

FILM MUSIC NOTES

Official Organ of the National Film Music Council

March - April, 1948

250 EAST 43rd STREET
New York 17, N. Y.

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31 UNION SQUARE WEST



THE SEARCH

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THE FLEISHER COLLECTION OF THE
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THE PEARL

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James F. Nickerson

Fred E. Duffield

Sigmund Spaeth

NATIONAL FILM MUSIC COUNCIL

FILM MUSIC NOTES

250 EAST 43rd STREET

New York 17, N. Y.

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TO OUR READERS:

New uses for films are appearing in many phases of community life. Film Councils, libraries and schools are finding fresh channels for service through visual aids.

We will give a place to accounts of these developments in FILM MUSIC NOTES, seeing in them a means of furthering the scope of our work. The Film Council of America has an extensive program for nation-wide film use. We shall have an article on its activities in our next number.

Two of the stimulating plans being carried out by libraries are discussed elsewhere in this issue.

Paul E. Duffield's project in music appreciation also described this month, is an evidence of the growing recognition of films as a valuable supplement to teaching.

Inquiries are coming from university student who are using film music as a thesis subject for their masters' degrees. Gradually the field with its wide ramifications seems to be coming into its own.

The National Film Music Council is planning a FILM MUSIC CONFERENCE to be held in the early summer. The time and place will be announced shortly.

The Editors.

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FILM MUSIC NEWS

OPERA SERIES Columbia is planning a series of productions based on famous operas. These will be filmed in Rome with Gregor Rabinovitch as producer. **THE LOST ONE**, as **LA TRAVIATA** is being called, is already playing, with Nelly Corradi and Gino Mattera in the leading roles. **THE ETERNAL MELODY** based on Puccini's **LA BOHEME** with Jan Kiepura and Marta Eggerth starring, will soon be released. Others being filmed are adaptations of **FAUST**, **AIDA**, **TALES OF HOFFMAN**, **MARTHA** and **PAELIACCI**.

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MACBETH Orson Welles has selected Jacques Ibert, French composer and head of the Academie de Musicale Francais, to write an original score for the Charles K. Feldman- Welles production of **MACBETH**. Ibert is working on the score in Italy and on its completion Welles will return to America with the print.

* * * * *

JARMILA NOVOTNA Jarmila Novotna, Czech soprano of the Metropolitan Opera Company, makes her screen debut in the great Metro film, **THE SEARCH**. The profoundly moving story of Europe's displaced children was produced last fall in Switzerland and Germany. Ivan Jandl, the extraordinary little boy, who plays Novotna's son, was found in a group of child singers in a Prague radio station.

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STATEN ISLAND PROJECT The Staten Island Better Films Council has begun a project that may have far-reaching results. The district manager of the Fabian Theatres is supporting the Council's purchase of educational film material for libraries and schools. **NEW MOVIES**, the National Board of Review publication, and **FILM MUSIC NOTES** are now available at all the public libraries, some of the high school libraries, Wagner College and the Institute of Arts and Sciences. The cataloguing of a library of 16mm films - available to Staten Island school and club groups has been started. Mrs. Nathaniel Rouse is president of the Council, which since its organization in 1932, has been a progressive force in the community's motion picture activities.

* * * * *

ACADEMY AWARDS Various aspects of film music received recognition in the recent Academy Awards. According to the judges, the best musical score of a dramatic picture was Miklos Rozsa's for **A DOUBLE LIFE**, (Universal-International). Best scoring of a musical picture went to Alfred Newman for **MOTHER WORE TIGHTS**(20th Century-Fox). **ZIP-A-DEE-DOO-DAH** by Allie Wrubel and Ray Gilbert got the vote as best original song in Disney's feature, **SONG OF THE SOUTH**.

* * * * *

MUSIC FROM THE MOUNTAINS The Cinema Workshop at the University of Southern California has made, **MUSIC FROM THE MOUNTAINS**, a story of the Idyllwild School of Music and the Arts. The production is in the 16 mm and color, and features Dennis Morgan, who acts as narrator. The original score was written by the students of Dr. Miklos Rozsa in the College of Music.

NATIONAL
BOARD OF
REVIEW

"The Motion Picture in Public Affairs" was the theme of the 39th Anniversary Conference of the National Board of Review of Motion Pictures held in New York City, March 18th and 19th.

There was a special evening screening of THE SEARCH, M-G-M poignant film about Europe's post-war children. Aline MacMahon, who has an important role, told of its making. A round table for the discussion of community motion picture activities for delegates from Motion Picture Councils and a special screening and discussion of SITTING PRETTY at Twentieth Century Fox with the Board's Review Committee, was the program for the second day. More than 400 delegates from Motion Picture Councils throughout the country and representatives of the twenty-five national organizations affiliated with the Board attended. Mrs. Mabee, chairman of the National Film Music Council was a member of the Conference Committee, composed of 53 leaders in community motion picture activity in many states. The Conference will be reported in full in the forthcoming issue of the National Board of Review magazine, NEW MOVIES.

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FIDDLE -
DE-DEE

The National Film Board of Canada announced that Norman McLaren's experimental film, FIDDLE-DE-DEE, a combination of animated color and sound, ranked first in the arts, crafts and music category at the recent Films of the World Festival in

Chicago. The Festival was a project of the Film Council of America.

* * * * *

NEWS FROM BRITAIN by JOHN HUNTLEY

METRO-
Goldwyn-
Mayer

Metro-Goldwyn-Mayer has recently started issuing phonograph records in Britain in conjunction with the Gramophone Company. So far, the discs have been many of Metro's artistes in popular items, but a fine recording of Raskin's music to LAURA has been

included. We hope that there will be many other recordings included which feature symphonic music from American films.

* * * * *

MAX
STEINER

Two of Max Steiner's works, SINCE YOU WENT AWAY and THE INFORMER have received a number of radio performances in this country recently. Mr. Steiner was kind enough to lend his own scores to the British Broadcasting Corporation for this purpose. THE IN-

FORMER has just been revived over here and much interest has centered around its excellent music.

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SIR
ARNOLD
BAX

Sir Arnold Bax, Master of King's Musick, is at present writing music for his first documentary film. The elderly knight contributed music to a documentary film during the war called MALTA and the score was later formally presented to the people of the

island. Now he is preparing the score for OLIVER TWIST, a film version of the famous Charles Dickens novel, produced by the men who made GREAT EXPECTATIONS. Sir Arnold writes his music in the billiard room over the saloon bar of the White Horse Hotel in the Sussex village of Storrington, deep in the country about fifty miles from London. Contrary to the usual practice of calling upon the composer to provide his score in about two weeks, Bax has set a good precedent by demanding a full ten weeks in which to write his music!

