



# FILM MUSIC NOTES

Official Organ of the National Film Music Council

VOLUME VI

31 UNION SQUARE WEST

NUMBER 5

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APRIL - MAY  
1947

# NATIONAL FILM MUSIC COUNCIL

91 UNION SQUARE WEST

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"To foster interest in music in the films; to encourage musicians who are developing this new art form; to awaken teachers and students to the educational, artistic and practical possibilities of this new medium of expression."

## MESSAGE FROM THE NATIONAL FILM MUSIC COUNCIL

Among our readers are many music educators in universities and schools. As such they are in contact with students who have a wide variety of interests in the motion picture. From time to time we like to bring to you sources of more general information on motion pictures than that supplied by "Film Music Notes" which specializes on music.

The National Board of Review of Motion Pictures is an organization to which we often turn and its many functions we believe would be of interest to you.

There is the magazine, "New Movies", in which all selected films are reviewed by a volunteer representative Review Committee and they express the majority viewpoint of the committee. The pictures are judged for entertainment, artistic, educational and ethical values, and are classified according to audience suitability.

Within the National Board of Review there is the National Motion Picture Council which is active in the organization and gives service to community motion picture study groups. These organizations, usually known as Motion Picture Councils, are made up of representatives from cultural, educational, recreational, religious, social, civic and patriotic groups. Many have local music groups in their membership. Their primary aim is to foster support for the good films; to encourage through forums and discussions, etcetera the study of the motion picture as an art form and as a significant social force; and to further education through motion picture among adult groups and in the schools.

Currently favored among these Councils, reports Mrs. Bettina Gunczy, Secretary of the National Council, are programs on music in motion pictures. Speakers on the subject are especially in demand. Louis Applebaum, one of our composer-contributors recently spoke before the Springfield, Mass. Council. His subject was "Music in the Movies" and his audience was most enthusiastic. Mrs. Stanlie McConnell, Charles Previn, Lenard Quinto of our Advisory Council, and your chairman have spoken to many councils and found them greatly interested.

The interest of young people in motion pictures is considered in two major youth activities. Through the Young Reviewers, age 8 to 14, the Board studies the reactions of boys and girls to all types of motion pictures. They meet in

projection rooms to review films, recording their opinions on ballots and discussing the films under the leadership of one of the junior members.

The 4-Star Clubs are designed to encourage the critical appreciation of motion pictures by young people. They are formed in schools, libraries, community houses and in connection with many youth groups. The programs include the production and projection of school films and motion picture appreciation. The young people are much more likely to note the music values in a motion picture than many of the lay adult groups. All activities of the adult and young groups are reported in the Board's magazine.

When the staff members were told that I planned to write about the work of the Board, they were pleased, and asked me to say they would be glad to send more information to anyone interested. Please address inquiries to the National Board of Review, 250 East 43rd St. New York City, 17.



Helen C. Dill

Grace W. Mabee.

Helen C. Dill is a member of the faculty of the University of California at Los Angeles. She is a member of the Advisory Committee of the National Film Music Council and National Chairman of Film Music for the Music Educators National Conference.

She arranged the discussions on film music for the six divisional conferences held this spring in various parts of the country and obtained the screening of the recently released 16mm film, "Instruments of the Orchestra" made by the British Government's Ministry of Education program of Visual Education.

The Film Music Education Committee of the North Central Music Educators Conference feels most appreciative and grateful for the inspiration, and fine cooperation and support of our program extended to us by Mrs. Grace Widney Mabee, the National Film Music Council and their official organ, "The Film Music Notes".

Delinda Roggensack, Chairman

FORUM  
on  
FILM MUSIC

Fourteen hundred teachers in Los Angeles County were privileged to attend a preview of the film *CARNEGIE HALL* on Saturday morning, March 1st, in the Carthay Circle Theatre, Los Angeles. The Forum was made possible through the efforts of Alice Evans Field, director of Public Service of the Motion Picture Asso. She was assisted by Helen C. Dill, chairman of the M.E.N.C. film committee. Miss Bessie Stanchfield, supervisor of music for Los Angeles county, presided. Mr. Edgar G. Ulmer, director of the film, spoke of the many problems involved in the production. His background as a student and teacher at the famous Curtis Institute in Philadelphia eminently fitted him for this assignment. He held to one point-- that the filming of Carnegie Hall itself should portray that historic building.

## LETTER FROM ALICE EVANS FIELD

Director of Department of Studio and Public Service

Motion Picture Association, Hollywood.

It was with great pleasure that we welcomed the addition of the National Film Music Preview Committee ( organized by the National Federation of Music Clubs ) to the national and state organizations previewing pictures here in Hollywood.

Abbie Norton Jamison, Film Music Chairman of the California Federation of Music Clubs, has selected an excellent committee composed of people who are not only interested in music but who have, as well, knowledge of the importance of the contribution of music to motion pictures.

Miss Constance Purdy, former editor of "Film Music Notes" is Mrs. Jamison's associate chairman and will act as editor of the reviews. Either Mrs. Jamison or Miss Purdy meets each Friday with the representatives of the other organizations to compile a joint report for "Estimates on Current Motion Pictures." It is valuable to all of us to have the particular emphasis of this group upon the music content, orchestration and scoring. In addition, the reports of the committee are sent to the Fox West Coast Theatres for inclusion in their weekly bulletin, "Unbiased Opinions", and copies of all of their reviews in full are sent to the Federated Film Music Club chairmen and to the National officers of the N.F.M.C. Copies will also be sent to you for reprinting in "Film Music Notes", if you so desire.

Mrs. Jamison has inaugurated a plan to have the members of the committee meet on the first Tuesday of each month for luncheon at the Gourmet Hollywood on Sunset Boulevard. In addition to a round table discussion of film music, she presents a speaker on some subject of interest, a film music critic, or a member of one of the music departments of the studios. In May we are looking forward to having Mr. Sigmund Spaeth, Film Music Chairman of the N.F.M.C., and Mr. Rudolph Polk, Director of Music for Enterprise Studio, who will talk to us about the music planned for "Arch of Triumph" and "No Other Love".

It is the hope of Mrs. Jamison, Miss Purdy and all associated with them, that they will be able to contribute to the awakening of public interest in the value of film music. Their best wishes and mine go out in full measure to you and to all who are working with you to make a success of your very excellent "Film Music Notes".

\* \* \* \* \*

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## SURVEY OF NEEDS FOR MUSIC EDUCATION IN AUDIO-VISUAL AIDS.

Delinda Roggensack, Graduate Fellow, University of Iowa.

