



FILM MUSIC

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THE ROBE

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CONTENTS:

THE ROBE with excerpts of score by Alfred Newman	Harold Brown
GILBERT and SULLIVAN	Sidney Gilliat Wills Hollingsworth
THE MOVIE CARTOON IS COMING OF AGE	Otis L. Guernsey, Jr.
FILM MUSIC AND THE LIBRARY	Gladys E. Chamberlain
AFTERTHOUGHTS	Sigmund Spaeth

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Many of our readers have found that a subscription to **FILM MUSIC** and a collection of its back issues make welcome holiday gifts. For this purpose we are offering subscriptions at the special price of \$2.00 a year, and 30 copies of our back issues for \$5.00 plus postage. Because of the many inquiries that we have had regarding **THE ROBE** we are devoting most of this issue to its score. We will send 10 copies for \$2.50 plus postage to students and teachers. Prices for larger quantities may be had on application to this office.

THE ROBE
Harold Brown

Providing the first film in CinemaScope with a score impressive enough to realize the full breadth of this new medium and carry it to success, a task of no small responsibility, presented Mr. Newman with several knotty problems: to use material which should not be incongruous with the historical background of ancient Rome and Palestine; to fulfill the religious motivation; to give the texture a modern feeling in keeping with the modern medium of the film; to fulfill the dramatic scope of the production, and finally, to integrate all these elements into a unified idiom. Mr. Newman's solution of these problems is a score well worth detailed analysis.

There is no genuinely authentic music which comes to us from the Romans or Hebrews; of Roman music we know nothing, but there is a tradition of Hebrew music which has been preserved in the orthodox synagogue, though how close this is to the Hebrew music of antiquity is a matter for conjecture. No matter, though - the effect of background music is largely one of association, the important thing being to evoke the proper mood and spirit, whatever the means. Newman achieves this through the use of material suggestive of Hebrew chant as we know it, and by basing all of his melodic material on the scales of the Near East. Six short motifs are all he needs for the entire score, and in addition there is an eight measure phrase used recurringly in chaconne style. By evolving the entire score from these simple though striking sources, ancient and modern elements are fused into an idiom of remarkable inity.

The title music wasted no time on fanfares, but plunges at once into the chaconne theme - a series of juxtaposed major and minor triads derived from the tones of the chromatic scale, and radiating from a central C minor triad as tonal center. Declamatory in nature, it not only sets the stage for the dramatic and tragic events to follow, but establishes the harmonic character of the entire work, and prepares the mind for the modal melody and harmony to follow - three of the motifs are naturally born of it.

"THE ROBE"

PROD. A 695 — "THE ROBE"

REEL 1 - 1577 FT.

CONDUCTOR

COMP. - ALFRED NEWMAN
ORCH. - EDWARD POWELL

POCO MAESTOSO

VOICES
A.H. (SEMPRE) E.V.B. MAIN TITLE AND CREDITS

TWENTIETH CENTURY MUSIC CORP.

W.W. BVA
BRASS

T.M.P.

Musical score for the first system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The piano part includes circled numbers 4, 5, and 6, and a 'SCHIMES TAM-TAM' instruction.

Musical score for the second system. It consists of four staves. The top staff is a Glockenspiel part with a treble clef and a key signature of one sharp (F#). The second staff is a Harp/Celesta part with a treble clef and a key signature of one sharp (F#). The third and fourth staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The piano part includes circled numbers 7 and 8, and the instruction 'PIATTI'.

The origin of the melodic motifs suggests an interesting question, which, to be sure, Newman himself can readily answer. For the song which Miriam sings to the text of the Resurrection (taken from St. Luke) is created almost entirely from four of these motifs, and the melody evolves so naturally out of patterns so clearly Hebraic that one wonders if Newman did not write the song first and then extract the motifs for use in the rest of the music. I am rather inclined to think so, and since to me this is the high point of the score, we reproduce it here in full, not only for its musical value, but as the best way to introduce the reader to the motivic material, which I have lettered and bracketed.

" THE RESURRECTION "

TEXT ADAPTED ~ PHILIP DUNNE

MUSIC - ALFRED NEWMAN

E.V.V.
MIRIAM SINGS TO THE
CHRISTIANS IN CANA

TWENTIETH CENTURY MUSIC CORP.

