



FILM MUSIC

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Handwritten notes
LITTLE FUGITIVE

FILM MUSIC

Official Publication of the National Film Music Council

26 EAST 83RD STREET, NEW YORK CITY 28

BUTTERFIELD 8-3288

JANUARY - FEBRUARY 1954

VOLUME XIII NUMBER III

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Cover - Richie Andrusco in LITTLE FUGITIVE

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Published by the National Film Music Council, 26 East 83rd St., New York City 28. President, William Hamilton; Vice-President and Editor, Marie L. Hamilton; Secretary, Grace W. Mabee. Five issues each year with occasional bulletins. Two dollars and fifty cents. Single copies, thirty cents. Back files (25 copies) five dollars plus postage.

THE WILD ONE

Leith Stevens

Stanley Kramer's production of THE WILD ONE starring Marlon Brando, is a most unusual picture, and one of the outstanding qualities of the film is the high degree of integration of music with story telling and mood progression.

Music could not have been such a definite factor in this film had Mr. Kramer and Mr. Lazlo Benedek, the director, followed the usual practice of leaving any consideration of music until after photography is completed. Instead, they brought the composer in for consultation while the shooting script was still in preparation. Starting at this early point in the development of the film made it possible to plan music as a definite factor in the dramatic impact and progression of the play. For example, scenes were included where the story could be told without dialogue, the dramatic progression being carried forward by action and music alone. Also there were scenes included where dialogue was not intended to be heard, where an effect important to the story was obtained by a melange of sound - - - half heard dialogue, music, sound effects etc. This latter would be impossible unless planned in advance, as most certainly some important plot point would be lost if the dialogue were not written with this effect in mind.

In the beginning there were two possible ways to develop THE WILD ONE with regard to use of music. As the film has a rather strong documentary quality, it could have been done without music, with the exception perhaps of main and end titles. However, the story concerns a few hours in the lives of a group of motorcyclists and the unrelieved sound of these machines could be very tiring for an audience. Further, music could be used in building tensions and assisting in providing certain sudden contrasts necessary to the proper telling of the story, and so it was decided to use a score.



The characters of the play are present day young people, full of tensions, for the most part inarticulate about their problems and though exhibitionistic, still confused and wondering. These characteristics suggested the use of contemporary or progressive jazz or pop. (call it what you will) as an important segment of the score. This music, with its complicated, nervous searching quality, seemed best suited to complement these characters. This is the first score, to the writer's knowledge, to use contemporary jazz in actual scoring of scenes.

A considerable part of the action takes place in a small town cafe-bar complete with juke-box. Much of the musical material of the score is first heard (played in bop style) through this juke-box. The first meeting of Johnny (played by Marlon Brando) and Kathy (played by Mary Murphy) is underscored by the following:

a la Blues. | Example I

The musical score is handwritten and consists of four systems of music. Each system has a treble clef staff and a bass clef staff. The first system is labeled "Example I" and shows a melodic line with a triplet and a bass line with chords. The second system continues the melody and bass. The third system features a more complex melodic line with triplets and a bass line with chords. The fourth system shows a melodic line with a sharp sign and a bass line with chords, ending with "etc." The notation includes various accidentals, clefs, and time signatures.

The tempo is a slow four (about 60 metronome) and although the style of playing is somewhat reminiscent of the blues idiom, the melodic line and harmonic structure are not typically blues. The searching restless quality of the melody is further emphasized by the introduction of double time rhythm in the 7th, 8th, and 9th bars. After the downbeat of bar 10 the rhythm returns to four and this alternating between slow and fast is continued throughout the piece. The instrumentation of example 1 is open trumpet solo, with tenor and baritone saxes, trombone and rhythm accompaniment. The figuration in bars 8, 9, and 10 is played by brass with tight mutes in octaves.

The theme of example 1 appears at several points in the score in different forms. In the Main Title as underscoring for Brando's narration it is as follows:

Example II:

The musical score for Example II is handwritten and consists of three systems. Each system contains a treble clef staff and a bass clef staff. The first system is in 3/4 time and contains three measures. The second system is in 4/4 time and contains three measures. The third system is in 4/4 time and contains three measures. The notation includes notes, rests, and various accidentals (sharps, flats, naturals). The bass clef staff in the first system has a 3/4 time signature, while the second and third systems have 4/4 time signatures. The notation is dense with many accidentals and some complex rhythmic markings.

The notable point here is that although the theme is now in three-four it still has a very definite jazz quality. This is caused partly by the instrumentation (alto sax solo, with 2 tenor saxes, baritone sax, trombone and rhythm) and partly by the rhythm section, which although playing basically in the slow 3, plays a very light afterbeat for each quarter, thereby giving almost a feeling of 6 to the bar.