Seventy years ago, Thomas A. Edison, playing with a toy of his own making, astonished himself and the world by magically recording and reproducing "Mary Had a Little Lamb" in his own voice. Fifty-eight years ago, people stopped in hotel lobbies and theatre entrances to peer excitedly into a box-like affair, -the kinetoscope,-to view moving pictures! Edison was more concerned about his Magic Lantern by means of which he could project pictures on to a screen, and the kinetoscope remained merely a curiosity and a toy for many years!

Audio-Visual Education is as old as history. But thanks to Edison and his hunches, we have a new bag of tools. And, thanks to an otherwise devastating war, the importance of these tools as time-savers, interest-getters, experience-providers, memory and thought-provokers, spring-boards for future study, appreciation-builders, and preservers of culture, has been forced on the professions, industry, education, and a leisure public.

The tools in this bag are many. The questions arise:- Which ones are useful for Music Education? How should they be used? Are materials for projection adequate and timely? Are audio-visual aids the answers to all problems of teaching? Do they need any skill in handling? All of the aids are known to many teachers. A few of them are known to all teachers. In some cases, there are projectors with almost nothing to project.



Delinda Roggensack

The Sound Film is the next to the youngest child of the Audio-Visual family. It is recognized as the most universally popular entertainment of the day. That entertainment has educational implications that are unsurpassed by any other medium. For example, no other medium has so sold Chopin and his music to a mass of people that had hitherto called him high-brow and "belonging to the Long-haired" as the picture, "A Song to Remember". Those who sell recordings can best testify to the results of the picture. The same story can be told about many other pictures.

Whether this very young child, the 16mm Educational Sound Film becomes a strong, healthy, effective educational tool, or a step-child that serves without honor or faithfulness, depends to a large extent upon us as educators. Hollywood is the criteria upon which we and those we teach judge. To say disdainfully, "That's Hollywood!" is to often lose sight of the artistry that makes Hollywood effective. The film now ranks at the top for providing vicarious experience. The film, along with the recording device accepts first place in preserving documentary evidence of our great folk and art culture.

The world takes on a fast moving complex pattern. Our heritage increases a hundred-fold with each succeeding generation. In order to fit into this complexity, youth has not only to absorb this increased heritage, but to master many and more difficult areas. His frontiers are now the world which

can be encompassed in sixty-five hours. Every possible legitimate short-cut to learning must be utilized, and those short-cuts that combine in their best form the sense of seeing and hearing contribute most effectively to the learning process. The film provides the experiences of travel, of the cultures of the world, the performances of great musicians. It serves as a spring-board to more and better music study and performance. It increases this understanding by acquainting students with symphonic, band, and choral organizations and their literature. It can do even better, with fidelity of sound, than an actual person to person performance because it can bring the artist closer. It can interpret skills through the medium of artistry.

There are at present many limitations. The number of films is small for the field of music education. However, there are enough to gather data as teaching aids. There are films not especially designed for the music field that make contributions that are worth considering. There are economic restrictions both in the educational film field and within individual school budgets. Entertainment and Industry spare few costs to put over a project. Not so with education, for it must come within a tax budget. There is the limited market because of the newness of the medium. There are the limitations on the part of the teacher that includes lack of training for the use of the aids. This training is most important.

What can we as music educators do about all this? We can, on the basis of the best possible understanding and experience, set up a standard of what constitutes a good educational film. Producers need to know the needs of the teaching field. Teachers need to know the problems of the producer. We need to establish some means to carefully evaluate not only educational film material but also music as a part of the entertainment in our local theatres.

May I here point out the fine work along that line that is carried out by the magazine, "FILM MUSIC NOTES", and also that of Mr. Nickerson of Kansas State University. We need to keep open-minded regarding the technics of production. Let us insist on authenticity, but also keep it alive and interesting. Edison gave us the spark fifty-eight years ago. Its story is as fantastic as the tales of Scheherazade.

\* \* \* \* \*

JOHN  
HUNTLEY

John Huntley, our London correspondent is a member of the J. Arthur Rank Music Department at the Denham Studios. He is sending us much valuable material on the British Productions which we hope soon to feature in FILM MUSIC NOTES. Some interesting pictures and articles by Muir Mathieson and Benjamin Britten and excerpts of music scores await publication in our "Notes". Through the courtesy of Mr. Huntley we were able to give our readers the excellent article on film music by Ralph Vaughn Williams in the Holiday issue.

\* \* \* \* \*

SONG  
OF  
LOVE

"Song of Love" will soon be released and will be of interest to our readers. Katharine Hepburn as Clara Schumann, Paul Henreid as Robert Schumann, Robert Walker as Johannes Brahms and Henry Daniell as Franz Liszt. Directed by Clarence Brown. A 100 - piece orchestra, will be featured, conducted by William Steinberg with Artur Rubinstein as solo pianist playing compositions of Schumann, Brahms and Liszt.

## ACADEMY AWARDS

7

The National Film Music Council wishes to register its approval of the Annual Academy Awards made this year by the Motion Picture Academy Committee. FILM MUSIC NOTES, the official organ of the Council, is pleased to give recognition to these winners in this issue.

Leo Forbstein, the versatile and genial head of the department of Music in Warner Brothers Studios, was given the honor of conducting the orchestra for the celebration and awarding of the Oscars in the Shrine Auditorium, Los Angeles, on March 13th. Excerpts of the popular songs of the year were incorporated into the various orchestral selections.



Hugo Friedhofer --- Emil Newman

We are fortunate in having secured the original music score composed by Hugo Friedhofer for "The Best Years of Our Lives", which was adjudged to be the best music scoring of a dramatic picture. Louis Applebaum, whose score for "The Story of G.I. Joe" was nominated for honors by the 1946 Committee, has made excerpts and an analysis of the Friedhofer score for this issue of FILM MUSIC NOTES.

Mr. Friedhofer has been winning laurels for several years for his excellent orchestrations for many of the important productions. Last year the FILM MUSIC NOTES Committee presented him with a plaque for his

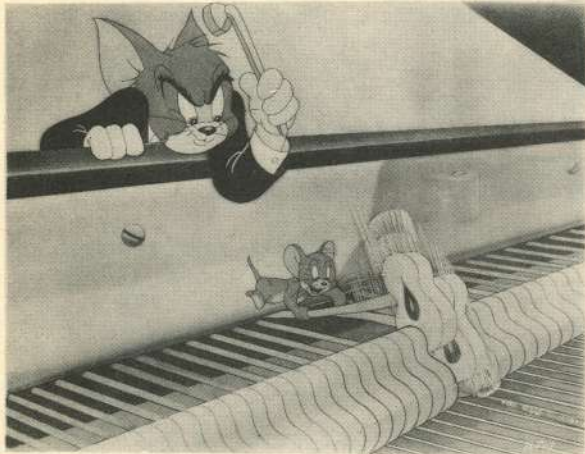
score for "The Bandit of Sherwood Forest."