A special series of lectures on Film Music has been launched by J. Arthur Rank Organisation Music Department, whereby studio music personnel visits colleges, schools, music and film societies with programmes of film music on gramophone records.

FILM MUSIC SESSION AT M. T. N. A. IN BOSTON

by Frederick W. Sternfeld

The Committee on Audio-Visual Aids presented its annual session on January 2, 1948, at the meeting of the Music Teachers National Association in Boston. The Committee, composed of Iris Barry (Film Library, Museum of Modern Art), Oliver Daniel (Music Education, Columbia Broadcasting System), Kurtz Myers (Audio-Visual Division, Detroit Free Library) and Frederick W. Sternfeld, Chairman, (Music Department, Dartmouth College) attempts to keep educators posted concerning the possibilities in music teaching offered by broadcasts, phonographs and the cinema.

This year's session was devoted entirely to film music and was graced by the presence of one of the most distinguished screen composers of our time, Aaron Copland. The topic of the session was a mature examination of film music by demonstration as well as by discussion; mature in the sense that no attempt was made to talk down to the lowest common denominator but rather to search for the fundamental issues of cinematic music as seriously and as intensively as is customary in focussing upon other aspects of our civilization.

So that the audience might concentrate upon the music without any distraction from the plot, only excerpts ranging from 4 to 12 minutes were shown. Experience has demonstrated that whereas, from the outset, the impact of the musical accompaniment colors the emotional response, preoccupation with the plot, at a first hearing, prevents the attention to detail that is necessary for a critical appraisal of the music (as of any other component of the film). The excerpts were chosen from the point of view of the range they offered the composer as well as in order to illuminate each other. Certainly, the immediate juxtaposition of Prokofieff's music for the Battle on the Ice from Alexander Nevsky and Walton's music for the Battle of Agincourt from Henry V served in itself as a lesson in what to do and what not to do in film battles.

A further object of the session was to show a few of the contributions made by contemporary composers to this young genre. Such famous non-Hollywood residents as Virgil Thomson (The River, 1936) and Aaron Copland (Our Town, 1940) as well as such long established resident composers as Hugo Friedhofer (Best Years of Our Lives, 1946) were represented. In addition to the demonstration of these 35 mm. excerpts, Mr. James F. Nickerson distributed a mimeographed list of notable 16 mm. material that had become available during the past year.

The discussion, led by Mr. Copland, was a lively one and ranged over a variety of subjects too numerous to be covered here. The basic difficulty in teaching or, for that matter any discussion of film music was aired, namely, that, important as the musical score admittedly is in influencing audiences sub-consciously, the average patron in the film theatre is generally unaware of it consciously. To those who have pondered the intellectual and emotional components of musical perception this fact, curious as it may appear on the surface, is not surprising. It remains for the educator and the critic to establish standards of judgment not alone for the benefit of the audience but also for that of the contemporary composer. The audience may not be articulate and conscious about its likes and dislikes; it nevertheless requires the critic to serve as its protector, as it were. But even more importantly, teachers and critics must combine in convincing the industry of the place and function of a worthy musical score in a distinguished work of film art. Already the industry is paying heed (and considerable sums of money) to those who satisfy the experts of historical and geographical accuracy, the arbiters of photographic taste, regardless of whether the public would be able to formulate these same objectives and objections clearly and conclusively.

Similarly, the industry has an obligation to American music here and now, not only as a philanthropic Maecenas but also, in the long run, as a partner who will gain by such co-operation. For what may appear as highbrow today will prove itself as the mainstay of years to come, and what the educational and scholarly profession may lack in numbers (an obvious disqualification for Gallup polls of all sorts) it makes up in influence and distinction. Naturally, the discussion touched upon the needs for projectors, scripts and scores in our schools and colleges and library loans of prints to be made available.

The efforts of the College Committee on Film Music to facilitate institutional loans of scripts and piano conductor scores were discussed and progress since the last meeting outlined. This committee, whose first report appeared in the Hollywood quarterly for April, 1947, is in process of preparing a fuller resume of its activities to bring up to date the information on teaching aids now available. The members of the committee are Joseph Brewer (The Library, Queens College), Ingolf Dahl (Music Department, University of Southern California), George S. Dickinson (President, American Musicological Society), Raymond Kendall (President, Music Teachers National Association), and Frederick W. Sternfeld, Chairman (Music Department, Dartmouth College).

By the integration of the work of the two committees described in this article and similar groups within related organizations, it is to be hoped that musical educators will receive the support necessary for teaching such a functional subject as film music with the efficiency it deserves and with the thoroughness its importance warrants. Integration already exists through overlapping personnel and rapport and the response, to judge from the Boston session which had to be terminated by the chair after three lively hours, is an indication that our work is only beginning.

RADIO PROGRAMS OF FILM MUSIC

Several radio stations in New York have lately been programming (by records and transcriptions) music from films. In February WQXR initiated a half-hour program, at 3:05 each Saturday afternoon, called MOVIE MUSIC. The material presented includes excerpts from scores and songs and dance music from 'musical' pictures. The following is an abbreviated schedule for April for the information of our readers:

- April 3: DUEL IN THE SUN : excerpts Tiomkin
 April 10: Songs by Gershwin, Kern, Rodgers.
 Two selections from GREAT EXPECTATIONS Goehr
 April 17: Songs by Romberg, Arlen, Friml, Warren, Harling, Whiting.
 April 24: Songs by Conrad, Rodgers, Victor Young, Youmans.
 Selections from SNOW WHITE AND THE SEVEN DWARFS. Morey & Churchill.

Station WNYC schedules "MUSIC OF THE THEATRE" six days a week at 4:30 P. M. and the program department often devotes the show to film music. Some of the highlights for April are noted herewith:

- Wed. April 7: MEET ME IN ST LOUIS
 Fri. April 9: THE BELLS OF ST MARY
 Mon. April 12: 'TILL THE CLOUDS ROLL BY
 Wod. April 14: SING OUT SWEET LAND
 Fri. April 16: FOR WHOM THE BELL TOLLS
 Sat. April 17: GONE WITH THE WIND
 Mon. April 19: CONNECTICUT YANKEE
 Wed. April 21: UNFINISHED DANCE
 Fri. April 23: BLUE SKIES
 Sat. April 24: THE LONESOME TRAIL
 Fri. April 30: CAN'T HELP SINGING.