Another treatment of this theme occurs in a quiet scene in a park, where Kathy tries to tell Johnny something of her dreams and hopes. At this point the instrumentation is strings with woodwinds and horns and there is no feeling of jazz as in the other two examples.

Example III

The musical score for Example III is written in 3/4 time and consists of three systems of staves. The first system has two staves: the top staff contains a melodic line with notes and accidentals (flats and naturals), and the bottom staff contains a rhythmic accompaniment with eighth and sixteenth notes. The second system also has two staves with similar notation. The third system has two staves, with the top staff showing a melodic line and the bottom staff showing a rhythmic accompaniment. The notation is handwritten and includes various accidentals and note values.

The theme is used again, as an agitato, in the sequence following the park scene. Here dark colors and tension predominate. English horn, vibraphone and harp play the melodic line and the violas and cellos have the nervous figuration below, in octaves punctuated by muted horns and basses.

Example IV

Handwritten musical score for Example IV. The top staff is in treble clef with a 4/4 time signature. It features a complex melodic line with many beamed eighth and sixteenth notes, including triplets and sixteenth-note runs. The bottom staff is in bass clef, showing a bass line with similar rhythmic complexity, including triplets and beamed notes. The score is divided into measures by vertical bar lines.

Continuation of the handwritten musical score for Example IV. The top staff continues the melodic line, ending with the word "etc." written in cursive. The bottom staff continues the bass line. The notation includes various rhythmic figures and fingerings, consistent with the first example.

Many other examples of the converting of contemporary jazz themes to different forms could be shown. However, the principle would remain the same. This conversion of themes from one idiom to another serves to give a unity to the score which could not be obtained otherwise. The first exposure, played on a juke-box, calls attention to the material and its significance is strengthened by appearance in other guises in other parts of the score. **THE WILD ONE** could have been scored in a conventional manner, but no matter how adroitly this might have been done, the impact of the film would have been lessened.

THE WILD ONE.. Columbia, Marion Brando, Mary Murphy. Director, Laslo Benedek. Music, Leith Stevens.

Mills Music, 1619 Broadway, New York, is publishing eight tunes from the score in song sheet form: Hot Blood, Scramble, Beetle, Blues for Brando, Lovely Way, Hot Shoe, Chino and Windswept. Decca Records has recorded them. Four of the numbers are also available in an RCA-Victor Album recorded by Shorty Rogers and his orchestra.

THE MUSIC FOR LITTLE FUGITIVE

Eddy Manson

Since its surprising reception by press and public alike (surprising to those of us who made the picture), many aspects of LITTLE FUGITIVE production have provoked interest.

Here was a cinematic labor of love - produced more on love than on budget. People seem amazed that such a high quality film could be produced on such a low quality budget (well under \$100,000). I feel that if we had had a larger pocketbook, the film might not have had this quality. One good thing about lack of money - it forces one to draw on one's talent and creativeness, rather than on one's bank account. Perhaps this is what makes an "art" film an "art" film - no money - which brings us to the music.

Since there was not enough left in the piggy-bank to afford a name composer, an orchestrator and a sixty piece orchestra, I was hired to compose, orchestrate and play the entire score - on a six-inch harmonica. There was one consolation though - the harmonica I use has three octaves.

When I was called in to see the work print, I was a bit confused; not so much by the lack of sound or optical effects (which had not yet been inserted) as by the fact that I was witnessing scenes that I knew only too well as a kid in Brooklyn - the streets of Bensonhurst, the West End express, and of course, Coney Island. In fact, watching Joey and the kids was in effect watching my own childhood in retrospect. This unbalanced me and I had to watch the film a few more times before I could recapture the objective feel so necessary to the film composer. As it was, this project posed a considerable compositional problem.

To start with, LITTLE FUGITIVE has a minimum of dialogue and not too much sound (both of which were dubbed in after shooting). Besides, the action is far from frenetic. This meant that much music was needed - at least fifty minutes of it - and all of it played on a harmonica. If I'd had an orchestra to write for - it would have been smorgasbord - but having just one instrument meant I had to write horizontally rather than vertically. Instead of thinking in terms of orchestral masses and inner voicings, there was but one line to work with - melody. To a modern composer, this is like going back to the Dark Ages. It was just as well, however, for I had to rediscover the lost art of melody-writing. Unaccompanied melody had to carry continuity, had to give the necessary emotional color to each scene, had to dramatize background, had to probe the personality - a sizable one - of a seven year old boy, and had to be interesting enough to keep the audience from becoming harmonica-conscious. Much as I love the harmonica (and all instruments for that matter), fifty minutes of exposure to the same color can annoy an audience to the resultant detriment of the film, if the actual music played by that instrument fails to do its job

Music in a film is a much more powerful factor than critics seem to realize. If used properly, music becomes the abstract dictator. For instance, three persons can be watching a scene played without the use of music. The first person might see in it a sort of whimsy, the second might suspect overtones of tragedy, and the third might feel plain disinterested. Now pipe into the scene some perceptively written music and all three people are likely to react emotionally, precisely as the director and musician want them to. This is so,

probably, because music is abstract. It does not require intellect nor even sight to communicate - it is basically animal in function and when properly handled and colored becomes all-powerful.