A Californian by birth and education, receiving his musical instruction from Domenico Brescia in San Francisco and Dr. Ernest Toch in Los Angeles, he joined the 20th Century-Fox Studios in 1929. In 1936 he became associated with Warner Brothers, where he orchestrated the scores of Eric W. Korngold and Max Steiner. At present he is a free lance and continues to orchestrate scores for many other composers. He has contributed orchestrations or background scores to more than seventy-five films. He gives much credit to Emil Newman, the efficient musical director of "Best Years". Their work, together with assistance with orchestration by several fine orchestrators, all contributed to the fine score which won the Academy Award.

Morris Stoloff, head of the music department at Columbia Pictures, won the Academy Award this year for his scoring of the musical picture, "The Jolson Story". In 1944 he won the award for his scoring of "The Cover Girl". In an interview with a reporter on the Los Angeles Times, Mr. Stoloff says he put in over 1500 hours of work arranging the music for this score. Much historical research was required in vaudeville and musical comedy music in order to give the authentic numbers used by Jolson in his various activities.

Mr. Stoloff's musical training was sponsored by the late William Andrews Clark Jr. who paid for his study with the violin master, Leopold Auer in Europe. Although born in Pittsburgh, he has made his home in Los Angeles for many years and was long a first violinist with the Los Angeles Philharmonic under the baton of the late Walter Henry Rothwell. In 1928 he joined Paramount Pictures and in 1936 became head of Columbia's music department. Stoloff was chosen to conduct the orchestra recording of the score of Remarque's "Arch of Triumph" which was scored by Louis Gruenberg. This film will soon be released.

The song, "On the Atchison, Topeka and Sante Fe" composed by Harry Warren and Johnny Mercer for Metro's "The Harvey Girls" won the award as the best popular song of the year. This song writing team has produced much hit parade material, publicizing the gaiety of light screen music to the radio public.



The music in the Short Subjects was also recognized, drawing attention to a type of score all too often ignored. "The Cat Concerto", the winning cartoon, came from Metro, often the prize-winners in this field. Its score by Scott Bradley, Metro's cartoon musical director, is a delightfully clever piece of synchronization and an inseparable part of the film's humorous appeal. Mr. Bradley's contributions to Metro cartoons have received honors in recent years. His "Cartoonia Suite", featured on two Symphonys' programs, will be used by Producer Fred Quimby for the next musical Tom and Jerry cartoon, in which Tom will conduct a symphony orchestra, with Jerry in the violin section.



William Lava

Of the two weeks that William Lava spent composing the musical background for the Warner Brothers 1947 Academy Award winning short subject, "A Boy and His Dog," eighteen hours went into actual writing of the score, more than one hundred to pacing the floor of his workroom in his San Fernando home. "I can't sit still" he says. "When I am working I walk and walk-- suddenly I get what I want. I try it on the piano, scribble it down. Then I drink a glass of water and start walking again" Some composers keep a movieola nearby, run sequences of the film over and over for inspiration. After seeing the film for which he is composing once or twice, Lava retains the entire picture in his mind, works entirely from his memory and a cue sheet.

It was by this method that he produced the original music used in three other Academy Award winning two-reel subjects, "I Won't Play" (which won the Film Music Notes award last year), "Star in the Night" and the documentary, "Hitler Lives" in 1945,

all filmed by Warners which has carried off the two-reelers award for seven years.

The 12 minutes of music in "A Boy and a Dog" (backgrounding the entire 16 minute film, with the exception of one sequence--the trial) is made up of character theme music. As the title indicates, the story basically concerns only the boy and his dog; therefore just themes for these two characters are used. The boy's music is an original and lively air-- that of the dog comes from arrangements made by Lava of Stephen Foster's "Old Dog Tray".

The National Film Music Council wishes to mention a number of films of the past year which have had scores of merit:

- George Antheil produced a distinguished score for a distinguished film-- "The Specter of the Rose", made by Ben Hecht for Republic. Frederick W. Sternfeld, of Dartmouth College has given this score an excellent analysis in the September-October issue of FILM MUSIC NOTES.
- Daniele Amfitheatrof, in his score for Monogram's "Suspense" made effective use of ballet music for the star's dramatic skating sequences. He also composed the photoplay score for "Song of the South," a charming underlining of the action. (Disney)
- Adolph Deutsch is one of the best creators of film music in Hollywood. His work for "Ramrod" (Enterprise, United Artists) is a fine example of film scoring. It is reviewed elsewhere in this issue with another Deutsch score- that for Paramount's "Blaze of Noon."
- Bernard Herrmann wrote an excellent score for "Anna and the King of Siam" for 20th Century-Fox based on authentic Siamese scales and melodic fragments. We await with interest the score for "The Ghost of Mrs. Muir" which he is working on at present.
- Lennie Hayton, the musical director for MGM's "Till the Clouds Roll By" did noteworthy work in putting together the music for the big extravaganza. Mr. Hayton's score, based on Jerome Kern melodies, was reviewed in Stanlie McConnell's "Teaching Possibilities" in the March issue of Film Music Notes.
- Eric W. Korngold has written several noteworthy scores for Warner Brothers this year. "Devotion", a story of the Bronte sisters, and "Of Human Bondage" were reviewed by John B. Currie in the September issue of FILM MUSIC NOTES. Excerpts from the score for "Deception" appeared in the March issue, with an analysis and "Teaching Possibilities". Korngold has won the Academy Award several times.
- Bronislau Kaper gave unique handling to the difficult demands of "The Secret Heart" (MGM), a psychological romantic drama with a neurotic pianist as heroine.
- Darius Milhaud evidenced his ability in the "Private Affairs of Bel Ami", his first American film score. We look forward to his future film scores.
- Michel Michelet added to his reputation last year with his first work in America, "Voice in the Wind". His musical setting for "The Chase" is reviewed in Dec. Jan. Notes.
- Alfred Newman of Twentieth Century Fox, with several Academy Awards to his credit, produced a wide variety of good scores, from the gay bits for "Margie" to the effective music for "My Darling Clementine". The score for "The Razor's Edge" with excerpts appearing in the Dec. Jan. Notes, climaxed his year's work and it received a nomination.
- Charles Previn, director of music at Radio City Music Hall made arrangements of both serious and popular music for the melodious Metro films, "Two Sisters from Boston" and "Holiday in Mexico". Previn is a member of the Advisory Committee of the National Film Music Council.
- David Raksin with Emil Newman, musical director, in the 20th Century-Fox story of the stallion, "Smokey", featured American folk songs sung by Burl Ives.