ATLANTIS by Michel Michelet

ATLANTIS .. United Artists: Maria Montez, Jean Pierre Aumont, Directed by Arthur Ripley. Music by Michel Michelet.

Once, they say, there was a great kingdom, filled with strong men and beautiful women, known for its wisdom and the happy grace of life within its glittering gates. There are those who believe this kingdom disappeared beneath the surging waters of the Atlantic long centuries ago. Others think geological changes in North Africa converted an ocean floor into the vast desert we call the Sahara, turning an island-continent into the mountain mass known as the Hoggar.

When it was decided to try to recreate the legendary world of ATLANTIS through the modern magic of the motion picture camera, the producer, Seymour Nebenzal named Arthur Ripley as the director or magician in charge. Since we worked together successfully on VOICE IN THE WIND and THE CHASE, Arthur Ripley felt that our imaginations were properly attuned, and so sought me out as a sort of sorcerer's apprentice to help recapture, in a musical way, the atmosphere of the lost continent.

I had to do a lot of research work before I began to compose the score for ATLANTIS. I do not believe that the music for this, should be the scientific product of long delving into old records. But I did this research to stimulate my own imagination. The musical score for ATLANTIS, obviously, must be a modern composition, yet because of the theme and character of the production, it must derive its feeling and inspiration from the ancient,- the half-known.



Michel Michelet

To me, the music for Atlantis could be divided into two parts. The first is symphonic, to represent the emotions in all the dramatic events of the story, framed by the exhausting atmosphere of the desert. This is the music of the mind, music which the characters subconsciously feel but cannot hear. The second part of the music might be called the real music of ATLANTIS, music provided by the singers, drummers and court musicians of Antinea, the queen and ruler of this fantastic world. Those musicians, mostly unseen, perform on ancient and unusual instruments in various parts of the palace, accompanying the rituals, the banquets and ballets. This music, which frequently employs archaic, Phrygian, Lydian and other scales and oriental ornamentations must be written into the score, and occasionally a theme from this real music is carried over into the symphonic part of the score. A particular instance of this occurs when one of the Tuareg guides blows a ram's horn in a mountain gorge. The note from this ancient instrument is like a call from the past, eerie, yet clear and prolonged. It echoes through the mountains and on its second blast, it is amplified and interpreted by symphonic music: the ram's horn itself is written into the orchestration instead of a modern instrument.

In another part of the picture, Antinea intones a primitive hymn to the strength and beauty of the rising sun.

In the moment of darkness before dawn, many drums begin to play, low and mysteriously. They grow more and more in intensity as a ray of sunlight shines through a small aperture in the mountainside and strikes into the ceremonial hall where Antinea has begun her ritual. As the drums reach a peak of intensity they are joined by trumpets in a tremendous and jubilant hymn to the coming day. This hymn then becomes Antinea's musical theme and often throughout the place it is heard like an echo, played on gongs and primitive xylophones to announce her comings and goings. This music played in other rooms, shows that music can add more than color and mood to a picture, it can actually add dimensions:

There are also in ATLANTIS a number of curious Europeans who have wandered by chance into Antinea's hidden kingdom, and never departed. They, too have their musical themes. There is an old librarian who loves to play an 18th century bergerette on his violin. There is a champagne-drinking old Count who lives on his memories of the Paris of the Offenbach era; he plays Can-can music on his gramophone. I wrote a special Can-can for the Count which recaptures, I believe, the light-hearted abandon and frivolity of the Paris of his time. The Can-can theme becomes later a kind of dramatic obsession in the mind of the hero, a French Lieutenant, when he is driven by jealousy to kill his best friend.

The photography, sets and music all worked together to create a fantastic world for the beautiful queen, Antinea (Maria Montez) a world which the French officers (Jean Pierre Aumont and Dennis O'Keefe) could be amazed to discover, and in which the Queen's guests and prisoners (Morris Carnovsky, V. Sokoloff, Alexis Minotis, Milada Mladova and others) could remain enthralled.

ATLANTIS THEMES

Andantino
3 Fl. *p dolce* *sf*

FRIENDSHIP THEME (inspired by an old French song)

Andantino
p dolce

FRENCH BERGERETTE (18th Century)

Andantino *f1.*

Andantino

Musical score for 'Andantino' in 2/4 time. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music features a melodic line with slurs and accents, and a bass line with chords and a double bar line. The piece ends with 'etc.' in the top right corner.

LOVE THEME (b) (see the song, "As in a Dream".)

Allegretto dolce

Musical score for 'Allegretto dolce' in 6/8 time. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music features a melodic line with slurs and accents, and a bass line with chords and a double bar line.

TAMBOURINE DANCE

Allegretto

Musical score for 'Allegretto' in 3/8 time. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music features a melodic line with slurs and accents, and a bass line with chords and a double bar line.

FRENCH CAN-CAN

Allegro

Musical score for 'Allegro' in 2/4 time. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music features a melodic line with slurs and accents, and a bass line with chords and a double bar line.

INTRODUCTION and ORIENTAL SONG *

Allegretto

Viol d'amour and 3 Cells

There are sev-en children of the night, The sev-enth is a boy, his eyes have flown a-way

allarg. à tempo.

Viola d'amour Solo

allarg. à tempo

* The Oriental Song will be published by Oliver Ditson Co. Boston.

REVIEW OF MUSIC SCORE OF ATLANTIS BY VERNON STEELE, PACIFIC COAST MUSICIAN.

"The musical score for the picture was composed by Michel Michelet and turns out to be as engaging a one as we have heard this season. Wide latitude is provided the composer for varying effects which Michelet achieves extraordinarily well.

The main title opens with full orchestra with fine orchestration. Perhaps the most striking thing about the score is the economy of instruments used. Much of the score is pure chamber music, but unfailingly fits the pattern of the story. For example there is a charming bit where horns, bassoons and 'cellos are used for an accompaniment to an oriental chant. As is to be expected there is an oriental dance sequence for which the score begins with flute and tom tom. This is gradually worked up by the addition of various percussion instruments and other winds to climax of frenzy both in dance and in music. With the exception of this part, the main and end title, the entire score is supplied by small combinations. In a word, Mr. Michelet composes a score to fit a film and does not go off the deep end merely to make noise.