Lester Troob, an intelligent gentleman with an enviable background in the recording industry, supervised sound and music, and worked closely with me, indicating the sound and dialogue that was to transpire in scene. He also served as alter-ego to my efforts, as did Morris Engel, Ray Ashley, and Ruth Orkin, the film's producers. In fact everyone was an alter-ego for each other's efforts - such busybodies! Lester and I went over the scenario, shot by shot and discussed the musical possibilities of each scene, I was principally concerned not with what I saw, so much as what the scene meant in the light of overall continuity. How did we want the scene to play on the emotions of the audience?

After fine-combing the scenario and jotting down ideas - I sat down to organize the score on paper - and on the harmonica. The picture opens with Lennie, the older brother, walking down the street, playing the mouth-organ. As he approaches we recognize the strains of "Home on the Range". The two brothers talk about each other as "Home on the Range" is picked up by the background harmonica and richly played - thus becoming symbolic of the brothers' relationship. Frankly, I was not fond of this, the producers' idea, since I knew that this could make "Home on the Range" the theme of the picture - and much as I like the tune, fifty minutes of it could become unbearable. I decided to confine the tune to purely literal, or functional uses and to base the rest of the score on extracts from the "Home on the Range" melody. This in short, meant a completely original score with only a subtle connection to the tune. In addition to this connection, there had to be a continuity of style and material within the score itself. This was difficult, as I had no inner voices to work with, and I love inner voices. (Mr. Manson's "Fugue for Woodwinds" won the Elizabeth Sprague Coolidge award. - Ed.) Many's the time during the scoring of LITTLE FUGITIVE when I wished that pencil of mine were traveling vertically down a nice long score page instead of forever horizontally.

There were many scenes which had to be carried by continuous music for two and a half minutes or better - an eternity. For instance, there is a sequence where little Joey who has fled to Coney Island after apparently killing his brother, is seen wandering around the beach. There is not a line of dialogue for three solid minutes and the only sound is a soft mumbo-jumbo of beach noises. It is a beautifully photographed sequence in which Morris Engel caught all the poetry of a little boy roaming in an eternal crowd - with no more big brother to look after him. Of course, the audience knows that Lennie is still alive and very healthy - but Joey doesn't - and while there are touches of humor in this sequence, I let go subjectively, and wrote a blues based quite frankly on "Home on the Range". It is played very sparsely and uncrowded against a background of many, many crowds. This incongruity seems to make us feel very much alone with Joey - alone in the crowd. This is a completely abstract sequence in which we felt a happy marriage of direction, photography and music.

slow 4

Handwritten musical score for a slow 4/4 piece. It consists of four staves of music. The first staff is in treble clef with a key signature of two flats. The second and third staves are in bass clef. The fourth staff is in bass clef and ends with 'etc.'. The music features various rhythmic patterns, including triplets and slurs, and a 'gliss' marking on the third staff.

Another such sequence had to underline the hatching of a plot conceived by the older boys to get rid of Joey, wherein Joey is made to think that he has killed his brother and takes it on the lam. The music builds up from the hatching of the plot to the firing of the "murder weapon". For this sequence I switched harmonicas and used one pitched an octave lower, which brought me into the bass clef. The sequence was played in octaves and double stops for the most part.

Handwritten musical score for a sequence of music. It consists of four staves of music. The first staff is in treble clef with a key signature of two flats. The second and third staves are in bass clef. The fourth staff is in bass clef and ends with 'etc. to gun shot'. The music features various rhythmic patterns, including triplets and slurs, and a 'gliss' marking on the third staff.

In another scene, Joey ventures into a baseball cage with a man-sized bat to try his luck against a barrage of baseballs. The results of course are hilarious, as he swings, misses, ducks, falls and cusses his way through a most exasperating two minutes. For this I could have mickey-moused each little turn and twist - but felt the scene needed continuity which mickey-mousing could not give it. So a clumsy eccentric little piece was composed, which leads off in various directions and really goes nowhere. However, I still managed to catch a few turns and twists without breaking the tempo.

Med. 4 - eccentric

For the pony-ride sequence, Joey was for all purposes an honest-to-goodness cowboy riden' the range in the dusty panhandle. Actually he was astride an old pony gingerly supported by Jay, the pony man - on the panhandle of Coney Island. Nonetheless, cowboy he was - so western we went. I wrote a pony theme based on an old cowhand song (something about Wycmin') which gave the scene an authentic western flavor.