Miklos Rozsa won the honors last year with his score for "Spellbound". This year his music for "The Killers", a Mark Hellinger production, released by Universal, won the nomination but not the award. A review of "The Killers" by John B. Currie and for "The Strange Love of Martha Ivers" by Bethia L. Smith, appeared in recent issues of this magazine.

Walter Scharf, formerly head of music department at Republic, made a smooth and interesting arrangement of the impressive amount of classical music that filled the film, "I've Always Loved You". The performances by Artur Rubinstein increased the picture's musical importance. The "Teaching Possibilities" were given in the November issue.

David Snell wrote a fittingly original score for MGM's unique "Lady of the Lake", using an eighty voice chorus instead of the usual orchestral background.

Max Steiner, three times Academy Award winner, scored a number of the year's big pictures at Warners. His work in "Cloak and Dagger", in "The Man I Love" which Hugo Friedhofer orchestrated, and his arrangements of the Cole Porter melodies in "Night and Day" are typical Steiner.

Herbert Stothart, the busy head of music at MGM, is represented in many of the company's releases. His score for "The Yearling" did much for the atmospheric beauty of the film.

Georgie Stoll who won the award for his musical setting of "Anchor's Aweigh" last year proved his efficiency as musical director in MGM's "Holiday in Mexico".

Dmitri Tiomkin as a free lance has been scoring important films for many companies in the past season. Among his best scores have been "The Dark Mirror" (Universal) and "It's a Wonderful Life" for Frank Capra, at RKO-Radio.

Franz Waxman, demonstrated his versatility in "Humoresque", an analysis of which was given in the Holiday issue of Film Music Notes by Louis Applebaum, with a discussion of its teaching possibilities by Gordon Bailey. It makes an interesting contrast with his earlier score for "Captain Courageous" currently being re-issued by MGM.

Roy Webb. His score for Alfred Hitchcock's "Notorious" fitted that well made melodrama. It was reviewed by John B. Currie in the September issue.

Charles Wolcott heading his associates at the Disney Studios, has contributed a number of melodious tunes in "Make Mine Music" and "Song of the South."

Victor Young, leading musical composer at Paramount, has added to his popularity with his scores for "Our Hearts were Young and Gay" and "To Each His Own".

\* \* \* \* \*

It is difficult to give due credit to all of the noteworthy scores that are coming from many sources and this issue of FILM MUSIC NOTES must reluctantly omit its usual report of the music in pictures released by other countries. Our London correspondent, John Huntley, is doing excellent service in our behalf and soon we will have opportunity to send to our readers fuller reports on film music from abroad.

Your subscription to FILM MUSIC NOTES will bring you reviews and analyses of various film scores with excerpts of the music and whatever extra material is made available to us on the pictures. Subscription, two dollars a year.

Copies of single numbers containing reviews, analyses and scores as mentioned in the listings may be obtained by writing us and enclosing twenty-five cents. A few copies of our special bulletins on William Walton's music for Henry V, also the bulletin on "Sound Development" are still available from our office.

## HUGO FRIEDHOFER'S SCORE TO

## "THE BEST YEARS OF OUR LIVES"

Louis Applebaum.

The Academy Award for a dramatic musical score was this year bestowed on a work about whose merit there can be no question. Not always does 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 this year 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. Last year his score for "The Bandit of Sherwood Forest" won the FILM MUSIC NOTES plaque. At last Friedhofer's name and ability are given the widest recognition.

A general review and evaluation of "The Best Years" score has already been given to Film Music Notes readers in the February-March issue, by Lan Adomian. This article will, therefore devote itself to a presentation of the actual musical material on which the score has been so brilliantly built.

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 Niebelinger 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"

Ex. ①

The musical score is written in 4/4 time and consists of two systems of staves. The first system is labeled 'A' and the second system is labeled 'B'. The score includes a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The score is annotated with handwritten notes and markings, including 'Ex. ①' on the left, 'A' in a box above the first system, and 'B' in a box above the second system. The notation includes various rhythmic values, accidentals, and dynamic markings.

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 "Homer". 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".

**BOONE CITY THEME**

Ex. (2)

The musical score for "Boone City Theme" is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features two distinct motifs: motif A, a five-note melodic line starting on G4 and ending on E5, and motif B, a chordal phrase consisting of a triad (G4, B4, D5) followed by a moving line. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment for the melody. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation like 'acc' (accents). The piece concludes with the text 'etc throughout'.

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)

The musical score for "Neighbours" is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is primarily chordal, consisting of triads and dyads. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The score includes dynamic markings like 'p' and 'f', and concludes with the text 'etc...'.

It seems to suggest strongly the feeling of much of Aaron Copland's recent writing. The remaining motifs are, fortunately, quite different in character. One, for Homer's girl, Wilma, is simple, delicate, folksy, almost plaintive, - like the girl herself.

"WILMA"

Ex. ④

Handwritten musical notation for "WILMA". The score is written on two systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The word "dolce" is written above the first few notes. The second system continues the melody and accompaniment, ending with "etc--".

Another, rather Gershwinian, underlines the relationship between Fred and Peggy:

"FRED AND PEGGY"

Handwritten musical notation for "FRED AND PEGGY". The score is written on two systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second system continues the melody and accompaniment, ending with "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"

Ex. ⑥

Musical score for "PEGGY". It consists of two systems of staves. The first system has a treble clef staff with a melody and a bass clef staff with accompaniment. The second system continues the melody and accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes various 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. Adomian mentions Friedhofer's use of the childrens' play-song. It is quoted here for its interesting orchestration and harmonization which can but be suggested in this limited space.

"TOOL SHED"

Ex. ⑦

Musical score for "TOOL SHED". It features a complex orchestration with multiple staves. The top staff is labeled 'HARP' and contains a melodic line with many accidentals. Below it are staves for 'CEL.' (cello), 'FLY. OB.' (flute oboe), 'CLAR.' (clarinet), and 'HORN' (horn). The bottom staff is labeled 'TRIANGLE' and contains rhythmic patterns. The key signature has two sharps (F# and C#) and the time signature is 2/4. The notation includes various notes, rests, and dynamic markings.

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"

Handwritten musical score for "NIGHTMARE". The score is written on four staves. The first staff is for Violins (VLNS), the second for Piccolo (FUTTER), the third for Trombones (TPTS.), and the fourth for Cello (CELLI.). The music consists of various chords and intervals, with a focus on the interval of the 4th. The notation includes notes, rests, and dynamic markings. A circled number 8 is visible on the left side of the page.

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 "The 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.