VOICE A motif B C

NOW UP-ON THE FIRST DAY OF THE WEEK VER-Y

HARP (A) (1) (2)

EAR-LY IN THE MORN-ING WE CAME UN-TO THE SEP-UL-CHRE AND

(3) (4) (5) (6)

FOUND THE STONE ROLLED A-WAY, ROLLED A-WAY, THE GREAT - STONE WAS

(7) (8) (9)

A.695
REEL 8 PART 3
REEL 9 PART A

2

D motif

ROLLED A-WAY — AND WE EN-TERED IN — TO THE SEP-UL-CHRE, AND

REEL 5 - 1546 FT.
 (:48) HUSHED BUT SLIGHTLY FASTER //

FOUND NOT THE BO-DY OF JE-SUS, AND LO, A VOICE SPAKE TO US SAY-ING, "WHY

WITH DELICATE EMPHASIS

SEEK YE THE LIV-ING A-MONG THE DEAD A-MONG THE DEAD, OH,

SEEK NOT THE LIV-ING A — MONG THE DEAD — FOR HE

SAID UN-TO YOU IN GAL-I-LEE THE SON OF MAN MUST BE DE

21 22 23

LIV-ERED IN TO THE HANDS OF SIN-FUL MEN AND BE

24 25 26

CRU-CI-FIED AND RISE A-GAIN RISE A-GAIN THE SON OF MAN MUST

27 28 29

RISE A-GAIN! AND LO, JE-SUS AP-PEARED TO US, AND SHOWED US HIS

30 31 32

A-695
8-3
9-4

WOUNDS AND HE SAID UN-TO US THERE , _____

33 34 35

"GO YE , THERE-FORE, THE BLESS-ED, AND TEACH ALL THE NA-TIONS AND

36 37 38 39

E motif _____

I AM WITH YOU AL-WAYS, I AM WITH YOU, I AM WITH YOU

40 41 42 43

TO R.B. 0:48
 FROM R.B. 2:07
 THIS NO. 2:55

(WITH REVERENCE AND CONVICTION) *3*

EV-EN TO THE END OF THE WORLD." _____

44 45 46 47

To anyone familiar with liturgical Hebrew music, the striking resemblance must be immediately apparent; in fact, one suspects that some of the devout might receive a shock upon hearing the words of the Resurrection set to a music so intimately associated with their most solemn rituals. We trust they will be forbearing, for its authenticity cannot be denied; the earliest Christians were a Jewish sect, and if such a text were sung, it must have been to the only music they knew. There is, moreover, an authenticity in the way the entire melody is derived from a few simple motifs - the first phrase is built by joining three of them consecutively. The little we know of Hebrew music tells us that this is exactly the way their liturgical melodies were improvised, except that the text, rather than musical considerations, determined the manner in which the motifs were joined.

Motif (A) suggests several such modes as Dorian or Myxolydian, but the occasional appearance of C natural instead of C# gives the Phrygian, or as is suggested by measure 13, an Asiatic mode of the scale B, C, D#, E, F#, G, A#. Motif C seems at first merely an extension of A, and is indeed usually found in conjunction with it, but its different rhythm and the fact that in this music slight differences assume significance compel me to regard it as separate.

Harmonizing this melody posed another problem. We know that the Hebrews accompanied their singing with such instruments as the primitive harp, but just what they played is a great question. Newman circumvents this problem by employing only open fifths and occasional fourths, which do not impair the melody's ancient character, and characteristically imbue it with added purity and beauty.

By employing not one but several of the old modes, and subtly shifting from one to the other, Newman is able to encompass the entire chromatic scale (save F natural) and thereby achieve a wider range of expression. There is even a change at measure 21 from the tonic center of B to that of E, and at measure 30, to the words "rise again", a beautiful rising modulation of infinite subtlety, bringing us back to tonic B. At measure 41-43 the idea of the changing modes gives rise to a melodic change from A minor to A major, which has enough character to recur as a motif, and the piece wisely closes on the tonic A rather than the expected B, producing a new freshness in keeping with the text.

Asiatic music is entirely improvisatory, no two phrases being quite alike, and this is exactly the method by which Newman's melodic line evolves. The one exception is the theme of Diana, a full-fledged theme in the European manner, and since this is the only one of such nature, it can bear considerable repetition.