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The neighborhood theme has overtones of the "kids'call" in it, and for the scene where Lennie looks forlornly at the beat-up baseball his missing brother had given him for his birthday, I mixed the head of "Home on the Range" with the head of "Happy Birthday!" and played this hybrid theme in wistful fashion.

For the bottle-collecting sequence, I took the cue from the kids' trudging through the sand as they hunted deposit-bottles. There is a peculiar rhythm to their trudging, and from this came the theme.

mod. 4

For the scene in which Joey goes on a montage of what seems like every ride in Coney Island, I wrote a complete two and a half minute selection which goes like the wind and serves to exhilarate and tie together the sequence. This is one of the themes I built up and sketched out for harmonica and orchestra, and is now available on a Columbia disc. Its called "Coney Island" and is played by Norman Leyden's orchestra and yours truly.

Bright 2

(+o coda) ♩

octave)

loco

etc

The other side of this recording is "Joey's Theme", a wistful melody written just for Joey. My wife and I boast a twenty-three months old infantile delinquent, named David. "Butch" Manson. At home we refer to the melody as "Butch's Theme."

molto legato - med. 4



Because time was growing short, and money with it, I managed to complete the score in thirteen hours. Then I memorized it entirely so my eyes would be free to watch the film. Les Troob and I practised cues and entrances for a couple of days and then went into the recording studio. I recorded "live" (in direct synchronization with the film) - all nine reels in one day. In this way we saved the added expense and delay of having to edit "wild" (pre-recorded) tape onto the sound track - although I'd rather not do it this way again. It took a week just for the swelling in my lips to go down. No sir, give me a nice, fat Hollywood contract with a couple of months in which to compose a score for a nice fat orchestra, on nice, fat wild tape - and I'll be happy - or will I?

"Joey's Theme" as well as other material from the score has been recorded by all the major recording companies. There is sheet music on display, published by Trinity Music in bright red, no less, which shows a picture of Joey and of course Little Fugitive titling. It is hard to conceive all this resulting from a ridiculously modest picture score played on a single harmonica - but there it is. Can you imagine what would have happened if I had had two harmonicas to work with?

LITTLE FUGITIVE.. Joseph Burstyn. Richie Andrusco. Written and directed by Ray Ashley, Morris Engel and Ruth Orkin. Music, Eddy Manson. Score excerpts. courtesy Trinity Music Corporation, New York City.



THE BEST YEARS OF OUR LIVES (A reissue)

Louis Applebaum

The Academy Award for a dramatic musical score was bestowed in 1947 on a work about whose merit there can be no question. Not always this recognition fall on the most deserving of the year's efforts - nor does it always reflect studied judgment and unbiased critical reflection. Film fans, students and critics can find no quarrel with the fact that Sam Goldwyn's and William Wyler's THE BEST YEARS OF OUR LIVES swept off most of the important Academy prizes, and those interested in film music can be especially happy that Hugo Friedhofer's remarkable score for that film was included in the sweep. Mr. Friedhofer's considerable talents have been known to the handful concerned in the making of film music.

A reading of the score reveals that Mr. Friedhofer, as many composers do, has chosen to work on the development juxtaposition and superimposition of leit-motifs more or less in the Wagnerian tradition. The material itself is definitely not Wagnerian in character, but the manner of its handling derives from the Wagner of the Nibelungen Ring. As a result, it is possible, in a few short quotations, to list practically all the root material out of which the score as a whole generated. The most important of the themes is the one on which the Main Title is based. In the score it is called the "Best Years Theme".

"BEST YEARS THEME"

The image shows a handwritten musical score for the "Best Years Theme". It is written on two systems of staves. The first system is labeled 'A' and the second system is labeled 'B'. The music is in 4/4 time and features a simple melody in the treble clef and a supporting bass line in the bass clef. Section A consists of 8 measures, and Section B consists of 8 measures. The notation includes various musical symbols such as notes, rests, and accidentals.

Its simplicity, based as it is on the triad, its straightforward, warm harmonization, ably reflects the general theme of the film, principally as it concerns the Harold Russell characterization of "Homar". It has two main sections, each of which is used and developed separately in the course of the score. The first section, (A) states the triad motif, the second (B), a chordal, almost hymnal phrase, both easily recognized and capable of developed treatment.

The second theme to appear is here called "Boone City".

Ex. ②

Handwritten musical score for "Boone City" in 2/4 time, key of G major. The score consists of two systems. The first system has a treble clef and a bass clef. The treble clef part contains a melody with a 5-note motif labeled 'A' and a syncopated motif labeled 'B'. The bass clef part contains a bass line with a 'p' dynamic marking. The second system continues the melody and bass line. There are some handwritten annotations like 'p' and 'etc'.