OTHER MUSIC CREDITS:

Musical Director, Emil Newman  
 Orchestration, Jerome Moross, Leo Shuken, Sidney Cutner,  
 Hugo Friedhofer.  
 Dance Arrangements, Herb Taylor, Charles W. Bradshaw.

# T eaching P ossibilities in C urrent F ilms

by  
Stanlie McConnell

SONG OF SCHEHERAZADE, -International-Universal, Director, Walter Reisch,  
Musical adaptations and direction, Miklos Rozsa. Audience, Family  
S.M.P.C. 8 to 14.

The advertising and reviews of this film are misleading, for descriptions such as "an exotic glamorous musical" and seductive stills of Yvonne De Carlo are incongruous with a family audience classification. The costumes, sets and technicolor are in the "extravagant decor of mid-nineteenth Century Morocco" setting a "flamboyant mood", yet the result is a film of the light opera type with clean cut young people seriously pursuing their chosen arts in the leading roles.

"Song of Scheherazade" is not a film that will add to the knowledge and appreciation of the musically educated, but they too should enjoy it, if in the mood for one hundred and three minutes of light entertainment. For students from the Fifth Grade up, who have yet to have the pleasure of completely exploring the Rimsky-Korsakof favorites, it will be an experience the the music teacher can share and capitalize upon most beneficially.

The story "inspired by the music of Nikolos Rimsky-Korsakof" contains elements of truth. As we know, he was an officer in the Russian Navy and to become such went on a three-year world cruise beginning in 1862. During this time he did some composing and saw much that influenced his musical career. Giving the impression that the works included in the film were composed at this period of his life is the greatest misrepresentation of this fictionalized story. "Modern Composers for Boys and Girls" by Gladys Burch published by A.S. Barnes will soon rectify these inaccuracies.

Joan Pierre Aumont's characterization of the youthful Rimsky is a pleasant addition to the picture of the elderly bewhiskered gentleman of our music history books. In the role of a singing doctor, Charles Kullman's voice is heard in "Song of India", "Hymn to the Sun" and "Fandango", an adaptation from "Caprice Espagnol" with lyrics by Jack Brook. These songs in this movie version as sung by Kullman, are to be obtained on Victor Records.



Nicholas Rimsky-Korsakov

With choreography by Tillie Losch, Miss De Carlo dances "Caprice Espagnol", "The Flight of the Bumble Bee" and "Scheherazade" and the midshipman do "The Dance of the Tumblers". The titles of all these works are clearly given, considerably helping our cause. "Scheherazade" is naturally the featured composition, setting the mood during the titles- its origin visualized with the reading of "Once upon a Time"- and concluding the film with a ballet version at the St Petersburg Opera House. Through these scenes its first and fourth sections are given fairly adequate hearings. The addition of voices in Rozsa's adaptations may cause some com-



Charles Kullman

ments, but all in all, we should be grateful to have this entertaining picture, full of good music that we can conscientiously recommend to all the family and can follow up profitably in our classroom.

## in 16 mm Films

James F. Nickerson

The divisional meetings of the Music Educators Conference are now in process in the six divisional areas of the country. "Film Music Notes" salutes the work of the Film Committees of these divisional groups. The programs of promotion and instruction offered by these committees on film usage are the pattern by which the separate state film chairman will attempt to bring additional promotion and instruction into every state meeting of music educators during the coming year.



James F. Nickerson

These meetings are a sign of things to come and from the success of these programs we can gain a means of forecast and estimate of future developments in 16 mm films. These music teachers are the market for film. It is they who order and use the film and ultimately it will be they who determine the classroom films of tomorrow.

The Tulsa meeting of the Southwestern Division led off with a March 12-15 meeting. The Film Committee of the Southwestern Conference presented a four-point program on film:

1. Film Sectional Meeting.
2. Continuous showing of selected film (located near exhibits)
3. Integrated film work
  - (a) Committee members were available to other conference committees in their meetings to help in outlining available film and show selected film if desired by the particular committee chairman.
  - (b) Music film presented on a lobby sing (cancelled due to illness of song leader)
  - (c) Address by Film Committee Chairman of film in music education on a general session.
  - (d) Open Committee Sessions. These deliberations of the committee composed of state chairmen and the divisional chairman were very limited at this meeting due to poor committee attendance and the heavy responsibility placed on the shoulders of the remaining committee members to carry out the balance of this program. The omission of this important aspect of planning study on the part of the committee personnel is lamentable but the work is continuing by mail and it is hoped that the seeds planted firmly at the Tulsa Convention will grow to strength in each state organization during the coming year.

A new development in film research has recently come to our attention. The commission on Motion Pictures of the American Council on Education, working closely with the new Film Project Committee of the M.E.N.C. This committee under the chairmanship of James L. Mursell is to meet in the near future to map out research projects on film in music. These plans are to be coordinated into a larger over-all film research plan of the Commission on Motion Pictures.

This coordination and cooperation is important for film in music as the record of research of the Commission is outstanding and the organization not only promotes but subsidizes research of this nature.

MYRA HESS-- is a performance of Beethoven's Appassionata Sonata in F Minor, 11 minutes. Available in 16mm, British Information Services, 30 Rockefeller Plaza, N.Y. Director, Humphrey Jennings, -Crown Film Unit.

This film is a straight unglamorized picturization of this well-known artist playing a great piano masterpiece. Unfortunately it does not present Miss Hess at her best. The interpretation is not up to her usual standard and the recording and photography are only fair. However, until a better film is made, it will be valuable for piano students, for older students of music appreciation and for the many people who would otherwise never have the opportunity to hear and see Miss Hess perform. The close-ups of her hands are interesting and instructive. The necessary bright lights used during the filming bothered her, causing an unnatural expression in her eyes.

INSTRUMENTS OF THE ORCHESTRA-- Teaching Film--20 minutes, Rental \$2.00, British Information Service, 30 Rockefeller Plaza, N.Y.20. Sale \$37.50, Eastin Pictures, 707 Putman Blvd., Davenport, Iowa.

This is the first film of the post-war era, made expressly for the field of music education. A part of the British Government's Ministry of Education program of Visual Education, it is as it claims to be, "A Young Person's Guide to the Orchestra". Using a "Variation and Fugue" on a theme by Purcell, composed for this film by Benjamin Britten, the orchestra is presented first in its entirety, followed by its sections, - its individual instruments and finally a rendition of the Fugue by the full orchestra. In introducing the various instruments, the contrapuntal nature of the music provides an extremely clever vehicle for an understanding of each instrument's range and tonal characteristics, quite a contrast to the now obsolete method of teaching them through phonograph records that illustrate their low and high notes.