DIANA

The musical score for "DIANA" is presented in two systems. The first system is for Violins (VLS.) and is marked *mp*. It features a melodic line with a series of notes, including a triplet of eighth notes at the end. The second system is for Strings and Harp (STRS. & HP.) and is marked *mp*. It features a bass line with three measures, each containing a circled number: (61), (62), and (63). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

OVA. -----

A.695
 2 2
 3 1

----- 8VA. ----- 7 9

I am cautious about finding motivic material where none really exists; still, it seems permissible to see the melody as born out of motif C inverted, followed by motif B inverted. The third phrase is almost a literal inversion of the first, and there is a rising finish on the same 4-note pattern. The basis harmony is pure XVI century, a modern texture being given by the parallel 5ths and 4ths, and dissonant "non-harmonio" tones, while the clearly demarcated phrases, the repeated rhythmic pattern, and the rising climax at the very end are distinctly nineteenth century. Thus in one short theme Newman has assimilated various phases of musical development to furnish the elements needed—ancient setting, modern viewpoint, and a romanticism naturally expected in the theme of the heroine. Yet it embodies no eclecticism, which I should define as combination of disparate elements, rather than purposeful integration of assimilable ones.

The repetitions of this theme are varied only in harmonic and orchestral treatment; there is no development in the conventional classical sense, for in a work of this nature it would have been disastrous.

Another problem is presented by the Palm Sunday procession which the Greek slave Demetrius witnesses upon his arrival in Palestine, Normally the stock-in-trade for all religious processions is a monk-like chanting, but here it would have detracted heavily from ensuing sequences of the Crucifixion and Marcellus's redemption. The conventional religious aspect is therefore bypassed in favor of one of exultation. Adroitness in integrating seemingly contradictory elements is again apparent, for while the chorus sings in a style almost literally that of sixteenth century dance, complete with the Picardy third, though with a wider harmonic range, an Asiatic touch is produced by a lively rhythm of sleigh-bells, tambourine and cymbals. My reaction, especially in view of what was on the screen, was one of pleasant surprise.

PALM SUNDAY

HP. 1^o
 W.D. CON B^{va}
 VOICES
 AH
 HARP 2^o
 HNS. & BSNLS.
 TAMB.
 1 2 3 4
 { FINGER COMBS
 SMALL PLATTI
 SLEIGH BELLS.

TRPT.
 (HP. CONTINUES SIMILE)
 CON B^{va} SEMPRE
 VOICES CONTINUE
 (HP. 2^o CONTINUES SIMILE)
 5 6 7 8

Later a variation in the voices becomes motif E

VOICES A-LE-LU-IA A-LE-LU-IA
 A-LE-LU-IA A-LE-LU-IA AH
 TROMB.
 CON B^{va}
 21 22 23 24

A. 695

3-2A E 2P (M. W.)

This was first introduced in the suggestion of march music in the opening scene at the slave market.

F motif, C inverted, C

PIATTI

A variation of the rhythmic character later produces a true march for brasses.

POCO A POCO DIM.

Comparing this with the Palm Sunday chorus, we see that the march of the Christians is made of the same stuff as the march of Roman soldiers.

It remains now to present two instances of the use of the chaconne theme. The tragic procession of the carriage of the Cross is carried by this theme in the brass, given an ominous character by the deep percussion, over which the strings weave a sinuous melodic line, stressing neighboring tones and working its way through the interstices of the triads. The effect is appropriately dissonant, but the underlying consonant triads give it harmonic substance and make it readily assimilable to the average ear. Motivic material is easily recognized.

The musical score is divided into three systems, each featuring a high voice part (8VA) and a piano accompaniment. The piano part includes a brass section and percussion.

