



FILM MUSIC NOTES

Official Organ of the National Film Music Council

VOLUME VI

31 UNION SQUARE WEST

NUMBER 4

CONTENTS

National Film Music Council.....	Page 2
News and Comments.....	3
Afterthoughts by Sigmund Spaeth.....	4
How Can Music Education and Film Companies Move Forward Together by Edith M. Keller.....	5-7
Viewing the National Scene by Helen C. Dill.....	8
Analysis of "Best Years of Our Lives" by Lan Adomian.....	9-10
Comments on Frederick Delius' Score of "The Yearling".....	11
Current Films Recommended	
California -- Paramount	
Dead Reckoning -- Columbia	
I'll be Yours -- Universal-International	
I'ts a Wonderful Life -- RKO-Radio	
Secret Heart-- MGM	
The Locket -- RKO-Radio	
The Man I Love -- Warner Brothers	
Return of Monte Cristo -- Columbia	
The Private Affairs of Bel Ami -- United Artists	
The Shocking Miss Pilgrim -- 20th Century-Fox	
Sinbad the Sailor -- RKO-Radio	
13 Rue Madeleine -- 20th Century-Fox.....	12-13
Teaching Possibilities	
Till the Clouds Roll By	
Song of the South	
Carmen.....by Stanlie McConnell.....	14-15
16 mm Films	
Reviews - News - Developments by James F. Niverson.....	16-19
Analysis of Korngold Score - "Deception" by Frank Miller...	20
Themes from "Deception" Cello Concerto.....	21-23

FEBRUARY-MARCH
1947

NATIONAL FILM MUSIC COUNCIL

250 East 43rd Street 31 UNION SQUARE WEST
New York City, 17, N.Y. (note change of address)

ADVISORY COUNCIL

GRACE WIDNEY MABEE
Founder-Chairman
70 Fifth Avenue
New York 11, N. Y.

STANLIE McCONNELL
Ex. Secretary
70 Fifth Avenue
New York 11, N. Y.

CONSTANCE PURDY
6162 Hollywood Blvd.
Hollywood 28, Calif.

GORDON BAILEY
School of Education
New York University

JAMES BRILL
Encyclopaedia Britannica Films
Chicago, Illinois

HELEN C. DILL
Univ. of California
Los Angeles, Calif.

RICHARD GRIFFITH
Ex. Dir. Nat. Board of Review
70 Fifth Avenue
New York 11, N. Y.

MARIE L. HAMILTON
Chairman S.M.P.C.
National Board of Review
70 Fifth Avenue
New York 11, N. Y.

HOWARD HANSON
Eastman School of Music
Rochester, N. Y.

JAMES F. NICKERSON
Univ. of Kansas
Lawrence, Kansas

LILA BELLE PITTS
Teachers College
Columbia Univ., N. Y.

CHARLES PREVIN
Music Director
Radio City Music Hall

LENARD QUINTO
Hollywood, Calif.

SIGMUND SPAETH
Chairman Films, Nat. Fed.
Music Clubs, N. Y.

FREDERICK W. STERNFELD
Dartmouth College
Hanover, N. H.

LORIN F. WHEELWRIGHT
Salt Lake City Schools
Utah

"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

Grace W. Mabee

We are sorry that we are forced occasionally to send out one issue of our magazine to cover a period of two months, owing to publication complications. However, we wish to be of constant service to readers of **FILM MUSIC NOTES**. We will answer all inquiries as fully as possible.

FILM MUSIC NOTES is the only publication devoted to furnishing information on the music in films. The music educators, schools, clubs and various organizations as well as individuals look to us to supply them with material suited to their needs--for reviews of recommended current films, both theatrical and non-theatrical- for advice on building club programs on film music, or whatever their activities may require.

We hope that increases in our subscriptions will allow us shortly to better our services. In the mean time, the many letters of commendation on the new departments in **FILM MUSIC NOTES**--the detailed reviews by authorities --the information on 16mm films- are all appreciated.

* * * *

We are pleased to announce the addition of two new members to our Advisory Committee. Edith Keller, Supervisor of Music, Ohio State Department of Education, will do much to further our cause. She spent her holiday vacation in New York conferring with our committee. Dr. Karl D. Ernst, Supervisor of Music in the Portland, Oregon Schools, well known in educational circles, will bring us the north-western viewpoint.

NEW
ORLEANS

The film, "New Orleans" will chronicle the birth of jazz, which had its inception, so they say, in the Crescent City. The National Jazz Foundation, Inc. is acting as technical advisor. Colorful information as well as correct "props" have been provided. Nat Finston, who is supervising the music, says it will be none other than the original and primitive jazz music-- the style from which all others have sprung. "Developing in the South and particularly in New Orleans, from and with the true (not the concert) spirituals, the work songs, hollers, stomps and the blues, it came to involve use of European instruments, brass band instrumentation and some European musical elements-- chiefly band marching tunes and French dance music, especially the quadrille. That's jazz!"