The conducting and commentary is ably done by Dr. Malcolm Sargent. Some of our reviewers objected to his classification of instruments as "scraping" "blowing" and "pounding", feeling this terminology was talking down to the students. Others regretted that the orchestra was not composed of younger players. The performing organization is the London Symphony Orchestra which enact their roles with professional dignity and their usual fine musicianship. Muir Mathieson directed this film. His musicianship combined with excellent writing and the technical polish of a full scale theatrical short, makes this film which was made for educational purposes, interesting and professional enough to be sought also by commercial circuits. This is the calibre needed for instruction for the youth of today.

The committee recommends this film for use in Fifth Grade through High School and for adults. They do not recommend it for a first introduction to the orchestra or for interesting children in the study of instruments. It is valuable for persons with some preliminary knowledge of instruments.

TORONTO SYMPHONY, #1 and # 2. Canada Carries On Series, 1945 - 11 and 10 minutes. 35 and 16 mm. Rental \$1.25, Sale \$25.00, Canadian Film Board, 620 Fifth Ave. N.Y.

These two films that have achieved success on Canada's Theatrical Circuits are thought by the committee to be unsuitable for our program of music education. Although they would acquaint our students with the Toronto Symphony, and the eminent conductor, Sir Ernest MacMillan, a better synchronization between the thematic material and the close-ups of the instruments is essential to justify the inclusion of such a film as a teaching aid. A program of contemporary music is heard in the first film: "Jamaican Rumba" by Arthur Benjamin; "A St Malo" by Sir Ernest MacMillan; and "Colas Breugnon Overture" by Dmitri Kabalevsky. The second film presents the "Third Movement of Tchaikowsky's Sixth Symphony.

## CURRENT FILMS REVIEWED AND RECOMMENDED

BLAZE OF NOON - Paramount- Anne Baxter, William Holden - Directed by John Farrow, Musical Score by Adolph Deutsch.

Here is a typical case of what frequently becomes the function of the Hollywood composer. Adolph Deutsch, who is tops among the film colony's musical talents, was called upon for this job of filling in notes like so much excelsior in an already-bursting bundle of film ideas. Maybe it was one of those common situations in which the composer has to work ahead of his natural flow of ideas in order to meet an impossible dead-line, or perhaps this was an instance where the producer had no more consideration for the role of music in his film than that it was just one of those things to be contended with in order to make the picture presentable. True, the score, if it may be called one, was adequate and effective in following the patterns of the film, and it proved that movie composers must be and are as versatile in their content and style of expression as the most skillful of the cinema's story-writers. Also, the music was unobtrusive enough to make its function as "background-filler" complete.

For those who like to have their attention brought to little gems of orchestrative ability there is the typical, but lively county fair music at the opening,- the parachute drop accompanied by a screaming orchestra,- the spot where Bill Holden sees his newly-born child through some delightful bassoon roller-coasting, and the dramatically- underlined announcement of the hero's death. However, when it's all added up, the music-conscious audience can carry away only a package full of cute effects, and bridging phrases such as are all too common in every radio serial and dramatic program.

Gene Forrell

DUEL IN THE SUN - Selznick- United Artists. Jennifer Jones, Joseph Cotton, Gregory Peck. Director, King Vidor. Music written and conducted by Dmitri Tiomkin.

Some years back Dmitri Tiomkin composed a rather interesting score for "Lost Horizons". In a more facetious mood, one might say that the score for "Duel in the Sun" could be properly renamed to "Lost Opportunities".

In "Lost Horizons" Mr. Tiomkin displayed a striving for originality which, on the whole, was very commendable. One remembers especially the interesting way that a choir was employed to create atmosphere. In general one had the impression that the music played an important part in the entire production. Whatever there was of the pretentious - the score revealed an earnest desire on the part of the composer to contribute a large and important share to the final result which was "Lost Horizons".

The rather novel way in which "Duel in the Sun" opens contributes to our feeling of frustration. A voice announces that we're about to hear the overture. The overture begins; the voice comes back; it gives us some of the background of the picture; shots are heard but the musical overture just doesn't materialize. Then the orchestra starts a piece of atmospheric music which sounds well and of the right kind. After that we're left with a score that is little more than routine. The approach is for the most part heavy handed but perhaps this is due in part to character of the picture. Two of the most glaring examples illustrating this point are: the dance music in the gambling den and Lewt's guitar serenade while Jennifer Jones is tormented by her emotions. These two examples are two "lost opportunities" by the composer of "Lost Horizons". Mr. Tiomkin who scored the latter picture could and should do better in the future. Also-- when an overture is announced - let's have it!  
L.A.

MAN'S HOPE - Lopert Films - Written, Produced, and Directed by Andre Malraux.  
Music by Darius Milhaud.

Four-fifths of this picture is without a musical score; the last fifth presents music so clearly related to the action on the screen that it takes precedence over the visual in establishing the mood. The film itself is a product of the genius and determination of one of France's leading writers and fighters on the side of freedom. The story of Man's Hope is based on an incident from Malraux' novel of the same name and deals with the Spanish civil war, which as the author reminds us, was part of the same war fought at Anzio and Okinawa. Made in Spain under difficult war conditions and kept in hiding during the occupation of France, this film now emerges as a tribute to the first European fighters against fascism.

The greater part of the film makes dramatic use of the sounds and tense silences of war; the relentless rattle of a machine gun echoing through a silent city, the roar of airplanes, a harmonica played by a flyer waiting for the mission to start, and a triumphant song by villagers assembled at the airfield to watch their planes take off. There is no music even at points of high dramatic suspense, and there is no need for any. But in the long sequence which ends the picture -- the procession of the dead and wounded down a mountain after a plane crash -- the continuous and interesting musical score relieves and enhances what otherwise might become tiresome. The music attains a wonderful variety and at the same time achieves a unity which fits in perfectly with the action on the screen. Apparently using a relatively small orchestra, the score is completely free of lush sentimentality, while reflecting the deep emotion of the peasants and villages who line the path and join in the slow procession to pay homage to their comrades. An oboe theme with a basso ostinato accompaniment begins the sequence, and it is followed by a variety of instrumentations and effects including drums which preserve the march characteristics of the procession, - high thin sounding violins, - a flute or piccolo theme with a bass accompaniment, and a woodwind section of pastoral quality which accompanies the showing of the caskets. As the camera gives a long view of the column of marchers growing in size, the volume of the music increases and the orchestration becomes fuller. Adding to the unity of the score, a motif used in the title and credit is repeated at the picture's end.

Man's Hope could have been considerably harmed by a mediocre musical score; thanks to Andre Malraux and Darius Milhaud, a fine film has been improved by its score. Unfortunately this film will probably not reach a large audience in this country, but any efforts made to bring it to local theatres will be amply repaid.

