCHNER; 16; Music: Walter Girnatis; Kultur und Lehrfilm Institut, Bremen  
 ST. LOUIS, ANGEL OF PEACE; 35; Foreign Agencies Inc, 67 Wall St, NY 5  
 TOULOUSE-LAUTREC, PAINTER OF THE PARIS BOHEME; 16 & 35; Peter Riethof, 59 E 79, NY 21  
 WE DRAW AND PAINT (WIR ZEICHNEN UND MALEN); 35

## FILM MUSIC NEWS

Films and television continue to prove their worth as teaching mediums resulting in a rapid increase in source materials and training centers. In Texas, Station KUHT went on the air in May, operated by the University of Houston and the Houston Independent School District. At the University of Southern California in Los Angeles, Station KUSC-TV will also be operating shortly under an educational license, with plans for serving the community as well as the university. The station is financed by a \$500,000 grant from the Allan Hancock Foundation. Audio-Visual departments are steadily increasing in importance in school systems and the college curriculum. Mrs. Helen Dill, of the National Film Music Council, reports success of the Audio-Visual Center in the recent California-Western Music Educator's Conference held in Tucson. The University of Southern California offers about a dozen courses in the evaluation and use of audio-visual materials, and closely allied cinematic studies. Provision for the subject is being made in the University of Montana's new building. David Foltz of the University of Nebraska is chairman of a progressive department that has published a useful listing "Evaluation of Sound Films for Music Education". In Indiana alone there is an amazing amount of activity in the field. The Indianapolis City Schools have set up a program of Visual Education Production. Summer school sessions abound. Butler is holding a work-shop, Notre Dame has scheduled two courses, Purdue is having four workshops and a course for teachers. Indiana University is offering some eighteen courses in the graduate school, and will hold an Audio-Visual Conference in cooperation with the university's other departments in early July. The account of similar activities all over the country could be carried on indefinitely.

### MUSEUM OF MODERN ART

The Film Library of the Museum of Modern Art in New York announces that five kinescopes of the Museum's television series "Through the Enchanted Gate", on creative art for children between 3 and 10, are available for rental. The five half-hour kinescopes show teachers and children absorbed in the activities arising from "Tell Your Ideas with Clay". "Make a Space Design", or "Paint a Picture of Sounds". These demonstrations have been selected for "teacher training, parent-child study groups, educational conferences, courses in visual aids for education, courses in television production, and for direct motivation for children's creative activity". An adaptation of this excellent program in the field of children and music is something greatly to be desired.

### MUSIC FROM THE FILMS

The London Symphony Orchestra with Muir Mathieson conducting and Eileen Joyce as soloist presented a program "Music from the Films" in London's Royal Albert Hall. The selections played were pieces from the concert repertoire that had been adapted to film use, and excerpts from scores specifically composed for films. John Huntley wrote the notes for the program, which follows:

Overture: The Barber of Seville .. Rossini.	Film, THE BARBER OF SEVILLE
Helen's Minuet and Jig.. William Alwyn.	Film, THE HOUSE ON THE SQUARE
Pas de deux .. Offenbach	Film, TALES OF HOFFMAN
Symphonic Variations.. Cesar Franck.	Film, GIRL IN A MILLION
Suite .. Sir Arnold Bax .	Film, MALTA C.C.
Piano Concerto in A .. Edward Grieg.	Film, THE SEVENTH VEIL
Prelude .. Vaughan Williams.	Film, 49th PARALLEL
Touch Her Soft Lips and Part.. Sir.W.Walton.	Film, HENRY V
Legend of Glass Mountain.. Nino Rota.	Film, THE GLASS MOUNTAIN.
Overture: Oberon.. Weber.	Film, PRELUDE TO FAME

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FILM MUSIC NEWS

THE MIRACLE OF OUR LADY OF FATIMA  
(with score excerpts)

Harold Brown

THE QUIET MAN

Scott Wilkinson

THE MAGIC BOX

Quaintance Eaton

CARRIE (with score excerpts)

David Raksin

THE MERRY WIDOW

Alfred E. Simon

HIGH NOON

William Hamilton

16mm FILMS

Marie Hamilton

JAPANESE MUSIC TODAY

Tex Shindo

PICTURA

Frank Lewin

\* \* \* \* \*

VOLUME XII, NUMBER 11

FILM MUSIC NEWS

THE THIEF (with score excerpts)

Herschel Burke Gilbert

MORE MUSIC FOR HISTORICAL FILMS

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