* * * * *

PARAMOUNT

Paramount's music department is busy these days with nine pictures and a musical featurette under assignment for scoring by some of our leading film composers. Adolph Deutsch has been signed to write the score for "Blaze of Noon", Victor Young is scoring the music for Cecil DeMille's Technicolor film, "Unconquered" which will take eight weeks to finish. A 100 piece orchestra will be used. Young is putting the finishing touches of the music for "Emperor Waltz". Scores of "Wild Harvest" composed by Hugo Friedhofer and conducted by Irvin Talbot, and for the Hal Wallis production "Desert Fury", composed and conducted by Miklos Rozsa are also being completed. Another assignment is "Road to Rio", for which Robert Emmett Dolan is musical director. Leo Lipstone, the music department head is writing the background music for the 36 star "Variety Girl". The musical featurette, "Champagne for Two" in Technicolor was assigned to Van Cleave to compose the music score which Talbot will direct. The reviewing committee awaits the privilege of previewing these pictures.

* * * * *

NEWS
from
JOHN HUNTLEY

The distinguished Australian composer, Hubert Clifford, is arriving in America very soon. He has recently been appointed Music Director for Alexander Korda and the London Film Production Company. He is coming to Hollywood to study American methods of Film Music and Recording. You will remember his review of "Henry V" music, which you used in the portfolio. He is looking forward to meeting your committee on the Council. He is bringing some themes from his films with him and he is an expert writer and critic on film music.

* * * * *

CHORAL
DEVELOPMENT
IN FILMS

Some interesting news of several of the choral groups which provide the choral background for many of our fine films, have been sent to us. This is something that will be of great interest to choral groups throughout the country. Some of the activities of these groups will be featured in the next issue of FILM MUSIC NOTES.

* * * * *

FORUM
on
FILM MUSIC

The spring Forum on Film Music will be held on Saturday, March first, from 10 to 12 at the Carthay Circle Theatre, on Los Angeles, California. The program was arranged by Alice Evans Field, Director of the Community Service Department of the Motion Picture Association in Hollywood and Helen C. Dill. Two musical cartoons on Chopin music, a short version of Carnegie Hall film, will be shown with comments following.

by Sigmund Spaeth

Dimitri Tiomkin again proves his fine musicianship in the score of Dual in the Sun. The film profits greatly by its music, even though this tonal background occasionally emphasizes details that have been considered open to censorship. When a definite mood is required, Tiomkin knows how to get it.

* * * * *

Republic's I've Always Loved You received some unfavorable criticism particularly in New York, but this was aimed in other directions than the music. The film has made a real hit with colleges, clubs and teachers in general, and its actual heroes are Rachmaninoff and Artur Rubinstein. Incidentally, Oscar Lavant showed bad taste in his comments on Information Please recently, besides getting mixed up in his titles.

* * * * *

It is good news that Harry A Kapit has taken charge of General Film Productions, with offices at 1600 Broadway, New York. Among his plans are a number of short musical subjects, and these will be aimed at the regular motion picture theatres as well as eventual use in schools and homes on 16 mm film.

* * * * *

Chopin is once more featured musically in Paramount's The Imperfect Lady, starring Teresa Wright and Ray Milland. A Chopin theme is the basis of Victor Young's helpful score, and one of his Nocturnes actually becomes a clue in a murder case. We could have been spared the elaboration of that Nocturne, however, supposedly by a concert pianist, - a cheap technical display, unworthy of a good composer or a good interpreter.

* * * * *

Werner Janssen has been appointed conductor of the Utah Symphony Orchestra, and will henceforth make his headquarters in Salt Lake City. It is to be hoped that his Musicolor Films will continue to appear and also get the distribution they deserve. These short pictures are the most successful to date in the direct visualization of music on the screen.

* * * * *

United Artists are distributing almost simultaneously two musical pictures of widely different character, The Fabulous Dorseys and Carnegie Hall. The latter may easily give the same stimulus to serious concert performances as the former will unquestionably contribute to the satisfaction of the jitterbugs.

* * * * *

Among the composers slated for current screen immortality are Schumann, Rimsky-Korsakoff and Tchaikowsky, the last named having two lives in preparation. Rumors have it that the Russian exponent of "amor in absentia" will be supplied with a normal and solid love affair.

Edith M. Keller, Supervisor of Music,
Ohio State Department of Education.



Edith M. Keller

For a number of years, I have been greatly interested in the possibilities of film music in the development of greater appreciation on the part of the general public as well as in the field of music education. As a result, the Ohio Music Education Association devoted a session to the subject at the annual State Convention in Springfield on December 7. The Convention Theme, "Moving Forward in Music Education" was considered in the planning of the film program.

We appealed directly to the film industry and to a research expert in the educational phase of it for suggestions and guidance in our plan for better music. Miss Therese Stone, Educational Director of MGM Studios, New York City, gave a talk on "Music for Millions". This was followed by a presentation of "New Fields for Music through Films" by Louis Applebaum, Composer-Conductor for the National Film Board of Canada. A stimulating

discussion by the speakers and members of the audience on the topic, "How Can Music Educators and Film Companies Move Forward Together?" followed.