John B. Currie.

ODD MAN OUT -Two Cities -International,Universal-- Directed by Carol Reed.  
Musical Score by William Alwyn.

Odd Man Out is a dramatically effective motion picture, although it suffers somewhat from exaggerated length and talkativeness. The musical score by William Alwyn is an important contribution, but is so profuse that analysis in a brief space is very difficult. The character of the music is largely melodic, but there are several passages in which the rhythmic content is outstanding. These occur at moments of great tension in the accompanying drama.

The action of the film centers on a wounded Irish rebel, the attempts of police to capture him, friends to help him, and townspeople to keep from being involved. Over and above all these elements is Johnny's own almost incredible will to survive. The mounting tension of his desperately tenacious hold on life is increased and intensified by a low musical theme of dirgelike quality, which rises and falls in pitch and volume, reaching

a final climax with the tragic death of Johnny and Kathleen. Although this funeral theme becomes somewhat tedious in the long end-scenes, it is varied in its preceding presentations by a clever use of orchestration. Muted horns, rolling drums, low woodwinds are all effectively employed. Even more unusual is the application of sound effects and synchronization of them with music and action. The drama takes place within an area centered by a clock tower, and at moments of impending crisis or realized tragedy, the clock bells sound the Westminster chimes. This occurs more than a dozen times throughout the film, and at the end as Father Tom turns away from the dead lovers, the music fades and the chimes supply the period. Other sounds are used with telling effect: police whistles during the chase scenes; a retreating boat whistle as Johnny's avenue of escape is cut off; doorbells; and at one very tense moment the fading out of the music to the rattle of an ashcan cover and running feet as three men hide from their pursuers. In two scenes of the picture the Alwyn score is replaced by other music. For one brief moment the hysterical blaring of a swing band in a dance palace throws Kathleen's growing desperation into relief, and continues as a faint echo of the youth which she and Johnny are sacrificing. In another scene two men about to be betrayed to the police turn on a radio and play out their last moments against the background of the Schubert 8th Symphony. The horror of betrayal by a friend is intensified by the accompaniment of friendly, familiar music in a way that would be difficult to match with modern music.

Although film and accompanying music might be improved by cutting, they comprise, still, a novel and generally successful venture in movie-making. The camera technique employed by Robert Krasker is particularly worthy of comment, and the directing and acting are excellent.

John B. Currie

PURSUED - Warner Brothers. Teresa Wright, Robert Mitchum. Directed by Raoul Walsh. Music by Max Steiner.



Max Steiner

Mr Steiner has written music that is modern and compelling. His background responds to the needs of this strong story of a feud in the New Mexico of fifty years ago, heightening the loneliness of its rocky open spaces, - the desert with occasional galloping riders. Emotionally the music goes deep, expressing the inexplicable fear of unknown enemies, strong passions and violent hatred.

Although Debussy and Moussourgsky seem to have breathed a blessing on it, the work generally has originality and strength, and makes up a score that would be interesting to hear alone.

IT HAPPENED IN BROOKLYN - M.G.M. Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante. Director, Richard Whorf. Music by Johnny Green.

Janitor Durante's basement quarters in the Brooklyn school are the meeting place for Kathryn Grayson, who teaches singing upstairs, - Frank Sinatra, song demonstrator in a music shop and Peter Lawford, composer and nobleman. As might be expected, the outcome is romance and quantities of music, both popular and serious. Several already widely whistled tunes - "I Believe", "Time After Time", "Brooklyn Bridge" are heard with a Grayson-Sinatra duet from "Don Giovanni", the Bell Song" from "Lakme", a Bach Invention by a group of talented youngsters, and "The Song Gotta Come From the Heart", in which Durante and Sinatra imitate each other.

Family

THE MACOMBER AFFAIR - United Artists - Directed by Zoltan Korda - Musical score by Miklos Rozsa. Cast, Gregory Peck, Joan Bennett.



Miklos Rozsa

Some music-minded film-goers who have followed Miklos Rozsa closely in the last few years through "Spellbound" "Lost Weekend", et al, may rather justifiably say that once you've heard him, you've always heard him. While this comment may be made of many often heard film composers, it does not seem to detract from their musical worth to a producer or his picture. Some composers are extremely versatile in subjecting their personalities in a variety of cloaks while others make extravagant use of their characteristic selves. It is obvious that Miklos Rozsa, belonging to the latter group, was chosen for "The Macomber Affair" because of his already familiar qualifications.

As this interesting picturization of human relationships unfolds itself, so does Miklos Rozsa's tonal counterpart. As the film develops from the simple presentation of individuals to their complex entanglements with each other, so follows the musical score. This consanguinity between music and picture

is clear from the moment Gregory Peck as the hired professional hunter, sits down at the request of the police commissioner to write his report on the killing of Francis Macomber. There is a short, but well-devised theme of 4 tones announced at this point and presented in a simple 4-voiced fugue. The growth of this theme throughout the picture in many imaginative symphonic patterns offers a wonderful tonal unity. This basic function of a film score, which is the least to be expected from any composer, is so often neglected as to make it a grand, new experience when we do hear it. And this unifying quality Mr. Rozsa seems to have in abundance and to know so well how to achieve.

Of course, in this picture too, there are moments when the music seems unnecessarily to outdo everything, including itself. It reminds this reviewer of the department store owner who hired a symphony orchestra to delight the store's customers at Christmas time and when he discovered the flute player resting his instrument for a prescribed 122-measure rest, the owner insisted that he play as much as the other instrumentalists or take a conforming cut in salary. So it is with some Hollywood's film orchestras that seem to blast away busily for all they are worth in cold cash. It was quite evident here in some of the jungle sequences.

Generally, Rozsa's score helps tremendously to make "The Macomber Affair" worth both seeing and hearing.

Gene Forrell

TIME OUT OF MIND - International - Universal, Phyllis Calvert, Robert Mutton.  
Director, Robert Siodmak. Music, Miklos Rozsa and Mario Castelnuovo-Tedesco.

The music, which was composed for the picture and is credited to Miklos Rozsa and Mario Castelnuovo-Tedesco, is both interesting for itself and effective in heightening the feeling of unrest, struggle, and ultimate recognition of the composer portrayed. The piano solo compositions are perhaps better musically than is the piano concerto which climaxes the film. The running comments of the composer during his playing are regrettably superfluous, and his conducting of the orchestra is unsympathetic. Though the idiom is that of today rather than of the late nineteenth century, there are reminiscences of MacDowell and Debussy. Music students in high school and college may be interested in making an aural analysis of harmonic and melodic content, but will hardly be led to a deeper understanding of the developmental aspects of actual composition. If the piano solo scores were to be published, they would be welcomed by teachers and students.