- System 1:**
 - 8VA: Treble clef, dotted half notes with slurs.
 - Piano: Treble clef, measures 10, 11, and 12. Measure 10 has a circled number 10. Measure 11 has a circled number 11. Measure 12 has a circled number 12. Includes markings: "+ FLS.", "BRASS", and "CON 8VA.".
 - Brass: Bass clef, dotted half notes.
 - Percussion: Bass clef, dotted half notes.
- System 2:**
 - 8VA: Treble clef, dotted half notes with slurs.
 - Piano: Treble clef, measures 13, 14, and 15. Measure 13 has a circled number 13. Measure 15 has a circled number 15. Includes markings: "T.T.M.", "TIMP.", and "B.D.".
 - Brass: Bass clef, dotted half notes.
 - Percussion: Bass clef, dotted half notes.
- System 3:**
 - 8VA: Treble clef, dotted half notes with slurs.
 - Piano: Treble clef, measures 16, 17, and 18. Measure 16 has a circled number 16. Measure 17 has a circled number 17. Measure 18 has a circled number 18. Includes markings: "T.T.M.".
 - Brass: Bass clef, dotted half notes.
 - Percussion: Bass clef, dotted half notes.

8VA
1:54
OVERLAP
CON 8VA
CON 8VA (19)
SEGUE
A095-5-1

The scene of the Crucifixion, being the vital point of the film, must have given occasion for considerable reflection before the method to be used was finally decided. It is treated fugally in the voices, but in an entirely original manner, for the subject, continuing throughout in the Hebraic vein, is a far cry from the conventional fugue subject. It is built directly from motifs A and D, and we are not surprised to see the other motifs appearing during the course of the development. And since the scale using a flatted dominant plays an occasional part throughout the score, it is perfectly logical that the answering subject here start on the diminished rather than perfect fifth.

AH
2/4
mf (CUE IN FLS.)
VOICES AH
(CUE IN FLS.)
VOICES AH
mf (CUE IN FLS.)
① ② ③

At measure 10 the ~~chacorn~~ theme creeps in, repeating cumulatively to the end, while fugal handling of the voices continues. It is a pity that we cannot quote this section in its entirety, that one may observe more fully how the melodic lines of the voices, revolving about the modes in the improvisatory Asiatic manner, combine with a recurring 8 measure phrase of modern harmonic nature, a purely European device.

(VOICES)

Musical score for measures 10-12. The system includes a vocal line and piano accompaniment. The vocal line features a melodic phrase with a triplet of eighth notes in measure 11. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Dynamics include *mp* and *pp*. The measure numbers 10, 11, and 12 are circled.

VLNS
TRYS. *mp*
CYMB. (SEP. TAKE) *pp*
STRS. *mp*

10 11 12

Musical score for measures 13-15. The system includes a vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features chords in the right hand and bass notes in the left hand. Dynamics include *com 8va*. The measure numbers 13, 14, and 15 are circled.

com 8va

13 14 15

Musical score for measures 16-18. The system includes a vocal line and piano accompaniment. The vocal line features a melodic phrase with a triplet of eighth notes in measure 17. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Dynamics include *com 8va*. The measure numbers 16, 17, and 18 are circled.

com 8va

16 17 18

Musical score for measures 19-21. The top staff is marked "cresc. qua." and contains a melodic line. The bottom two staves are piano accompaniment. Measure numbers 19, 20, and 21 are circled in the piano part.

Musical score for measure 25. The top staff is marked "cresc. qua." and contains a melodic line. The bottom two staves are piano accompaniment. Measure number 25 is circled in the piano part.

Musical score for measures 22-24. The top staff is marked "cresc. qua." and contains a melodic line. The bottom two staves are piano accompaniment. Measure numbers 22, 23, and 24 are circled in the piano part.

There are five statements of the chacome theme, producing a movement of considerable structural strength and ingenuity, and culminating in a shattering climax worth quoting as an example of Newman's clear and coherent dissonances, here resulting from a shake in the woodwinds, a repeated pattern in the Novachord (top line), and a trombone alternating between A and B flat.

Musical score for measures 73-75. The top staff is marked "8 VA" and contains a melodic line. The middle two staves are piano accompaniment. The bottom staff is marked "+ SHNS. W.W." and contains a melodic line. Measure numbers 73, 74, and 75 are circled in the piano part.

7:37

A-695

SEGUE

We cannot reproduce further examples, but one should mention the lovely flute solo taking up Miriam's song, the beautiful chorus of men's voices in the scene of Peter, or the chaconne theme in an entirely new treatment of high divided strings when Marcellus finds his faith. The final Scene of Marcellus and Diana walking proudly and fearlessly to their death is introduced by the chaconne which suddenly bursts into a final Hallelujah in the Handel manner. This emergence for the first time of a strongly tonal and diatonic music has the effect of jarring one back into the world of reality, where he becomes more fully aware of the ancient spectacle just witnessed through modern eyes.