Miss Stone emphasized the fact that much good music has been given to the public through films in which some of the world's outstanding artists have performed great and inspirational music and that these films--the musicals, dramas, comedies, etc-- have made millions of people happier as a result. They fulfill the formula for entertainment sought by mass audiences as defined by Guy de Maupassant, "Console me, amuse me, sadden me, touch me, make me dream, laugh, shudder, weep." We must accept the fact that motion pictures are mass entertainment and that entertainment is the function of the commercial feature films. A very popular picture reaches an estimated audience of 18,000,000 in this country. She said that 58,000,000 Americans go to the movies every week, some oftener, bringing an estimated audience of 95,000,000.

Realizing the fact that people go with a definite idea of being entertained, film companies are not interested in making motion pictures into an erudite experiment for this audience. She stresses the fact that music, of all the arts occupies a preeminent place in the planning and that the possibilities for the future are just unfolding. Music will advance to new forms, infinite variations and adaptations. At the present, music is applied as a major theme in features, adaptations for incidental use, for background music and music scoring. She acknowledged the fact that this development of music appreciation is not always that desired by music educators, but there is evidence that it has raised the cultural level of the appreciation of the general public all over the world. Proof may be found in the fact that there has been a wide clamor for records of certain standard compositions which have been performed by artists in the films. Good music, arranged and scored by some of the best Hollywood talent, enriched with some ballet, some gorgeous color woven into a romantic theme, results in such films as "Anchors Aweigh", "Holiday in Mexico" and others.



Therese Stone

expression of a nation to itself, to other peoples, and can prove a language for better understanding."

Mr. Applebaum spoke from a different viewpoint, that of an educator who is searching for better materials of an educational and musical nature, especially for schools. He mentioned the film as an established teaching medium in the army and in our schools in fields other than music. Mechanically produced music, such as orchestras, choirs, etc, is a part of the school curriculum.

Since the urge today is toward living music, the film can not help but have many obvious advantages. It offers the dramatic element, excitement, and a wider range of experience and provides for more active participation. I was more than pleased with the following statement which he made, "A musical nation is one in which many make music- not one in which many listen to a few make music." Many of our teachers have a narrow approach due to a lack of real musical background. The musical film can provide this broader experience for both teacher and pupil; it can coordinate varying pedagogical approaches and afford continued interest by bringing dramatic stimulus to the pupil at an age when he learns most easily. There are some existing films but upon careful analysis we find a low percentage which are really worthwhile and stimulating. Producers need direction and help and an opportunity to put their knowledge into practice.

He suggested plans for a comprehensive central library, one which is all inclusive and with carefully planned attitude for the next five years. There should be a roster of two hundred films with production encouraged and promoted in several countries. The international aspect is important and technically easy. Might this not be a good project for UNESCO?

Maximum entertainment value is an important consideration. Why not enjoy while learning and teaching? The highest possible producing standards- live action, animation, abstraction, fictionalized story, slow motion, slide film, etc. are necessary. Such a program must be planned by educators, with musicians and technicians all working together for desired effects. The result will be a comprehensive library of films of music and the dance.

Miss Stone emphasized the importance of background music in carrying great impact of emotional significance. This was noted especially in some of the war films. Few people read some of the best books, for example, a Pulitzer prize winner, in comparison with the millions who will see the story in films in which there is impressive scoring.

There are some excellent musical shorts such as Toscanini's "Hymn of the Nations" which was considered the most potent single musical weapon of World War II. This is but one example of how music can have a positive electrical effect upon the audience. Such musical short features are difficult to make and unless we, as music educators and musicians popularize them they will not be available.

In summing up, Miss Stone said that the movies have made a deep impression in developing a cultural appreciation of great significance and that, "Music-good, bad and indifferent, is the

According to Mr. Applebaum, Hollywood is not the answer. As educators we need to plan for three categories of films.

- A. The General Student: Films on instruments, the basis of sound in physics, musical notation, films relating to musical and social history, the structure of music, form, "classic and jazz", folk music and dances, great contemporaries-- both composers and performers, music in relation to the other arts such as the dance and theatre, orchestras to play accompaniments for school choirs, etc.
- B. The Music Student: Lessons by masters including pieces in standard repertoire ending with performance with the camera in slow motion; muscular exercises showing an atomical relation between what the student does and the desired results in sound by authorities on piano and instruments of band and orchestra, basic lessons in harmony and counterpoint, form, conducting and ballet training.
- C. The General Audience: Mostly recital films including great instrumentalists and singers with emphasis upon the contemporary; chamber groups, orchestra, ballet, opera, choral singing, one on the music union, publishing, radio, dance orchestra, juke box, etc.