D.E.J.

**RAMROD** - Enterprise - United Artists - Joel McCrea, Veronica Lake. Directed Andre De Toth, Music Score, Adolph Deutsch.

It is not often that a musical score provides the blood and muscle to a picture, but in the case of "Ramrod" this is as sure as all the shootin' that goes on in the picture. Adolph Deutsch, the composer, is the real ramroddin' hero of this lusty Western. At the very opening, he sets the atmosphere with a theme of vast space, mountains, ranches, rocky dirt roads, and dusty towns run by and for men who are men. This theme is carried throughout the film, varyingly full-blooded as the passionate saloon fights, naked as the weather-cleared sides of the sky-high mountains, warm as the comfort of the two women featured with Joel McCrea, and sly and brutal as the cruel villain and his henchmen. It is Mr. Deutsch's choice of pulse, too, that sets the several gaits of the film. Especially notable near the end is the hunt for Joel McCrea by the villain, practically all of which is carried solely by music. Such nail-biting anxiety as is expressed here is a terrific experience. It is curious that the central theme of the score is sometimes like Aaron Copland's tonal view of things American, especially like the feeling in his "Appalachian Spring". To the listener who wonders how a composer can give the clear notion of space, attention should be given to Mr. Deutsch's embroidered melody which counterpoints his theme at frequent stages of the film. Yes, the composer has not only saved this film from its familiar serial stereotype, but he has turned it brilliantly into a lively and entertaining adventure.

Gene Forrell

**STAIRWAY TO HEAVEN** - International-Universal, British.- David Niven, Kim Hunter, Roger Livesay, Raymond Massey. Director, Michael Powell and Emeric Pressburger. Music Score, Allan Gray, Conductor, Walter Goehr.

One of the fine films to arrive on the American screen is the British-made "Stairway to Heaven". Boasting a musical score so integrated with the action that one may come away unaware, except for one theme, of the fact that excellent music has played any part in the absorbing drama.

The exception is a theme of a fifth and a semitone and a fourth and a semitone played octaves apart on a piano. It represents the obsession of the principal character with his escape from and continued fight with destiny. This theme is used stark and alone repeatedly through the film and used contrapuntally against the development of other ideas.

This original score is made up of separate and complete musical sequences, each having its own theme and development. To be noted are: the effective music which punctuates the cosmic scene in the beginning; the heaven theme of a semitone which is amusingly developed in jazz style later on; the use of the Scherzo from "Midsummer Nights Dream"; a charming melody in 3/4 time developed and ended in Debussy style; an old minuet; and the organ music of the trial scene.

This reviewer has seen "Stairway to Heaven" three times, -twice to enjoy it thoroughly and once to listen to the score and she is looking forward to the fourth time to rehear the splendid music.

Louise Haydon Granbery

**THE IMPERFECT LADY** (Paramount) Ray Milland, Teresa Wright. Directed by Lewis Allen. Music by Victor Young. Chopin Nocturne in E flat used in plot. Family

**THE LATE GEORGE APLEY** (20th Century-Fox) Ronald Colman, Peggy Cummins. Directed by Joseph L. Mankiewicz. Music by Alfred Newman, Cyril Mockridge. Family

MONSIEUR VERDOUX - United Artists. Charles Chaplin, Martha Raye. Directed by Charles Chaplin. Music by Charles Chaplin; arranged and directed by Rudolph Schrager.

The style and context of Mr. Chaplin's score for "Monsieur Verdoux" is reminiscent of those accompanying his earlier pictures. The sprightliness of the 'boulevardier' motive, the archness of pizzicato and brass as they creep from room to room with him and his poison bottle, and the gush of long-bowed sentimentality as we view his poor crippled wife and his adorable little golden-haired son - are all of a piece with the derby and the cane. Verdoux' moustache is trimmed and his pants are pressed, and his motivations are, in the end, more explicitly set forth; a fairly complicated character is developed. The music, however, concerns itself contextually much less with the character of the story than with the star and his innumerable bits of business. There is not much to be said for the quality of the score - regarding it purely as composition. The themes are rather tastelessly derivative and tritely worked out, and the orchestration is entirely conventional.

W.H.

NEW ORLEANS - United Artists - Director, Arthur Lubin. Musical Director, Nat Finston.

As an early history of jazz, this film starts off successfully with a simple localized blues-song melody. Perhaps inveterate jazz lovers will like the endless repetition of this ditty, but to some ears, everytime a light classic air breaks in from the drawing room, it is most welcome.

The jazz-maestros may do a good job, yet there is a paucity of harmonization until, at the end of the film, the blues-song is repeated with the full harmonies of a regular orchestra. Woody Herman, Armstrong, Bigard and Callender did their best, and one occasionally heard snatches of good old piano playing by Richard Hageman. This picture will be of interest to early jazz enthusiasts.

D.N.

ANGEL AND THE BADMAN ( Republic ) John Wayne, Gail Russell. Directed by James Edward Grant. Richard Hageman. Song "A Little Bit Different" - Kim Gannon, Walter Kent. Family: SMPC 12-14

CALENDAR GIRL ( Republic ) Jane Frazee, William Marshall. Director Allan Dwan. Music by Jimmy McHugh and Harold Adamson. Musical director Cy Feuer. Family

CARNIVAL IN COSTA RICA ( Twentieth Century-Fox ) Dick Haymes, Vera-Ellen. Director, Gregory Ratoff. Music by Ernesto Lecuona. Musical director Emil Newman and Charles Henderson. Family

DARK DELUSION ( Metro ) James Craig, Lucille Bremer. Directed by Willis Goldbeck. Music by David Snell. Mature

HIGH BARBAREE ( Metro ) Van Johnson, June Allyson. Directed by Jack Conway. Music by Herbert Stothart. Family

STALLION ROAD ( Warner Bros. ) Ronald Reagan, Alexis Smith. Directed by James V. Kern. Musical score by Frederick Hollander. Orchestral arr. by Leonid Raab. Mature

THE EGG AND I ( Universal ) Claudette Colbert, Fred MacMurray. Directed by Chester Erskine. Music by Frank Skinner; orchestration by David Tamkin. Family  
SMPC 8-14

THE FARMER'S DAUGHTER ( RKO Radio ) Loretta Young, Joseph Cotton. Directed by H.C. Potter. Musical score-Leigh Harline. Musical director C. Bakaleinikoff. Family: SMPC 12-14

THE GUILT OF JANET AMES ( Columbia ) Rosalind Russell, Melvyn Douglas. Directed by Henry Levin. Musical score by George Duning. Mature.