It too contains two ideas: (A), a 5 note motif with the characteristic leap of the major 7th to set it apart, and B a syncopated, moving, broken-triad motif. The (A) motif occurs often, and its major 7th interval manages to add interest to the melodic structure of the score. As will be seen later, it was eventually enlarged into a separate theme.

A third theme is once more chordal in structure. This one, associated with the neighborly relationship between the families of Homer and that of his girl next door, is most interesting for its harmonization of a tune that is, like the others already mentioned, derived from the simple triad.

"NEIGHBOURS"

Ex. ③

Handwritten musical score for "NEIGHBOURS" in 3/4 time, key of G major. The score consists of two systems. The treble clef part contains a chordal melody with a 'p' dynamic marking. The bass clef part contains a bass line. There are some handwritten annotations like 'p' and 'etc...'.

The theme that results from the expanding of the (A) part of the "Boone City" theme is rather conventional, almost "popular", suggesting that there glimmered perhaps a faint hope of being able to make the Hit Parade list with some aspect of the score. The fact that this was not realized, as it was by David Raksin with his score for LAURA, need be no reflection on either the score or its effectiveness. The theme called "Peggy" follows:

PEGGY

Handwritten musical score for "PEGGY". The score is written on four staves. The top staff is the melody in treble clef, with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is the bass line in bass clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music consists of four measures. The first measure has a circled number 6 in the left margin. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Two or three dramatic sequences in the film received special treatment, with no reference to any of the principal motifs. There is, for instance the hyper-dramatic moment in the tool shed, when Homer, in frustrated embarrassment, is driven to smash the window. Mr. Friedhofer has used a children's playsong in the sequence. The example is quoted here for its interesting orchestration and harmonization which can but be suggested in this limited space.

"TOOL SHED"

Handwritten musical score for "TOOL SHED". The score is written on four staves. The top staff is for HARP, the second for PEGEL, the third for ELYOS, and the fourth for CLARINET. The key signature is one flat (Bb) and the time signature is 2/4. The music consists of four measures. The first measure has a circled number 7 in the left margin. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

Orchestra coloring of a different kind, plus the full utilization of a minimum of musical material, in this case mostly the interval of the 4th, make an exciting moment of Fred's nightmare, his vivid memories of awful war experiences.

"NIGHTMARE"

The musical score is handwritten and consists of five staves. The top staff is for Violins (VLNS) with a treble clef and a key signature of one flat (B-flat). The second staff is for Piccolo (PICCOLO) with a soprano clef and a key signature of one flat. The third staff is for Trombones (TPTS.) with a bass clef and a key signature of one flat. The fourth staff is for Cello (CELLI.) with a bass clef and a key signature of one flat. The fifth staff is for Basses (BASSES) with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. Above the staves, there are various musical notations including notes, rests, and dynamic markings. A circled number '8' is written in the left margin next to the Cello staff. The overall style is that of a working manuscript.

Here Mr. Friedhofer's clear orchestral thinking, his appreciation and understanding of the orchestra's resources, his sensitive feeling for tone color, and his good taste are apparent.

It is sad that present utilization of film music material does not allow for any kind of distribution of the music itself. True, in rare cases, excerpts from film scores are recorded on commercial discs, and when popular songs are used, they are published; but the full scores, even notable ones such as this are all but ignored. The song, "Among My Souvenirs" which was used often in BEST YEARS OF OUR LIVES, can undoubtedly be found in many thousands of homes, but those interested in the score have recourse only to the meager and too sketchy quotations appearing in reviews such as this one. The only alternative is to go repeatedly to see the film in order to become more familiar with its music. THE BEST YEARS OF OUR LIVES offers one of those rare cases where this will prove worthwhile.

THE BEST YEARS OF OUR LIVES. Samuel Goldwyn Productions. Director, William Wyler. Music, Hugo Friedhofer.

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Copies of the issue of FILM MUSIC (Notes) containing Mr. Applebaum's entire article on THE BEST YEARS OF OUR LIVES are still available. We have also a few numbers of the issue which featured excerpts from the HAMLET score. Though pale and difficult to read, they have been widely used for study.

NOTE ON HAMLET (A reissue)

By Muir Mathieson

We recorded Laurence Olivier's HAMLET with the Philharmonia Orchestra on the Music Theatre stage at Denham with William Walton (as always) present, checking points with the orchestra, discussing improvements with Sir Laurence and taking a most active part in the music making. A single example taken from the famous player's scene will show the method of approach Walton uses in his music. The arrival of the Court is heralded by trumpet calls. Then come the players, introduced and accompanied during their performance by a small group of musicians seated in an alcove overlooking the dais on which the actors present their play. We hear first the music makers; for this, the composer provided a delightful period work for violins, cello, oboe, cor anglais, bassoon and harpsichord. After a section of this "realistic" music, a full symphony orchestra of some 50 players takes up the theme as the camera moves round to show the reactions of the King. The camera, taking in a full orbit in its movements, re-focuses on the actors and the music reverts to the small group of instrumentalists. The actor-king has been poisoned; the King can stand it no longer. The full power of the big orchestra rises up, underlining the dramatic content of the sequence, swamping the small group, and ending in a tremendous "crash cord" as the King roars, "Give me scumlight!" In this example, the music becomes an integral part of the film. The score goes beyond the realism of the small band soon on the screen and extends into the emotional texture of the sequence showing the Court and its badly-shaken Sovereign; yet it keeps the line of the actor's music in contrast, by the off-setting of the two orchestral groups - one of seven players and one of about 50.