Following the two talks an interesting discussion took place. The question arose as to why so many moral issues need be involved in the construction of the plots and why so many facts in the lives of great composers and artists need to be distorted. Why can not the films be more authentic? Teachers hesitate to recommend or discuss in class some of the popular movies of this type in which there is much authentic good music. Miss Stone's reply was that films with good music which seem undesirable from the standpoint of plot should be so presented as to create for the student an awareness of the good music, at the same time discounting the story. After all, box office receipts determine the kind of films which will be produced. In discussing the Disney films, she expressed the opinion that the Disney films would be less frightening to children if they were previewed and explained in the class room. Mr Applebaum agreed that box office receipts are the important issue with the producers but that there should be specific authentic ones. Is it not possible to interest commercial companies in sponsoring them? This is done in the case of some of the best radio programs.

As music educators, musicians, and public spirited citizens, what can we do? Have we as individuals and organizations gone on record as to what we need and want? Have we a definite plan and have we advised the proper authorities so that they may be assured of our interest and support of the product if it is made available?

The work of the National Film Music Council is laying a foundation for this very thing. The organization is calling attention to all films of musical merit with suggestions for their use. FILM MUSIC NOTES contains articles by leading film composers, musicians and music critics of international reputation. Excerpts from some of the scores are given. Lists and reviews of 16mm educational films are now a part of the work of the Council. There is much to be gained from a study of many of the commercial films not only from the standpoint of entertainment but also from that of the music.

Shall we not enlist all of our forces in the interest of the best possible program for children as well as adults? We all agree that film music as a medium and as an art is ever expanding and has immeasurable possibilities for most wholesome entertainment and unlimited cultural development.

VIEWING THE NATIONAL SCENE FROM A MUSIC EDUCATOR'S STANDPOINT

Helen C. Dill, National Chairman of the Committee
on
Films in Music Education
Music Educators National Conference.

One of the several national committees set up by the board of directors of the Music Educators National Conference is that on "Films in Music Education." Its general purpose is the development and promotion of the utilization of films in music education. This involves liaison between the makers of films for use in education and the consumers; disseminating information regarding films available; suggestions on how they can be used to the best advantage; study of the needs--- recommendations to the producers; etc.

The committee consists of a national chairman; six divisional chairmen who preside over the state committees in their respective divisions and plan with the divisional president for the sessions on film music at the spring conference meetings; and the following members-at-large: Stanlie McConnell and Mrs. Grace W. Mabee, New York; Marguerite Hood, Ann Arbor, Mich.; David Hughes, Elkhart, Ind.; Dr. Karl Ernst, Portland, Ore.; and W'm C. Hartshorn, Vincent Hiden and Leslie Clausen, Los Angeles, Calif.

The six divisional chairmen, the place and time of their conference is as follows:

SOUTHWESTERN: James F. Nickerson, Chairman, University of Kansas, Lawrence, Kansas, Tulsa, Okla., Mayo Hotel, March 12-15
NORTHWEST: Herbert Norris, Chairman, Washington State College, Pullman, Wash. Seattle, Wash., Olympic Hotel, March 19-22.
CALIFORNIA-WESTERN, Helen C. Dill, Chairman, University of California, Los Angeles, Salt Lake City, Utah, Utah Hotel, Mar. 30, Apr. 2.
NORTH CENTRAL, Delinda Roggensack, Chairman, University of Iowa, Iowa City, Indianapolis, Ind., Lincoln Hotel, April 9-12.
SOUTHERN, Wilson Mount, Chairman, 317 Poplar St., Memphis, Tenn., Birmingham, Ala. Tutwiler Hotel, April 17-19
EASTERN, Margaret Lowry, Chairman, Queens College, Flushing, N.Y., Scranton, Pa. Casey and Jermyn Hotels, April 24-27.

Following the spring meetings each chairman will compile reports and send to Mrs. Dill, National Chairman who will coordinate them, the findings of which will be made available to all interested both in the educational field and the motion picture associations. Cooperating with the national committee in its functions: The Music Educators Research Council; the Commission on Motion Pictures in Education of the American Council of Education; and the M.E.N.C. headquarters office under Mr. Cliff Buttelman at 64 E. Jackson Blvd, Chicago, Illinois.

The subjects for discussion lie in the following categories:

- 1--Which are the best available 16mm teaching films in the music field?
- 2--What are the critical points in our music curriculum where music films might prove effective teaching aids? What are the teaching problems involved?
- 3--Which are the best 35mm motion pictures showing currently in our commercial theatres to which we can enthusiastically guide our young people?
- 4--Who are the eminent musicians working as composers in this medium?
- 5--How can we, as teachers, best use this newer audio-visual technique?

While not all of the foregoing questions may be answered at the divisional meetings this spring to the entire satisfaction of all the participants, yet it seems likely that many thousands of wide-awake educators will become more actively interested in the subject; more aware, in a creative sense, of the potentialities of motion picture in teaching.