Zaruhi Elmassian sings an interesting chant and sings it splendidly. ATLANTIS cannot be remembered as a great picture, but it is well worth seeing if for nothing more than to hear an excellent background score.

FILM MUSIC IN THE FLEISHER COLLECTION
OF THE FREE LIBRARY OF PHILADELPHIA

11

by Arthur Cohn

The greatest problem that confronts the student of the musical elements in films is the inability to study at close range the actual scores, regardless of the type of film - documentary or commercial. Composers' motivations and techniques are only perceived in the most haphazard fashion at screenings. Repeat performances are not always feasible, let alone concentrated study of the score apart from the film - - vitally necessary as is the study of the music together with the film.

The miniscule progress that has been made in the obtaining of film scores is pitiful. The entire matter of their preservation and availability is too bound up with legalities to be gone into detail here. Sufficient attempts have been made to indicate this vital need to the Hollywood studios. Although the studios presumably preserve scores, no one has access to them. It is to be hoped that such scores will be made available in the near future at least for reference use in reliable institutions. These organizations would protect the composers and the studios, and assure against any exploitation.

It is of particular note to realize that the largest collection of orchestral music in the world is THE EDWIN A FLEISHER MUSIC COLLECTION of The FREE LIBRARY OF PHILADELPHIA, a part of the Music Department of that institution. Since 1935, attempts have been made to obtain film scores for that Collection. Progress has been snail-like, but at least certain scores have been added to the Collection's files. Although not one complete commercial score has been obtained, students of film music are not necessarily limited solely to the products of Hollywood. The documentary field and even the predecessor of the talking film are historically and musically important in any type of study or survey.

It is the purpose of this article to indicate the film scores (in the several varieties) that are in the FLEISHER COLLECTION, where they are available under certain conditions of loan. These include the stipulation that no loan is ever made of a work without the composer's consent (if he permitted the copy to be made from his original score), and that loans are only made to recognized orchestras, music organizations, universities and colleges. Of course all works are available within the Library building to anyone. (In all instances the complete set of parts are available with the score.)

No publicity need be made for the FLEISHER COLLECTION, which is already known throughout the world for its services. It is the hope of this writer that its small section of film scores will likewise attract attention and use.

The list that follows includes date of composition, together with pertinent notes, and contains scores especially written for silent film productions. These are identified by an asterisk before the title. In about fifty percent of the works, the complete score is available exactly as it was written for the film. The remainder are extracts or suites drawn from the original score.

ARNELL, Richard "The Land" (1941)
The music for the entire film produced by the
U. S. Department of Agriculture.

BLITZSTEIN, Marc Suite for the film, "Surf and Seaweed" (1931)
A silent film produced by Ralph Steiner. One of the works performed at a special Copland-Sessions concert devoted to music and the films in 1931, at which time Colin McPhee's "Mechanical Principles" and "H2O" were also performed.

CADMAN, Charles Wakefield *"Oriental Rhapsody from Omar Khayyam" (1918)

This is the prelude written for a silent picture.

"The Rubaiyat of Omar Khayyam".

CONVERSE, Frederick Shepherd *"Scarecrow Sketches" (1923)

Excerpts made from the score originally composed for the silent film

"Puritan Passions". The score was commissioned by the Film Guild, Inc. N.Y.

COPLAND, Aaron Concert Sequence from the film "Our Town" (1940)

One of the most distinctive contributions that has come from Hollywood.

Contains only a portion of the music composed for the film, which was produced by Sol Lesser.

GREENWOOD, John * "Man of Aran" (1934)

A suite drawn from the silent film production directed by

Robert Flaherty.

HONEGGER, Arthur

* "Chaconne de L'Imperatrice"

* "Danze des Enfants"

* "Napoleon"

no dates available

* "Les Ombres"

* "La Romance de Violine"

Extracts from the silent film "Napoleon" made in France.

KUBIK, Gail

"Memphis Belle" (1943)

Complete score composed for the Army Air Forces.

First Motion Picture Unit.

"Men and Ships" (1940)

Complete score for the documentary film of the same name, produced by the U.S. Maritime Commission

"Paratroops" (1942)

"World at War" (1942)

These two unabridged scores were written for the O. W. I.

MILHAUD, Darius

*"Actualites," Film Music for a Current Events Picture(1928)

One of the scores composed especially for performance at the Film Music

Concert held in connection with the Music Festival at Baden Baden in 1928.

MOORE, Douglas

"Village Music" (1941)

Only part of the material for this work is drawn from documentary film sources. In the first movement the source was "Youth Gets a Break"; that of the second movement "Power and the Land".

REVUELTAS, Silvestre

Music for the film "Redes" (The Wave) (1935)

In all probability this is only a portion of the film score.

SCHOENBERG, Arnold

*Begleitungsmusik zu Einer Lichtspielszene (1930)

While this music bears the title "Accompaniment to a Cinema Scene", it has been impossible to ascertain whether the work was actually written for or even produced with any film. It is, however, of value to the film music student as an example of strict twelve-tone technique in connection with the problem of film music.

SHOSTAKOVICH, Dmitri

Suite from the Sound Film "Les Monts d 'Or"

"The Golden Mountains" (1931)

The title is self-explanatory. Written entirely in Shostakovich's early super-satirical manner.

The complete scores for the documentary films composed for and produced by the U.S. Farm Security Administration. The version of "The Plough that Broke the Plains" published by Music Press, consists of six sections from the complete score. The published edition of "The River" (Arrow Music Press) numbers four movements, drawn from the full score.

At least the above list, showing seven full scores for complete documentaries, amongst other material, indicates that the start has been made. It is the hope of the writer to expand, as far as it is possible, the film music section of the Fleisher Collection. In the meantime these scores are available now and preserved for the future.

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COMMISSION ON MOTION PICTURE PLANS FOR MUSIC FILMS

R. S. Hadsell

The Commission on Motion Pictures of the American Council on Education is working in cooperation with the Music Educators National Conference to develop plans for music education films. The members of the Music Educators National Conference who have been appointed to the Commission Film Planning Committee are:

Vanett Lawler, Associate Executive Secretary of the Music Educators National Conference and the Music Education Consultant of the Pan American Union, Washington, D. C.

Louis Woodson Curtis, Los Angeles, California.