HAMLET... J. Arthur Rank, Universal-International. Director, Laurence Olivier. Music, William Walton.



Ted Drake, music mixer, Muir Mathieson, music director, William Walton, composer, Laurence Olivier and John Hollingsworth, conductor, discuss a point of orchestration on the rostrum of the Denham music theatre during the recording of the music for Hamlet.

MOTION PICTURES. FOR MUSIC EDUCATION

John E. Braslin

Did you know that music educators use Hollywood productions in their courses of instruction? It's a fact; and behind this development is the story of the cooperation of the motion picture industry with educators to produce a more enlightened America.

It all started back in 1937. Mr. Will Hays, then President of the Motion Picture Producers and Distributors of America, believed that the film industry could be of service to American education. He invited Dr. Mark A. May, Director of the Institute of Human Relations at Yale University, to organize a committee of leading educators for the purpose of advising the industry on ways and means to accomplish this objective. To serve on the committee, Dr. May recruited the following members: James R. Angell, President, Yale University; Frederick H. Bair, Superintendent of Schools, Bronxville, N.Y.; Isaiah Bowman, President, Johns Hopkins University; Karl T. Compton, President, Massachusetts Institute of Technology; Edmund E. Day, President, Cornell University; Royal B. Farnum, Executive Vice-President, Rhode Island School of Design; Willard E. Givens, Executive Secretary, National Education Association; Jay B. Nash, Professor of Education, New York University; and Francis T. Spaulding, Dean, Graduate School of Education, Harvard University.

This Advisory Committee on the Use of Motion Pictures in Education instituted a survey which reported the finding that the "entertainment" films were rich in latent teaching materials. The committee made the recommendation that theatrical short subjects produced by member companies of the MPPDA be made available for educational use upon the expiration of their commercial bookings. The film industry approved this plan. The following companies agreed to make their short subjects available for educational use without any financial return to themselves as a service to education: Columbia Pictures Corporation; Educational Pictures Corporation; Loew's, Inc. (Metro-Goldwyn-Mayer); RKO Radio Pictures, Inc.; Paramount Pictures Corporation; Twentieth Century-Fox Film Corporation; and Warner Bros. Pictures, Inc.

As an important first step, the producing companies authorized the committee to invite panels of teachers to select short subjects specifically suitable for classroom use. Under the guidance of the Advisory Committee, teacher panels screened hundreds of "entertainment" short subjects and selected a list of 364 pictures which became the nucleus of a film library for distribution to schools on 16mm. film.

The members of the Advisory Committee were designated the "custodians" of these films, with full responsibility for their educational use. In 1938 Teaching Film Custodians was incorporated in the State of New York as a non-profit educational service agency to distribute the selected motion pictures to schools. The members of the Advisory Committee became the Board of Directors of TFC.

Among the reviewing panels of teachers was one composed of music educators. This group selected 20 films for use in music classes. These included such titles as THE ROMANCE OF ROBERT BURNS (Warner Bros.), THE SONGS OF STEPHEN FOSTER (Columbia), and TALES OF THE VIENNA WOODS (M-G-M). These selected short subjects enjoyed wide distribution. At two year intervals, additional films which had become available were selected by the teacher panels, and the program developed quantitatively and qualitatively.

By the close of World War II the TFC short subject distribution program had so well proved and established itself, that approximately 17,500 prints of films covering all areas of the curriculum were in active distribution throughout the nation. In the interval between the organization of TFC and 1946, Mr. Eric Johnston had succeeded Mr. Hays as President of the reorganized Motion Picture Association of America. Mr. Johnston furthered the educational service of the industry by establishing a Department of Educational Services. Under his aegis the member companies liberalized their contracts with TFC to permit the preparation of excerpts from feature photoplays for classroom use. This step considerably widened the horizons of the TFC program.

In 1947 the Music Educators National Conference requested TFC to investigate the possibilities of preparing excerpts from feature pictures for use in music classes. The Directors of TFC approved this project with the provision that the Executive Board of the MENC should designate a committee to collaborate with the staff of TFC in preparing the excerpts. The MENC gladly complied, and the following committee was appointed: Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University, chairman; Kenneth Hjelmervik, Director of Music Education, Baltimore, Maryland; Vanett Lawler, Associate Executive Secretary, MENC; Margaret Lowry, Professor of Music Education, Queens College, N. Y.; and Alfred Spouse, Director of Music Education, Rochester, N.Y.