Since Mr. Newman was himself to have written this article, I have tried to present it somewhat as I thought he might, refraining from any great amount of critical appraisal. But here a word of tribute might not be amiss. For this is something new in film music; it is not only highly successful background music, but is cast in a symphonic mould, each sequence being near to a symphonic movement in itself, and the whole strongly unified not only by close adherence to the basic thematic material, but by a keen sense of integration of varying elements. It is a definite step toward the "film opera" which has been the dream of many a composer, though of course the film itself is very much a movie. In his methods, then, Newman shows the influence of Schoenberg and Berg, but here the resemblance ends, for his music draws from sources uncircumscribed by dogma, and is immediately attractive to the popular audience.

Hollywood composers have been the butt of many unpleasantries by non film composers, but despite the restrictions which the nature of their medium imposes, they have enjoyed one great advantage which is the lasting envy of other composers - constant contact with their audience. Given enough time and talent, it is surely producing a music of value to both layman and connoisseur. The score of *THE ROBE* is a landmark well worth study by any serious composer.

THE ROBE.. 20th Century-Fox. Richard Burton, Jean Simmons. Director, Henry Koster. Music Alfred Newman. Orchestrations, Edward Powell. Technicolor. CinemaScope production.

Record: Decca DL 9012. Music from *THE ROBE*; Alfred Newman conducting the Hollywood Symphony Orchestra. Carole Richards, alto soloist.

GILBERT AND SULLIVAN

Sidney Gilliat

1997-- GILBERT AND SULLIVAN -- "We are world known and as much an institution as Westminster Abbey." During the making of the film I must confess that I have found the analogy painfully apt. For at times I have a sensation akin to that of being caught organizing a square dance in a cathedral.

GILBERT AND SULLIVAN, if not precisely a religion today, have certainly become a cult with thousands of devotees as well up in the subject of their devotion as the Dickens Fellowship or the Railway Enthusiasts are in theirs. The true disciple of Gilbert and Sullivan resents even the smallest change in the presentation of the Savoy operas, as the D'Oyly Carte Company itself has discovered on those occasions when it has called for the re-designing of sets or costumes. Gilbert and Sullivan Societies in various parts of the globe stand resolutely on guard to preserve the Literal Word and the Traditional Gesture from contamination or even improvement.

In fact this Gilbert and Sullivan situation is quite unparalleled. Out of the thirteen Savoy operas which they wrote together no fewer than nine are still regularly performed under the auspices of the same organization which launched the pair in 1875, and two more have only recently been dropped out of the repertoire and may very well be restored to it before very long. Furthermore these nine operas are of course played almost exactly as they were on their first nights back in the last century. They have somehow contrived to be at one and the same time museum pieces and living entertainment: they have gone on and on for approaching 80 years, never changing and so constantly with us that it is doubtful indeed whether their audiences in this country ever sit back and really consider what it is they are seeing - perfectly preserved little period pieces of charming Victoriana.

The Gilbert and Sullivan Societies, the Amateur Operatic Societies, and of course the D'Oyly Carte Company itself, have combined over the years to preserve this tradition.

But quite how Mr. Gilbert would have reacted to being embalmed whole in this manner is quite another matter. It is ironical indeed that a man who was a tremendous innovator, always priding himself on being ahead of the times, should have his work put into a sort of deep-freeze, like the Englishman's body in the story of the creeping glacier or the room that has never been touched since grandfather passed on. When the film of THE MIKADO was made just before the war, the view of the true disciples was that poor Mr. Gilbert must have been turning in his grave, but it is perhaps



Gilbert and Sullivan Meet Launder and Gilliat.

permissible to suggest that it is equally likely that, contemplating the meticulous preservation of his work in its original state, he is in fact rotating like a peg top.

So much for the Tradition -- and there is certainly this to be said for it, that one may well shudder to think what might have happened to the Savoy operas if their performing rights had not been under fire control. I have sketched this brief little reminder of the background to give some idea of how Leslie Baily and I felt when we started work on the script, gazing upon a field swarming with experts. Perhaps because we felt a little intimidated, our first instinct was to attempt a rather solemn biographical study, diversified from time to time with extracts from the Savoy operas. But in our study of the latter, which we did our best to read and to hear as if it were for the first time, we came slap up against the far from intimidating facts that there was nothing set, solemn or pedantic about Sullivan's scores, which are gay, sentimental and considerably under-rated, or about Gilbert's libretti which, though somewhat dated here and there, absolutely refuse to deal with any subject except in a spirit of topsy-turvy irreverence.