Lilla Belle Pitts, Professor of Music Education, Teachers College, New York.

Margaret Lowry, Assistant Professor of Music Education, Queens College, New York.

Kenneth Hjelmervik, Director of Music Education, Baltimore Public Schools.

This joint Committee cooperates very closely with the Music Education Research Council, of which Dr. William Sur is the Acting Chairman, and the Music Educators National Conference Special Project Committee on Films, of which Helen C. Dill is General Chairman.

The Commission on Motion Pictures was established in 1944 by the American Council on Education to develop plans for needed films in American education. These plans are to be made available without charge to interested educational film producers.

The Film Planning Committee would be glad to receive suggestions regarding needed films in music education. These suggestions should be sent to Mr. R.S. Hadsell, Associate Director of the Commission on Motion Pictures, Institute of Human Relations, 333 Cedar St., New Haven, 11, Connecticut.

The 1948 Music Educators National Conference will be held in Detroit, April 16-22. At that time a more detailed report on the Film Planning Committee of the Conference will be given.

DOCUMENTARY FILM MUSIC

by Muir Mathieson

The absence in the documentary film of big names, of Technicolor, of large-scale publicity campaigns or any of the other devices used to herald the arrival of the latest feature film, gives it no superficial appeal to the general public. For this very reason I believe that music can serve one of its most satisfying and useful purposes in the cinema in connection with the Documentary provided that its possibilities are fully realised.

Disposing of the customary trimmings throws the film itself into a more normal perspective; pure sight and sound are entirely dependent on one another in the ideal documentary film. At the same time, music plays a doubly important part, providing, as it must, a larger share than usual of the entertainment.



Muir Mathieson, Director
Gordon Walker, Flutist

Music can help to humanise the subject and widen its appeal. Music can make the film less intellectual and more emotional. It can influence the reaction of the audience to any given sequence.

Music for the documentary film must be specially written. This principle has now been almost universally adopted and a musical background re-recorded from gramophone discs is today a rarity, with the result that scoring for documentary has become a magnificent opening to the young composers of today who find greater scope for experiment and originality in this field than is available to the feature film composer. In this it is worth recalling the large number of scores written by Benjamin Britten for the G.P.O. Film Unit between 1936 and 1939.

Music in the Documentary film falls under three general headings: 1. Pictorial Colour. 2. Emotional Colour. 3. Experiment.

The first and most obvious of these, Pictorial Colour illustrates the place or object shown on the screen and is more or less realistic music - oriental, pastoral, or mechanical, as the case may be. In the last picture scored by Walter Leigh, the pioneer of music in Documentary (*SONG OF CEYLON*), we see a barrage balloon being brought out of its hanger, and it gives a lurch in midair. The music, as it tripped through the air, caused it to suggest some clumsy elephant dancing. The film was *SQUADRON 992*, a fitting monument to Leigh, who was killed shortly afterwards in the Libyan campaign. The "nuts and bolts" music so often encountered in industrial films is a similar example of Pictorial Colour in film music.

The second, Emotional Colour, amplifies the thought and feelings of the characters or mood underlying the scene. In *WESTERN APPROACHES* for example, Clifton Parker's '*Seascape*' music contains a musical representation of the swelling sea and howling wind, but at the same time it takes us beyond the pictorial scene into the minds of the seamen cast adrift in an open boat in mid-Atlantic. It gives us the feeling of hopelessness, of the battle for survival, of the hidden fears of more U-boats, taking us far beyond the emotional compass of what we actually see on the screen.

Similarly in DEFEATED PEOPLE, we have shots of the gutted steel shell of the Krupps Essen factory in Germany. All we see is a great mass of twisted metal and ruined machines, but the music recreates for us the sounds of the air raids that destroyed the plant, so that we seem to be watching the all-consuming flames and the relentless shattering of this great plant.

In Documentary however there remains a great deal that can only be described as Experiment. The sound tracks of Humphrey Jennings' LISTEN TO BRITAIN and DIARY FOR TIMOTHY, for example, are superbly done, while INSTRUMENTS OF THE ORCHESTRA is a very interesting attempt at music teaching by means of the film. The Crown Unit in particular have been responsible for many experiments in recording, orchestration, rhythm and general musical effects, which have naturally offered the greatest possibilities to the composer for the development of a perfect form for music in pictures, and in this connection they have been given every possible assistance by the Crown Unit music recordist, Ken Cameron, who was responsible for the discovery of the value of Watford Town Hall for music recording purposes and has developed some interesting methods of obtaining high-quality tracks using an unorthodox amount of reverberation.

First and foremost of the documentarian's music problems is the question of collaborating music and the spoken word. We are beginning to learn that the transition from music to speech is of the greatest importance to the flow of the sound track. The idea that music can creep in and out without the audience noticing is, I maintain, not true. A sound is either audible or its isn't. The fading in and out simply to allow for speech is gradually being replaced by a more positive planning of the musical elements in relation to the commentary. For example, where the commentator's voice has worked up to a high emotional level, music can come and carry on the sound without its presence being noticed as a separate entity. It can develop rhythmic suggestions from words. It can carry ideas through dissolves and fade-outs. It can prepare the eye through the ear. It can merge unnoticeably from realistic sound into pure music. It can shock. It can startle. It can sweeten. It can sympathize. It must not be allowed to wander in and out of the dialogue just as a fill-in for the quieter moments of the film.

Today, the Documentary continues the great tradition for film music set up by people like Walter Leigh, Benjamin Britten, Ralph Vaughan Williams, Sir Arnold Bax, and other distinguished composers who have made such notable contributions to this youngest and most vigorous offspring of one of the oldest Arts.

THE PEARL

by Lan Adomian

THE PEARL., RKO-RADIO: Pedro Armendariz, Maria Elena Marques. Directed by Emilio Fernandez. Music by Antonio Diaz Conde.

Antonio Diaz Conde, the composer of the score for THE PEARL is a lucky man. This at least is the opinion of the present writer. The composer was lucky because there are all too few films that offer such musical possibilities as THE PEARL. The picture is rich in natural beauty; the camera work is breathtaking; there are semi-documentary sequences; dialogue (thank God) is not too profuse! Moreover, the Mexican setting of the film should fire the composer's imagination to the very limit.

There is no doubt that there is more than one way to approach the composition of a film score. However, in this case, it seems to us that the composer didn't quite find the best way to render in music the visual beauty which the camera succeeds in revealing. Not that Mr. Diaz doesn't know his business. For he most certainly is a very competent composer. Perhaps, alas, too competent.