An Appreciation by Lan Adomian



Hugo Friedhofer

Any composer charged with the great responsibility of supplying a score for so important a human document as "The Best Years of our Lives" would have to approach his task with the same honesty of purpose, with the same seriousness as did the writer, director, actors, and all concerned with the making of this film. For, unlike most of its counterparts of the "twenties", The Best Years of our Lives is not a picture of either disillusionment and Charmaines or of Rover Boy heroics and tough sergeants. The story of three returning veterans is uncommonly warm and human. It is a real and reasonable kind of humanity. And in reasonableness it seems to hold out a hope for a future that is both desirable and realizable. Such a story calls for a

composer whose sensitivity will infuse the film with a poetic feeling which is only implied by the action. Mr. Friedhofer's score abundantly demonstrates that his talents and richly varied skills were equal to the responsibilities imposed by this film.

Given the enormous technical equipment of Mr. Friedhofer, many another composer would have trotted out the bag of orchestral tricks that are the hallmark of most film scores today. "Passionate" sweeps and harp glissandos, harmonics, celesta, and the whole paraphernalia of "impressionistic" and "mood music" would have cluttered up the score--thus making it another slick job in complete disregard for the basic quality of the film. One searches in vain to find these tricks in the score of "Best Years of our Lives".

The composer endeavors to match the sobriety and honesty of the story, and more often than not, succeeds in realizing his intentions. As indicated above, Mr. Friedhofer's music at its best goes beyond underscoring or highlighting the action. Very often the music carries on on a level of its own. In the more extended passages the score appears to tell a parallel story in musical terms. Where the screen proceeds to carry forward its continuity in strictly realistic terms--the music frequently picks up from that point and completes the action, as it were. An admirable example of this approach is to be found when the music picks up as the three returning vets, having exhausted the subjects of their conversation, fall silent as their plane brings them nearer and nearer home.

It is only natural that in a score which is generally speaking so excellent--our attention will be attracted to flaws that in a less distinguished score would be passed by as of too minor a nature to be noted. At times we have felt that the composer did not at all times consistently maintain the high level that characterizes the score at its best. At times there appears a tendency to cross the "t" and dot the "i". One example is the approach to the tool shed sequence. This sequence which builds up to a terrific climax (Homer smashes the window) may on the face of it justify the supercharged musical treatment given it by Mr. Friedhofer. It seems to this writer however, that the device of foreshadowing this climax through a needlessly elaborate development of the children's ditty was "too much of a good thing". Perhaps the entrance of the music on top of Homer's smashing the window might have

been a more effective way of handling this situation. Another sequence where the above mentioned tendency is in evidence concerns Al Stevenson on the "morning after". The composer's conception is a stroke of genius. Al Stevenson picks up his GI shoes and tosses them out the window. A snare drum roll and march rhythm set up an anticipation of something whimsical-but the composer does not realize this anticipation. Unfortunately he becomes a victim of his own brilliant orchestral style. Another disappointing sequence is the one dealing with Fred Derry climbing into the bombardier's compartment of the motorless and disarmed B-17. Even before Derry reaches the bomber the music has already shot its bolt. The effect is anti-climactic. Possibly a more intimate and understated approach might have packed a greater wallop than the obvious "war music" used here.

Far more sensitive and psychologically valid is the approach to the nightmare sequence. Here mood action and emotional quality are a perfect blend. It almost seems as though the writer and composer conceived and worked out this sequence in the closest collaboration. A source of real delight is Friedhofer's rare judgment and taste when he jazzes up some of the comic sequences (Derry trying to get into the apartment house where his wife is living).

In a longer article it should be possible to deal at greater length and in minuter detail with the many and various virtues of Mr. Friedhofer's excellent score. One might even discuss the question (so often asked) "what should music do in a film?" I am sure that there must be easier questions to answer. However, no matter what the answer (or answers) may be one thing is certain, and that is, that from the very first frame flashed on the screen, the music and only the music can set the emotional and artistic tone of every thing that follows. The score's Main Title often aiming at seriousness and earnestness all too frequently arrives at nothing more than another "maestoso pomposo". It is to Friedhofer's great credit that he is one of that small company of composers who can make their orchestra sing without becoming either sentimental or pompous.

The main thematic material of The Best Years of our Lives is rich in melodic and harmonic invention. Like the film itself it has the warmth and poignancy of a folk song and the dignity of a hymn. And as for music that is modern American in the best sense of the word, the sequences where the three men ride from the airport to their homes will stand up in the best symphonic company.

Lately a number of film scores recorded as concert albums appeared on market. We are not sure that quite all of them deserved to be put on disks. It is our firm belief however, that any lover of music would want a concert version of Friedhofer's score as a welcome and refreshing item in their record library.

* * * * *

Lan Adomian is a composer of music in films, having scored many films during the war for the Government. His recent scores are "Battle of the Beaches", "Behind Nazi Lines" and the forthcoming documentary, "Tale of Navajo".

THE YEARLING, Frederick Delius and Herbert Stothart



Herbert Stothart

While the word "Appalachia" is derived from an Indian name, the music-hungry-would-be orange grower, Frederick Delius, one of England's noted composers, came to the tropical wilderness of the brush country on the banks of St John's River in Florida in 1884 where he composed this composition which was to be the inspiration of the music in the film, THE YEARLING.