The development of this music film excerpting program has been a cooperative effort to which the committee members contribute their understanding of classroom needs and objectives, and the staff of TFC, their knowledge of film techniques and treatment. At the organization meeting of the committee with the staff of TFC, a statement of aims was drawn up. It is essentially as follows:

I. General Aim: To use sound films as an additional means of motivating and enriching musical growth.

II. Specific Aims:

- A. To focus music films directly upon broadening the range of musical awareness and interest.
- B. To provide backgrounds of relevant associations with types of music and surveys of development.
- C. To improve musical performance in general grasp of structure and interpretation.
- D. To aid in developing skills.

The types of film materials to be sought in feature pictures to implement these aims are the following: Choral excerpts, symphonic excerpts, excerpts demonstrating the talent and techniques of specific artists, opera and operetta forms, the life and works of artists or composers, dance forms, and folk materials.

Although the film excerpting program is decidedly flexible, it follows a general pattern. Lists of music photoplays available for excerpting are compiled and annotated by a graduate music student designated by the committee under the guidance of a TFC staff member. From these lists the committee selects the titles which seem most promising. The full theatrical versions of these films are then screened for the MENC committee, which meets in New York City once a month throughout the school year.

Upon screening the complete version, the committee decides whether or not there is material in the film suitable for making a classroom excerpt. If the decision is affirmative, the musical sequences or episodes to be retained in the classroom version are designated. Together, the committee and the TFC representatives work out a continuity in which the designated sequences will be presented as a smooth, coherent teaching film unit.

At the ensuing meeting of the committee, this continuity or treatment is screened in "rough cut" form without art work or opticals such as dissolves and fade-out, fade-in's. At this point in the process, with the preferred classroom material presented out of the context of the feature picture, the committee has the opportunity to determine how well the excerpted material approximates the aims and objectives they seek.

In some instances the "rough cut" is approved immediately. In others, the committee might detect instances where further deletions are required, or where additional footage from the feature picture is necessary to clarify the continuity. In such cases the "rough cut" is returned to the cutting room for additional preparation and re-screened upon revision at the next meeting of the committee. When unanimous committee approval is achieved, the classroom excerpted version is processed for release to the schools.

In the processing, several steps are necessary to convert the original 35mm. theatrical film into a 16mm. classroom motion picture. In all the excerpts new fade-out, fade-in's and dissolves must be printed optically and cut into the negative of the excerpted version. New title cards and art work must also be made, matching exactly the lettering and form of the original version. The sound track must be re-recorded and compensated for projection on 16mm. machines in classrooms where the acoustics often leave much to be desired.

In planning an excerpt, the committee generally tries to plan a continuity which can be presented in the classroom with a running time of less than 30 minutes. Actually, the shorter the excerpt can be made, the better; for a short excerpt permits the teacher more classroom time to introduce the film, screen it, and guide the follow-up discussion by the class. In this regard it is important to note that the committee prepares a teacher guide to accompany each excerpt to assist the teacher in achieving maximum effectiveness with the film.

The Audio-Visual Committee of the MENC has completed five excerpts from feature photoplays to date, averaging one unit per year. The obvious implication of the number of excerpts completed in relation to the time spent, is that this is a long, slow process of selection, revision, experimentation, and processing. Among the films completed are the following:

1. THE GREAT WALTZ (MGM); A 20 minute film on the life and works of Johann Strauss II.
2. INSIDE OPERA, an excerpt from ONE NIGHT OF LOVE (Columbia): A film dealing with an operatic star's rise to fame and including several arias from well-known operas. 30 minutes.
3. BACH'S LITTLE FUGUE IN G MINOR, an excerpt from THE BIG BROADCAST of 1939 (Paramount): A film demonstration of the fugue played by the Philadelphia Symphony Orchestra.
4. NAUGHTY MARIETTA (MGM): A 29 minute condensation of the Victor Herbert Operetta.
5. THE SCHUMANN STORY, an excerpt from SONG OF LOVE (MGM); A 30 minute film biography of the life and works of Robert Schumann.

Lest the reader begin to wonder why certain outstanding music photo-plays have not as yet been considered by the committee, it should be realized that all feature pictures are not available for excerpting. Primarily, the producing companies correctly reserve the rights to a film until it has completed its theatrical bookings; in some cases with exceptionally popular films, this may be several years. Furthermore, the TFC excerpting program is limited to films produced by member companies of the Motion Picture Association of America; this rules out all pictures produced abroad. And finally, it has frequently been found that feature pictures which seemed to have suitable material for classroom use simply could not be revised for the classroom; this may be because an extraneous character, from the classroom point of view, is plainly in evidence in the "big scene" where the artist performs, thus begging the question, "What is he (or she) doing there?" and distracting from the teaching value.