To come back to the statement that there is more than one way to approach the composition of a film score. What is meant by this is that a composer may chose to follow the film in a strictly complementary manner - that is under-score every bit of the action and dialogue; or the composer may chose to score in counterpoint to the visual and the dialogue; or he may judiciously mix the two methods. But in any event it is very gratifying when there is a sense of stylistic unity. For, after all, the camera sets out with certain stylistic premises. Then why not the music? It is not enough to merely restate the title music. What is wanted is a stylistic unity born of a genuine development.

Mr. Diaz evidently didn't quite make up his mind as to the overall style of his score - something that unfortunately comes out in bold relief as against the unity and purposefulness of the camera's work. At times the composer really achieves the mood suggested by the visual and the dialogue - as for instance in the early sequence of the pearl diver's flight from his native village. Here the score has a quality that is indeed very close to the landscape with its enormous pastel skies and gnarled trees. At other times the same composer who exhibited a great deal of sensitivity as in the above mentioned sequences, suddenly falls into the worst of Hollywood clinches. We are referring to the highly dramatic sequence where the pearl diver goes back down into the sea to retrieve the oyster containing the precious pearl, the very pearl which through its influence causes the worst inhuman nature to come to the surface, - the pearl that brings about death and misery to a hitherto peaceful community of pearl divers. It is obvious that without this sequence there couldn't have been a story - or a film. As a matter of fact the camera was quite aware of the dramatic implications inherent in this sequence. For as soon as the diver rises to the surface exhausted from the all too long submersion - his wife looks up and sees an ominous looking cloud in an otherwise clear sky. Practically throughout this sequence the orchestra is playing fussy music of the "exotic" augmented fifths, "travelogue" type. Incidentally some of the already discussed flight sequences were subjected to similar musical treatment.

When it comes to the documentary or semi-documentary sequences, matters are not a great deal better. Example; - the dance sequence. The primitive harps and guitars (we see only the harps) start off the music (I believe the name of the dance is La Bamba). What follows is a straight Hollywood filmusical

"arrangement". Not that the dovetailing of a symphonic ensemble with authentic (tipica) folk music is of itself an evil practice. On the contrary this can and should be done - but not a la Hollywood filmusical. The country of Cahvez and Revueltas should be able to show Hollywood how this sort of thing ought to be done. Besides, when it comes to the filmusical style, Hollywood has it all over everybody.

We repeat, Mr. Diaz is a very competent composer. But we regret that he didn't realize that most of all we appreciate and honor that which is a genuine cultural expression of a country (and such a talented country at that) and not an always successful imitation of Hollywood.



THE PEARL

A DOUBLE LIFE, Universal-International

Music Score by Miklos Rozsa, Academy Award Winner

CURRENT FILMS by William Hamilton

CALL NORTHSIDE 777..20th Century-Fox; James Stewart, Richard Conte. Directed by Henry Hathaway. Music by Alfred Newman.

Like **GENTLEMEN'S AGREEMENT**, **CALL NORTHSIDE 777**, has a genuinely serious subject and a sparse score by Alfred Newman. It would be rash to say that the sparseness represented a trend rather than just a coincidence, but it can be noted that neither picture has suffered because of it. There are the usual big accompaniments for the opening and closing titles, a fairly echt rendition of Chicago (That Toddling Town) for scene-setting, an assortment of Hammond organs and juke-boxes for saloon atmosphere, and that's about all.

THE SEARCH .. Metro-Goldwyn-Mayer: Montgomery Clift, Aline MacMahon, Jarmila Novotna. Directed by Fred Zinnerman. Music by Robert Blum.

The music track for **THE SEARCH** contains some good tunes, some thorough and penetrating working-out of them, but not enough tacets. This fault is evident in a couple of the documentary sequences, narration with a salon orchestration underneath. The maundering irrelevancy of travelog music has no place in such a picture as this. Again, the accompaniment runs on too long behind straight dramatic scenes, tending to rob them of their effect or progress and development in the story. The climax might have been completely deflated by it but for the compelling quality of the action.

As composition, the score actually is quite creditable. A great deal is accomplished by the variation treatment, alterations of this melody:



...serving many situations. There is some fine pastiche, too: a song performed by the Malik family, and later, a 'Sanctus' by the choir at a DP camp. These two samples may, of course, have been the genuine article, in which case, my compliments can be paid only for the taste and perspicacity which prompted their inclusion.

There is one passage which I'm reasonably sure was composed for the picture. This is to be heard at the point where the boy leaves his American protegeur to seek his mother. He picks his way through the ruins of the town and, quite incidentally, passes a night-club (called in neon, Mascott). This is delineated musically by alto saxophone and piano in a sort of impressionist treatment of the jazz idiom itself. These few seconds were probably the most original and pertinantly effective music in the film.

TREASURE OF SIERRA MADRE .. Warner Brothers: Humphrey Bogart, Walter Huston. Directed by Walter Huston. Music by Max Steiner. Orchestral arrangements, Murray Cutter.

The score for **TREASURE OF THE SIERRA MADRE** is primarily an expert manipulation of well-tried materials. The elements which recur most frequently are not especially striking; they are a Principal Theme:



and a fanfare:



These ingredients are used conventionally and competently; they are made to sound well throughout, but nothing really unexpected ever happens to them. For example, the Principal Theme is heard occasionally, growled in a minor key by the basses, as accompaniment for some of the dirty work. Such treatment is adequate, but it can hardly be called imaginative.

On the other hand, there are passages of considerable beauty and power; one, Dobbs' fright following the shooting of Curtin, and later, his panic at the disappearance of Curtin's body. This music includes a rapid figure of four or five pizzicato chords, and it is of very good effect because of its vivid harmonic shape, the fact that it's played piano and its nice juxtaposition with the scene.

The 'gold' music, too is quite right. And so is the 'pyrites' music. The distinction between the two is drawn rather literally, 'fools' gold' sounding like the Telephone Hour's radio signature, and the real thing recalling Prokofieff's sunrise.



A DOUBLE LIFE, Universal-International
Music Score by Miklos Rozsa, Academy Award Winner

THE LIGHTER FILMS

Playing currently are a number of films of no great dramatic or musical distinction, but pleasant light entertainment nevertheless.