In the twentieth century an American author, Marjorie Kinnan Rawlings found inspiration in the same locale for her popular novel, THE YEARLING, which was the basis of the story used in the film. Metro-Goldwyn-Mayer, with Sidney Franklin, director and Herbert Stothart, musical director, with a cast composed of Gregory Peck, Jane Wyman and a young Tennessee boy, Claude Jarman Jr. has brought to us a fine picture which carries with it much of interest to our readers.

Herbert Stothart chose as the musical background of this picture, the lovely "Appalachia" Variations on an old Slave Song for orchestra and chorus. Delius' Negro servant used to take him rowing evenings on the river, singing to him that same "Old Slave Song" on which "Appalachia" is based. This composition was Delius' first important composition, published in 1907 and performed in New York in 1938. It mirrors the moods of tropical nature in the heart of the swamp. It tells in tone the story of Mrs Rawling's novel almost as vividly as the film on the screen. Audiences not only see but hear "THE YEARLING".

In a recent letter received from Herbert Stothart he states that he would like to write a great deal about this score. "It was an interesting assignment--because it is a beautiful picture. I'd like to tell you all of my reactions during the weeks of composition. As you know, I utilized much of the material that Delius used in his "Appalachia". He lived in Florida and he used the 'folk lore' and so did I. Perhaps you will wonder why I used a version of Mendelssohn's "Midsummer Night's Dream", Scherzo. After much discussion with my producer and the director, we strove to convey the idea of "Ballet"-- a Fawn Ballet, so to speak. We thought we could convey the ballet idea with familiar musical material. If we have succeeded--good-! If not--bad! I want you to think of it that way. It was a great privilege to work on it and to have utilized material that I love made it more exciting.

CURRENT FILMS RELEASED AND RECOMMENDED

by Reviewing Committees

CALIFORNIA- Paramount. Ray Milland, Barbara Stanwyck. Director John Farrow. Score, Victor Young. Songs- "Lily-I-Lay-De-O", etc., E.Y. Harburg and Earl Robinson. Gold Rush melodrama in Technicolor. Family

DEAD RECKONING- Columbia. Humphrey Bogart, Elizabeth Scott. Director John Cromwell. Score, Marlin Skiles. Song, "Either It's Love or It Isn't", Allan Roberts and Doris Fisher. Mystery melodrama. Mature

I'LL BE YOURS- Universal-International. Deanna Durbin, William Bendix. Director, William A. Seiter; Score, Frank Skinner. With prettiness, a good voice and naive honesty as assets, a country lass comes to New York to make her way in this smartly directed, wittily written comedy. Miss Durbin sings four songs that have been adroitly worked into the script. Family; SMPC 12-14

IT'S A WONDERFUL LIFE..RKO-RADIO. James Stewart, Henry Travers. Director, Frank Capra; Score, Dmitri Tiomkin. The hopes, frustrations and final contentment of a small town American make up Frank Capra's happy fantasy-comedy-drama. The picture is not overburdened by its score, but the music adequately and beautifully aids in telling the story. Interpolated musical numbers help date and place the scenes without taking over the action. Individual amateur performances and informal singing- a child playing a Christmas carol over and over on the piano- a wedding night serenade by true but unmusical friends- give a human realism to some of the scenes in contrast to the abstract quality of the use of the orchestra in other sequences. Music is omitted behind much of the dialogue, allowing concentration on the spoken words. The outstanding quality of the score is the taste and discretion with which it expresses the emotional play from humor to imminent tragedy, varying sensitively from delicate intimate ideas to turbulent overpowering sounds of storm and rushing waters. Family; SMPC 12-14

SECRET HEART, MGM., June Allyson, Claudette Colbert, Walter Pidgeon. Director, Robert Z. Leonard. Score, Bronislau Kaper. A psychological romantic drama with a neurotic young pianist as heroine. Debussy's "Le Plus Que Lente" is used recurringly as a significant theme, effectively contributing to the sense of over-emotionalism that characterizes the relationship of the girl and her father. A "Chopin Nocturne" and selections from Liszt's "Concerto in E Flat" are also included in the film's strong musical support. Mature

THE LOCKET, RKO-RADIO. Laraine Day, Brian Aherne. Director, John Brahm. Score, Roy Webb. Psychological drama. Mature

THE MAN I LOVE, Warner Brothers. Ida Lupino, Robert Alda. Director Raoul Walsh. Score, Max Steiner; Orchestration, Hugo Friedhofer. The music score is the main attraction in this melodrama, where a nightclub singer struggles with her family's sordid troubles and her own unrequited love for a gifted jazz pianist. Gershwin and Kern are used in the well-played piano solos and are sung by Ida Lupino with husky effectiveness. Max Steiner sustains the required brooding, blues background. There are two excellent jazz sessions that capture perfectly the serious, intimate quality of an after-hours gathering of good nightclub musicians, playing for their own pleasure. Mature

THE RETURN OF MONTE CRISTO..Columbia, Louis Hayward. Director, Henry Levin. Score, Lucien Moraweck. Adventures of the Dumas' characters. Family.