In this light it seemed to us a positive duty to try to make a film which above all would reflect the spirit of their entertainments rather than concern itself with the letter of a straight biography. This approach had the advantage that our story (which we decided to centre primarily round the conflict in Sullivan's mind between his ambitions in the field of serious music and his gay and lucrative "trifling" with light opera, a conflict which led to fearful complications within the partnership) could be illustrated by apt quotations, so to speak, from the operas, and the two elements could run together in tandem, each helping the other along.

To do this we found that a tremendous amount of compression, and, at times, rearrangements of events, was absolutely necessary - and sometimes, for instance, we found it essential to develop or even to invent characters who could serve to personify a whole trend of Victorian opinion.

With some trepidation we went to Miss Bridget D'Oyly Carte, the granddaughter of the Richard D'Oyly Carte who first entered into partnership with Gilbert and Sullivan in 1875, and put our problems and their proposed solution to her. We were delighted when she grasped them at once and expressed her approval of our intention to treat the characters affectionately and humorously, instead of merely resurrecting once more the bare bones of a perhaps small-minded quarrel, which has so often been presented to readers in altogether too solemn and serious light.

Furthermore, Miss D'Oyly Carte and the present general Manager of the Company, Mr. Frederick Lloyd, supplied us with a wealth of information and expert advice which has proved invaluable in reconstructing the extracts from the different operas which we feature, (eight in all).

Whether our approach is right nobody can tell until the picture is seen. We certainly don't know ourselves, and I can only hope to escape the wrath of the disciples by removing myself to some remote part of the globe before the premiere - perhaps, traditionally, to the South Seas, but not, oh most certainly not, to the Gilbert Islands!

GILBERT AND SULLIVAN
Wills Hollingsworth

At last Savoyards can see their two gods in parts where they don't serve as virtual extras in a film about Queen Victoria . As a matter of fact, Her Royal Highness herself is a bit player in this opus, looking like a portly Helen Hayes and exuding a sort of stuffy cheer. No indication is given that she was definitely not amused by Gilbert's lyrics, and that she deliberately snubbed the librettist when she knighted Sullivan. She is shown chuckling at a command performance of THE GOLDOLIER'S at Windsor, and the knighting incident is introduced only at the very end of the film, when Gilbert is dubbed by a sword held in an unmistakably masculine hand. I suppose we should be thankful that one shot didn't show the good Queen humming "Little Buttercup" in her boudoir.



Musically, the film is a delight. For once, all the Gilbert lyrics are completely comprehensible, thanks to Martyn Green, the excellent singers, and even to Messrs Morley and Evans, who go through a chorus of "A Policemans Lot". And Sullivan's music comes from the sound track with reassuring clarity, blessedly left, for the most part, in its original orchestration. In the sequences where the music is modified and arranged, the job has been done with taste and imagination - - melodies are begun in the theatre during a performance, taken up by a barrel organ in the streets, and concluded by a bibulous group in a pub. This contributes greatly in giving cinematic qualities to the work, and avoiding the general stagginess usually found in this sort of film. Possibly the purer Savoyards will wince at this tampering. As for people who have seen the operas only in High School distortions and such, the whole production will come as a revelation. In other words, as they say in the film, "Here's a pretty how d'ye do."

Even the dyed-in-the-wool fanatics must certainly be thankful that the excerpts from the operas are off the beaten track. One feared that we might get a succession of "Tit Willows," and "Buttercups", instead, we have unhackneyed scenes from THE GONDOLIER'S, RUDDIGORE (beautifully staged), and a generous portion of TRIAL BY JURY.

Finally, several scenes from the repertory have been used to italicize the comedy or the tragedy of a scene in the film. When Gilbert, Sullivan and the D'Oyly Carte are having a tempestuous argument, the quarrel quartet from THE GONDOLIERS is being sung by the sympathetic company on stage; and, toward the end, Sullivan's last hours are made more poignant by Martyn Green's singing of the final scene of THE YEOMEN. The amazing thing about this, however, is that it's done so well that it seems to be an accident. Which exemplifies the quality of the entire production: such skill and taste have been lavished on it, that even the most contrived effects seem disarmingly impromptu and real.