Glamour Girl

GLAMOUR GIRL (Columbia) is an unpretentious little picture on the rise of mountaineer singer Susan Reed to disk stardom. Miss Reed accompanies herself with her zither and her Irish harp in five English ballads - "Turtle Dove", "The Soldier and the Lady", "Cockles" and "Mussels", "Go 'Way From My Window" and "Black is the Color of My True Love's Hair". Gene Krupa and his band with vocalist Carolyn Grey are also featured in characteristic numbers.

Songs of the early 1900s are heard in current musicals. MY WILD IRISH ROSE (Warner Brothers), is a lavishly produced semi-biography of Chauncy Alcott, with emphasis on its sixteen elaborate Tech-

nicolor musical numbers and dance spectacles, rather than a heavy story line. Dennis Morgan sings most of the Alcott favorites "Mother Machree", "A Little Bit of Heaven", "By the Light of the Silvery Moon", "Will You Love Me in December and the title song.

GOOD NEWS (Metro), a revival of the twenty year old college musical comedy, has had a face-lifting by Adolph Green and Betty Comden, with a couple of new songs and a lively cast emerges lighthearted and tuneful. Its old melodies - "Lucky in Love", "Best Things in Life Are Free", "Varsity Drag", "Good News" - are getting the approval of new audiences.

Warner Brothers, MY GIRL TISA, a story of American immigration in the same far-off days of Theodore Roosevelt, derives much of its atmosphere from the score. Max Steiner has made good use of folk tunes and songs of the period. The trials of the little sweatshop worker and her beau are softened by such melodies as "Sweet Bunch of Daisies", "Sidewalks of New York" and "By the Light of the Silvery Moon".

Set also in the beginning of the 1900s is SUMMER HOLIDAY (Metro) where Rouben Mamoulian uses his "Oklahoma", "Porgy and Bess", and "Carousel" technique to turn Eugene O'Neill's "AH WILDERNESS!" into a musical. Moments of special emotion are expressed in songs and dances that rise spontaneously from the quietly humorous action. The singing is done mostly by Mickey Rooney with Gloria De Haven and a good chorus. Harry Warren and Ralph Blane wrote the many songs which include "Stanley Steamer", "Afraid to Fall in Love" "Independence Day" and "Weary Blues".



Summer Holiday

The family of vaudeville troupers in APRIL SHOWERS (Warner Brothers) use tunes deservedly popular around 1912 and apparently as popular now. Among them are "Rosy, You are My Posy", "Cuddle Up a Little Closer", "April Showers", "Moonlight Bay" and a number featured in the Fox comedy on baby sitters, "Pretty Baby".

Seven songs of the flapper days of 1920 are a part of YOU WERE MEANT FOR ME (20th Century-Fox), the misunderstandings of bandleader Dan Dailey and his bride Jeanne Crain while playing a series of one night stands. Dan and a male trio show that there's still plenty of life in "Crazy Rhythm", "Ain't She Sweet", "Goodnight Sweetheart" and the title tune. There's an effective scene where the band puts in an all night of "Ain't Misbehavin'". Public demand for this type of film is steady, and there are several pictures in the class awaiting release. It's probable that the melodies of a generation ago will be hummed and whistled all summer.

THREE DARING DAUGHTERS (Metro) is a present day affair, bursting with Technicolor abundance as only a Metro musical can. Here the score is adapted to the talents of Jane Powell, Jeanette Mac Donald, Larry Adler and Jose Iturbi, and features arrangements of the Liszt "Liebestraum", Grieg's "To Spring", the De Falla "Ritual Fire Dance", as well as light opera numbers and a show of jazz.

Using serious music also for its particular needs is Republic's BILL AND COO, the novel film with an all bird cast. Composer David Buttolph explains what he did for its tiny crises. "Music conscious people will have some good chuckles, I am sure, over the use of several Wagnerian themes as used in BILL AND COO. For example, where the "secret formula" is spoken of in the picture, i.e. the bait that is used to catch the crow, I used the "Tarnhelm" motif from "The Ring". This, as you know, is the theme of Sigfried's Magic Cap which made him invisible. There are several other references to Wagner scores and I have tried not to use them too obviously, with the exception of a rather hysterical treatment of the "Ride of the Walkures" during the burning of the Wrenrest Hotel.



Bill and Coo

Although music is not featured in I REMEMBER MAMMA (RKO) no listing of general audience films would be complete without this warmly appealing picture of Norwegian-American family life. Irene Dunne, the wise, loving mother around whom everything centers, sings a lullaby called "Sovnen" (Slumber).

One of the gayest of current pictures is ROAD TO RIO in which small time musicians Bob Hope and Bing Crosby wreck a carnival and have to flee to Brazil. Their wild funny adventures are filled with gags and topical spoofing and naturally plenty of tunes. Bing sings "But Beautiful", "You Don't Have to Know the Language" and joins Bob in "Apalachicola Fla". "Experience" is sung by Dorothy Lamour and the Andrew Sisters give their version of "For What"? Five rhythmical Latin numbers as well as the Burke-Van Heusen songs are included in the score. And highlighting the smooth, speedy comedy are the antics melodies of the Hiere Brothers.

A LIBRARY SERVICE

A notably successful experiment in a public film library has been worked out in Stamford, Connecticut. It was started by Mary Louise Alexander, librarian for the city's Ferguson Library, and former librarian for a large New York advertising firm.

The expansion of services under Miss Alexander began a record-lending library and popular concerts. Recognizing the educational significance of motion pictures and realizing that motion picture attendance is four times as great as library attendance, she persuaded the library trustees to invest in a 16 mm sound projector. Films were donated by various companies, government agencies, and the University of Connecticut. The library bought and rented others.

Civic groups planning film programs for which no admission was to be charged, were allowed to borrow the projector. It was also used in a demonstration of classroom films that led to the audio-visual program in the Stamford schools. The library film center was open until nine in the evening, so that the same films could be used by schools in the daytime and in homes at night. They were borrowed free of charge, on the same circulation basis as books and records.

In the first year of the project, 1946, with a library of fifty films, there were over one hundred thousand "unit showings"-- $\frac{1}{2}$ the number of titles multiplied by the number of people who saw each one. The following year Encyclopedia Britannica Films loaned the library seventy-five films on a rotating system and another sound projector. The unit showings in one month were 64,000. Stamford is a city of 65,000.