THE PRIVATE AFFAIRS OF BEL AMI..United Artists. George Sanders, Angela Lansbury. Director, Albert Lewin. Score, Darius Milhaud. Darius Milhaud has written with a simplicity and directness and economy of orchestration not too often encountered in this composer's concert works. The effect, generally, is that of a somewhat better than usual film score, the music serving in the conventional way to support and enhance action and dialogue. Certain of the mis-en-scene music is deserving of more particular mention. The most memorable, although modest enough in purpose, is a representation of a popular cabaret to which Bel Ami and his current lady repair for an evening of noise, gaiety and perspiration. Here the music, a casually assorted dance orchestra, contributes so greatly to the feeling of the place that it is difficult to imagine the sequence being even adequately set forth without it.

Here too, as throughout the picture, Mr. Milhaud displays a sophistication and humor very helpful in relieving a rather turgid quality occasionally inherent in the script. We may question the desirability of a composer's efforts countering those of the other departments of production, but 'Bel Ami' can be remembered for the intrinsic quality of its music even if that music does not consistently fill the ordinary office of a film score. Not to be overlooked is a small but significant piece of character delineation by which Mr. Milhaud gives us the music of a blind Parisian organist. His skillful pastiche enables us to realize quite vividly a musician of the Guilmant-Vierne-Widor school- which the lines certainly do not.

W.M.

THE SHOCKING MISS PILGRIM- 20th Century-Fox. Betty Grable, Dick Haymes. Director, George Seaton, Musical Director, Alfred Newman. The film is a pleasant little spoof at Boston stuffiness in the 70s- at suffragettes and the alarm of men at seeing their world invaded by determined young women. Dressed up with handsome sets in Technicolor and tuneful with a smart Gershwin score, the picture, though somewhat slow in movement, provides good entertainment both for ear and eye. Ten Gershwin songs with lyrics by Ira Gershwin, were featured in the picture, among them "The Graduation Song", a straight faced parody of all school songs sung by the graduates of a business school of 74; "The Dream Song" sung by characters in a day dream that Betty has enroute to her first job; "Tour of the the Town", a stirring musical account of Boston's claim to fame, sung by Dick Haymes; "Changing my Tune", a haunting recital of what its like to lose the blues, sung by Betty; "The Suffragette Song", a rousing march of the votes for women agitators; "Aren't you kind of Glad we Did", a gay romantic duet, sung by Betty and Dick and "For You, For Me Forevermore", the big song of the picture, sung by both Betty and Dick.

Family; SMPC 12-14

SINBAD THE SAILOR-RKO-RADIO. Douglas Fairbanks Jr. Maureen O'Hara. Director, Richard Wallace. Score, Roy Webb. Arabian Nights adventures in Technicolor.

Family; SMPC 8-14

13 RUE MADELEINE- 20th Century-Fox. James Cagney. Director, Henry Hathaway. Score, Alfred Newman, Musical Director, David Buttolph. Semi-factual Strategic Services melodrama.

Family, SMPC 12-14

'TILL THE CLOUDS ROLL BY, Metro-Goldwyn-Mayer, Director, Richard Whorf;
Musical Director, Lennie Hayton. Audience-Family, S.M.P.C. 12-14.

With this film we have the latest of the three, glorifying the lives and music of our "tops" of popular music, Gershwin, Porter and Kern. Like the others the story strays far from the facts and the music, this time greatly over-glamorized, is the star of the film. The script, however, makes no claims for accuracy, the titles reading: "Based upon the Life and Music of Jerome Kern."

For teachers, it is again a case of letting the film inspire in our young jazz enthusiasts an interest and knowledge of the best of our American jazz and referring them to an authentic source, such as David Ewen's "Men of Popular Music", for a comparison of the true and fictitious life stories.

Educationally, the film's best lead is the excerpt from the first scene of SHOW BOAT. Also the opening sequence in the film, it shows this operetta's premiere on December 27, 1927. The first view of the set is authentic enough to give students a good idea of an actual performance of the fine American work and the following numbers are all excellently executed: "Opening Chorus", sung by the ensemble; "Make Believe", sung by Kathryn Grayson and Tony Martin; "Can't Help Lovin' Dat Man", sung by Lena Horne; and "Ol' Man River", sung by Caleb Peterson and Chorus.

This should provide a desire to know the entire work, making a beneficial experience for junior high school classes, a high school or adult group whose appreciative abilities need raising or a reminder for any of us who love this music. With the latter, we recall Rodzinski's fine arrangement and Columbia's recording, entitled "Showboat--Scenario for Orchestra".

Kern's next recognized work, "Roberta" is disappointingly only briefly mentioned by a dance version of "Smoke Gets in Your Eyes", while "Leave it to Jane", "Sally" and "Sumy" are given more footage. There are twenty-four numbers in all. The final scene is an ultra-lavish presentation of eight stars, a 150 voice choir and a 100 piece symphony orchestra, climaxing with Frank Sinatra's singing of "Ol' Man River". The repeated applause after the rendition, at the Radio City Music Hall, should give music teachers cause for thought and a forewarning to be equipped with Paul Robeson's recording.