Occasionally such technical difficulties can be overcome by a bit of cutting room magic. In INSIDE OPERA, for example, as Grace Moore sings "Chiri Biri Bin", there were frequent closeups of such an extraneous character. The committee insisted that he be cut out of the classroom version; yet, if his close-ups were cut out, it would also cut into the sound track, interrupting the well-known melody. Finally, the TFC technicians realized that in the film as Miss Moore sang, there was a cut-away shot to the proprietor of the restaurant serving spaghetti; they reprinted this shot and substituted it for each of the objectionable closeups. Thus, in the classroom version, the restaurateur does a much better business, serving four more helpings of spaghetti as Miss Moore merrily sings the entire melody.

How valuable have these classroom excerpts proven themselves? It would be impossible to cite instances relative to the merits of each film in an article of this length. Suffice it to say, all have been widely distributed and praised by music teachers in all parts of the country. In the March, 1950 issue of Music Educators Journal, for example, Mrs. Dorothy Wall, a teacher in the Baltimore School System wrote the following about her utilization of the SCHUMANN STORY:

"All the youngsters who saw the film were simply thrilled with it! The discussion which followed each showing convinced us that THE SCHUMANN STORY was not merely a source of entertainment, but that it could provide a charming motivation for a full, rich music program."

In concluding this account of the music film excerpting program, it is fitting that emphasis be given to the unselfish service to education of the motion picture producing companies which make it possible, and to the educators who serve on the MENC committee without remuneration as a professional service.

The original committee named previously has now completed its "tour of duty", and in the committee report to the MENC Dr. Pitts, the chairman, recommended that the program be continued. Correspondingly, the Executive Committee of the MENC named Miss Delinda Rogginsack, Professor of Music Education at Cornell College, Mount Vernon, Iowa, as chairman to succeed the original committee. Miss Rogginsack is currently organizing a new group to carry on the program. It is to be expected that more and more valuable teaching tools will be made available to music educators through their efforts.

AUDIO - VISUAL CENTERS IN INDIANA UNIVERSITY

James L. Limbacher

FILM MUSIC, special interests, film production and circulation all go hand in hand at the Audio-Visual Center at Indiana University in Bloomington. The nationally-known Center, which has a staff of 130 in both full-time and part-time capacities, has undertaken a varied series of activities in the film field, as well as in other forms of audio-visual expression. The part-time employees include 53 graduate students working in the various audio-visual fields.

The film production unit completed 27 reels last year. Three of its most popular films, CHUCKY LOU (The Story of a Woodchuck), YOUR INDIANA STATE PARKS and CONSPIRACY IN KYOTO, have original musical scores composed by faculty members, and a new series of five square dance films feature arrangements of old folk tunes. CONSPIRACY IN KYOTO, with musical score by Professor Bernard Heiden, was shown at the annual Edinburgh Film Festival in 1953. Since film production began at Indiana in 1944, the Center has produced 65 educational films.

The Film Library, which has over 100,000 reels in circulation, boasts a total of 4,600 different titles, as well as 2500 film strips and 394 tape and disc recordings. Every state in the union books films from the Library and many foreign countries have purchased films produced by the Center. In October of 1953, over 14,000 reels were shipped - - 1,909 reels in one single day of that month!

The circulation library features many films with outstanding musical scores, including BOUNDARY LINES, PACIFIC 231, RAGAMUFFIN, PICTURE IN YOUR MIND, TIME FOR BACH, THE GUITAR AND EYE SERIES, THE NORMAN MCLAREN films and many others.

A television program, FILM FORUM WEEKLY, presents a different film each week followed by a discussion. The production of these programs is supervised by members of the audio-visual staff and are produced by graduate students.

Over 660 students were enrolled in audio-visual classes last year and there were 89 doctoral candidates majoring or minoring in audio-visual education.

By developing the special interests of their staff, the Center provides an opportunity for individuals with varied interests and competencies to pursue them. Some are recipients of assistantships which help "pay their way" while studying special aspects of the film. Persons with special interests in film wishing to further their education are encouraged to do so by applying for assistantships in the Center.

Film-makers and producers present lectures to audio-visual members on how their films are made and distributed. They also attend weekly film preview sessions to find out the group reaction to their films. They further often send shooting scripts for proposed films and "work prints" for group reaction and criticism.

The Center is directed by Professor L. C. Larson, who coordinates the various audio-visual activities. Five classes are given in film production techniques, four classes in the survey, utilizations, selection and administration of audio-visual materials, and various seminars are held in mass communications, radio, television and the film.