Gilbert and Sullivan.. Lopert: United Artists. Maurice Evans, Robert Morley. Director, Sidney Gilliat. Music, Arthur Sullivan. Conducted and directed by Sir Malcolm Sargent and Muir Mathieson. Technicolor.

THE MOVIE CARTOON IS COMING OF AGE

Otis L. Guernsey, Jr.

The animated cartoon parade is strutting through theaters all over the world, in a ring-around-the-rosy of cats, mice, dogs, rabbits and birds chasing each other through walls. Most of it is the kind of comedy packaged in a round red cylinder clearly labeled "T.N.T" but the breathless chain of eye-rolling violence is sometimes broken by an unusually rich and imaginative idea.

Such a one is Walt Disney's TOOT, WHISTLE, PLUNK and BOOM now showing on the program with HOW TO MARRY A MILLIONAIRE at the Loew's State and Globe Theaters. It is an engaging cartoon short about music, remarkable in many respects. It is cleverly drawn and animated, and hilariously funny. Like all good laughs, it is founded in good sense. It is a sort of lesson in musical construction, explaining that all music is based on the four elementary sounds of the title, ripened by modern horn, woodwind, string and percussion instruments.

This short is also the first to be made in the wide-screen CinemaScope process. But most remarkable of all is its style, in which the Disney organization departs from the apple-cheeked, roly-poly drawing of the past. TOOT, WHISTLE, PLUNK and BOOM is cartooned in the modern manner, with angular line sketches, skeleton backgrounds and flatplanes of delicate color.

It resembles closely the work of Stephen Bosustow and his United Productions Associates (U.P.A.), the group which created an animated cartoon revolution in 1950 with GERALD McBOING-BOING and has continued with the "Mr. Magoo" series and other specialties. If Disney's name were not printed in large letters on TOOT, WHISTLE, PLUNK AND BOOM, you would swear that it was a U.P.A. cartoon. It is as though, suddenly and unaccountably, a perfect Jaguar were to come off the Cadillac assembly line.

This is actually the second time that the Disney outfit has streamlined its style. The first occasion was in MELODY, a stereoscopic 3-D short. It was the first of a new series called ADVENTURES IN MUSIC, of which

TOOT, WHISTLE, PLUNK AND BOOM is the second, and there are more coming. In the new short his organization shows complete mastery of the impressionistic, childlike movements and fast cutting for laughs.

TOOT, WHISTLE, PLUNK AND BOOM starts with a cubistic owl teaching a music class, but its main figures are four crudely drawn cave men making the four basic sounds in primitive fashion. With flashes of Egypt, troubadours and other highlights of a sunny imagination, it goes on to show how the sounds were improved along with the instruments - how, for instance, a horn's pitch is determined by its length, not its shape, so that a long one can be bent to spell "George" and still give out the same note.

It has always been difficult to deal with human beings in the conventional Disney style. The mice stole "Cinderella" from the star, and most of his imitators confine themselves to animals. There is no such difficulty in the new form of caricature, and the Disney group releases its frustration delightfully in everything from a jiving Pharaoh to a stiff-necked modern string quartet.

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TOOT

WHISTLE

PLUNK

BOOM

FILM MUSIC AND THE LIBRARY

Gladys E. Chamberlain

The Music Library of the New York Public Library's Circulation Department at 121 East 58th St. contains some 28,000 volumes of music, 9,000 books about music and the dance, and upwards of 13,000 records, but no films. However, we are very much interested in film music and consider it an important part of the contemporary musical scene, a form that is constantly changing and developing, which offers a considerable challenge to the composer interested in dramatic expression.

In spite of the strait jacket of split second timing much excellent music has been written for films, music of intrinsic worth quite apart from its dramatic value, music which sometimes carries on a life of its own beyond the screen in the form of an orchestral suite, like Virgil Thomson's "Flow That Broke the Plains" or "Louisiana Story". The Music Library can provide these and other orchestral scores. In the case of Copland's music for "Our Town", we have the orchestral score, piano excerpts and a recorded version. Our record library includes such items as "Spellbound" (Rozsa, 1945), "Henry V" with Walton's music, and some interesting later British discs.