When the project started, there were only twelve projectors in Stamford, mostly privately owned. Today there are over a hundred, distributed among schools, clubs, social centers, business organizations and individuals in every income group. All use the library films.

The library provides regular children's programs, and frequent evening performances for adults. Many private citizens give weekly shows for churches, hospital patients, neighborhood children and other groups. A large audience has been built up among non-readers and people in foreign sections of the city.

"There are so many people who will never read a book", says Miss Alexander, "that libraries must recognize the new materials. After all, we are tax supported. We should help these people."

The cost of such a program is comparatively small. The average book costs a library \$2.50. In a year it may be loaned to twenty-six people, which makes the unit reading cost nearly ten cents. A film that costs \$45 can be seen by 36,000 people in a year, which makes the unit cost about one tenth of a cent.

There is great demand for animal, sport and travel films, a strong interest in science education films, symphony orchestras and ball game techniques. The library has a good supply of musical films, among them the Toscanini "Hymn of the Nations", the March of Time's "Music in America", "The Carillon", and a number of individual performances by leading contemporary musicians.

by James F. Nickerson

As one reads the literature in visual education in the music field, he rarely finds consistent or carefully planned programs of film and slide usage. Occasionally a report is published that can afford added vision to the attempts of others. One such is to be found in Duffield's report on a noteworthy program for stimulating world interest and understanding among high school students at Northeast High School in Philadelphia. The organization is centered around a cultural study of the nations of the world which considers the folk and art music of each nation, the work of representative composers and the culture, customs and industries of the people.

Perhaps the importance of this systematic instructional enterprise lies in its careful organization and stress upon the importance of cultural understanding as an integral part of music appreciation. Likewise, one can say that the music studied is one means of measurably contributing to cultural understanding .. a most worthy and necessary aim for education.

GLOBAL MUSIC

An Audio-Visual Approach to the "One World" Concept.

by Paul Duffield

Basis Philosophy

The underlying purpose of GLOBAL MUSIC is to make students "One World" conscious. It stresses the necessity for world unity, and utilizes music--"the universal language" - as the catalytic agent which helps to unite the world's peoples by common bonds of feeling and emotion. In order to understand the music of the various nations, students must be shown their cultural and social backgrounds - how they look at work and at play. Eighty 16 mm. sound films supply this background; five films implement the basic philosophy of world unity.

Six types of audio-visual aids are used in presenting a typical lesson.

1. Upon entering the classroom, students copy outline notes from blackboards.
2. Still pictures of the composer under discussion are on display.
3. A brief talk on the composer and his significance is illustrated with biographical slides.
4. An appropriate folk song of the nation is sung from song slides.
5. The music of the composer is presented on recordings.
6. A 16 mm film is used to "clinch" the lesson.

Types of 16 mm sound film used in GLOBAL MUSIC.

I. Specific musical subjects.

- a. Solo recitals: Jose Iturbi, Paderewski, Feuerman.
- b. Opera: Idol of Seville (Carmen)
- c. Symphony Concert; London Symphony Orchestra
- d. Ballet: The Dance of the Hours (Ponchielli)
- e. Vocal recital: Igor Gorin

II. Travelogues

- a. Mexico City (narrated by Orson Welles in color)
- b. The Viking Trail (narrated by Lowell Thomas)

III. Documentaries

- a. The River (score by Virgil Thomson)
- b. Music in America (March of Time)

IV. National Types and Cultures

- a. The Peoples of Canada
- b. Peoples of the U.S.S.R.

V. Theme of World Unity

- a. Our Shrinking World
- b. The Brotherhood of Man

Summary: GLOBAL MUSIC visits twenty nations, uses eighty-five sound films, thirty-five silent films, one hundred recordings, three hundred glass slides, twenty-five slide films, It has been presented to 8000 students at the 10th grade level, as a general music course, meeting three times per week for two semesters.

AFTERTHOUGHTS by Sigmund Spaeth

The most successful attempt thus far to bring grand opera to the screen would seem to be Columbia's treatment of LA TRAVIATA. The producer, Gregor Rabinovitch, brings new hope to opera-lovers as well as movie fans by his remarkably successful solution of this difficult problem. His picture preserves all the important Verdi music and Italian words, but handles them in such a way as to make a continuously intelligible and fascinating film.

The ingenious trick employed by Mr. Rabinovitch is to have the opera introduced by a dialogue (in English) between Dumas and Verdi at the grave of Violetta (originally Alphonsine Plessis) in Montmartre Cemetery. Dumas then takes the composer to her home and shows him her diary. As Verdi begins to read, the voice of the heroine herself is heard off-screen, leading logically into a succession of scenes from the opera. This eliminates any need of English titles and ties together the operatic excerpts in a most satisfying fashion.

So important an event as this TRAVIATA deserves a little more detailed comment. Violetta is played by the beautiful Nelly Corradi, with Onella Fineschi doing the actual singing. The hero, Alfredo, is both sung and played by an excellent young tenor, Gino Mattered. Tito Gobbi sings the music of the father, with Manfredi Polverosi as the screen actor. The conductor is Hector Panizza and the director Carmine Gallone. Obviously the film was made in Italy, and it may be assumed that Columbia Pictures will make further experiments along the same line in the near future.

Opera in motion pictures has become a significant subject, now that its artistic and practical possibilities have been proved. Even the more conventional productions have shown an unsuspected appeal at the box-office throughout the country, indicating that a large public is ready to welcome this type of music in almost any form. There is now a screen version of Leoncavallo's PAGLIACCI, in which the suffering Canio is permitted to tell his story directly to the composer, again giving the music a logical introduction. CARMEN and RIGOLETTO have both been presented as dramas in their original form, using the music only incidentally and as background.

* * * * *

Light opera is also winning increased favor on the screen. Arkino has revived a German production of the Johann Strauss FLEDERMAUS (THE BAT), while Geoffrey Toye, via Prestige Pictures, is bringing back a D'Oyly Carte presentation of Gilbert and Sullivan's MIKADO, in color, with Martyn Green as Koko, Sidney Granville as Pooch-Bah, John Barclay as the Mikado and Kenny Baker as Nanki Poo. There should be a public for these popular works as well as the masterpieces of grand opera.

The lightest touch of all is given by Republic Pictures to a fantasy called BILL AND COO, played entirely by trained birds, also in color, with a charming musical score by David Buttolph. This outstanding novelty will appeal to children as well as adults and may prove a sensation. Ken Murray is the producer.