Not so well known are the books about film music. It is a long way from Erno Rapee's "Encyclopaedia of Music for Pictures" (1925) with its suggested "Hurries" and "Mysteriosos" to Frank Skinner's "Underscore", which provides information on all the elaborate technical details involved in writing original music for a modern film. The number of books on the subject is still small but the Music Library expects to purchase all new publications as they appear. The following volumes are now available:-

Burton, Jack. Blue book of Hollywood musicals 1953
Chaves, Carlos. Toward a new music. 1937. (pp.89-121)
Eisler, Hanns. Composing for the films. 1947
Huntley, John. British Film Music. 1947
Keller, Hans. The need for competent film music criticism. 1947
Levy, Louis. Music for the movies. 1948
London, Kurt. Film Music. 1936
McCarty, Clifford. Film Composers in America; a check list of their work. 1953.
Skinner, Frank. Underscore. 1950
Thomson, Virgil. The State of music. 1939 (pp 173-190)
Some excellent periodical articles supplement this brief list and bring it up to date. The Music Division of the Reference Department at 42nd St. has also Masetti's "La musica nel film" (Rome, 1950) and Sabaneyev's "Music for the Films" (1935).

Although these notes relate only to film music, readers may be interested in knowing that the New York Public Library maintains an extensive Film Information Center in the main building at 42nd St. where books, catalogs and subject lists may be consulted, and brief descriptive notes on available films are on file, together with the source from which they may be obtained. A selected group of films may be borrowed for use by organizations.

To fill out the audio-visual picture one should add that the library has two record collections in addition to that at 58th St. The one in the main building is in the nature of an archive and is not open to the public, though it is used for weekly record concerts in the winter and daily ones in the summer. The records in the St. George Regional Branch on Staten Island may be heard in the building or borrowed for home use.

AFTERTHOUGHTS
Sigmund Spaeth

Walt Disney's first CinemaScope cartoon, TOOT, WHISTLE, PLUNK AND BOOM, is hereby nominated for an Academy Award as the most entertaining and instructive history of musical instruments ever put into animation.

Alfred Newman's score for THE ROBE is probably his best piece of work to date. As a prelude to HOW TO MARRY A MILLIONAIRE, he conducts a symphony orchestra in his own STREET SCENE, which can best be described as a whole-hearted tribute to George Gershwin.

Ernest Gold, who composed some of the early GERALD McBOING BOING music, was represented on the season's opening program of the National Association for American Composers and Conductors by a Symphony for Five Instruments. Earlier in the week his wife was the winner on Arthur Godfrey's Talent Scouts.

The screen version of KISS ME KATE confirms the belief that Cole Porter has never written a better song than "Were Thine That Special Face". Incidentally, the picture of this classic musical comedy is definitely superior to the stage original, even when shown in 3-D.

Dimitri Tiomkin has potential hit tunes in both RETURN TO PARADISE and TAKE THE HIGH GROUND, and in each case his music strikes this observer as worthy of better screen material.

The entire field of motion picture music profits by the activity of so distinguished a composer as Georges Auric, who contributed outstanding scores to ROMAN HOLIDAY and MOULIN ROUGE, the latter actually containing a song that reached the top of the Lucky Strike Hit Parade.

The Sterling Television Company of New York is now distributing a series of half hour films prepared by Dr. Sigmund Spaeth under the general title of "Music For Everybody". Clips of musical performances are used effectively with Dr. Spaeth himself photographed in informal introductions. His syndicated column "Music For Everybody" is distributed weekly to thirty newspapers by the General Features Corporation of New York.

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We want to draw attention again to Clifford McCarty's "Film Composers in America". Its detailed lists of the work of 160 composers of film music include scores, arrangements, adaptations and orchestrations and cover more than 5200 scores in every branch of cinema production. The completeness of Mr. McCarty's research will impress anyone who has ever tried to get even the simplest music credits for a film score. Lawrence Morton has written an illuminating little essay as introduction. The whole volume is as absorbing as it is indispensable to those interested in film music. It may be had from John Valentine, 415 East Broadway, Glendale 5, California.

It costs \$3.75.