The tribute to Mr. Kern was well started before his death. That he did not live to see its completion was a sad disappointment to its producer and his friend, Arthur Freed. Kern was still living during the first rehearsals to meet, chat and to play magically on the piano. During the summer of 1946 the Jerome Kern Memorial Concert at the Hollywood Bowl, the stars of the picture appeared and a eulogy written by Mr Freed was read by Robert Walker. It began:

"A song is untouched by death!
And our friend is not dead
Like Old Man River, he lives
And just keeps rolling along."

SONG OF THE SOUTH, Disney-RKO, Directors, Havre Foster and Wilfred Jackson.
 Musical Director, Charles Wolcott; Photoplay Score, Daniele Amfitheatrof.
 Cartoon Score, Paul J. Smith, Vocal Director, Ken Darby, Orchestration,
 Edward Plumb. Audience- Family, S.M.P.C. '8-14.

SONGS: "Song of the South"; Sam Coslow, Arthur Johnston; "Zip-A Dee-Doo-Dah",
 Ray Gilbert, Allie Wrubel; "Uncle Remus Said", Johnny Lang,
 Hy Heath, Eliot Daniel; "Everybody's Got a Laughing Place", Ray
 Gilbert, Charles Wolcott; "Sooner or Later", Roy Gilbert,
 Charles Wolcott; "Who Wants to Live Like That" Foster Carling,
 Ken Darby.

SPIRITUALS: "Let the Rain Pour Down", Foster Carling, Ken Darby.
 "All I Want", Ken Darby (lyrics)

Here is one of those rare pictures that teachers and parents can enthusiastically and safely recommend as suitable for our youngest film-goers. A musical drama, based on the "Tales of Uncle Remus" by Joel Chandler Harris, it includes three of these beloved legends, "Brer Rabbit", "Tar Baby" and "A Laughing Place". Star performances are given by Bobby Driscoll, 10 (Johnny), Luara Patten, 7 (Ginny), James Baskett (Uncle Remus) and the folk of the forest, all combined by a new Disney technique.

The almost continuous music running ninety minutes to the pictorial action's ninety-five, is made up of three very different styles. The simple jovial melodies and lyrical jasper associated with such Disney features, solemn choral singing of our negro spirituals and a score that at times comes to the foreground is a very interesting contemporary idiom. Somehow, unbelievably, they all blend remarkably well in the production and offer as many leads for the music educator. The first, and of course most prominent, are the infectious songs, available country-wide at most any music store.

The "Zip-a-Dee-Doo-Dah" seems to us highly appropriate for the age children for whom it was created and used in the film, rather than for the adult baritones who are broadcasting it so lustily. It can well be used in the classroom assembly or home to provide fun and relaxation for our small singers. In addition to this "hit parade" favorite, we suggest consideration of the wistful "Everybody's Got a Laughing Place". The children's singing of these songs are naturally and well done providing a good example and correct use of the child voice. The negro music in its southern setting, can be an incentive for intermediate or older groups to learn more about our richest store of folk music. It is also well done.

More mature observers will hear some interesting sequences in Amfitheatrof's exceptionally fine score; for instance the cross rhythms used in the score showing the children skipping happily down the road, and the extremely clever orchestral reiteration of the hoodlum's ridicule of Johnny's finery.

CARMEN, French Film, with English Sub-titles, Released by Superfilm Dis. Corp.
 Audience Classification--Adult. Legion of Decency, Class C.

This screen play based on the Prosper Merimee story, from which the opera also was taken, will be of some interest to mature students of opera. It offers interesting comparisons of operatic and cinematic techniques. The title informs us correctly that Bizet's music is used as a background. For those unfamiliar with the opera it would have small, if any value, musically. The "Overture", "The Soldier's Chorus", "The March of the Smugglers", "The Card Song", "Gypsy Song", and Dance, "The Argonaise", "Dragoons of Alcalá", "The Toreador Song", and the "Fate Motive" are given an adequate hearing; while the "Habanera", "The Sequidilla", "The Flower Song" and the entire role of Micaela are noticeably omitted.

in 16mm FILMS

James F. Nickerson

What is Holding Back the Use of Music Film in the Classroom?

Directors of college and university film libraries indicate that the expansion in general film use has come so fast that the system of booking film is in some danger of breaking down. The demand has forced a sizeable lag in booking dates and has necessitated better long-term planning on the part of the teacher and the film librarian.

Music educators are using film much more than before. An estimate of 500-1000 % increase would be safe. But what does this mean? Helen C. Dill, Chairman of the Film Committee of the M.E.N.C. in a recent study found among 180 selected schools that less than $\frac{1}{4}$ of these outstanding schools used music film frequently. One half of these schools used music film only occasionally. In any representative group of music educators there are many who never have seen a 16 mm music film and there is but a handful which has put film to systematic use in the classroom.

The directors of College and University film libraries indicate that the increased use of music film has by no means matched the spiral of science, literature, social sciences or religion. Fine (graphic) Arts has considerably outstripped music.

This is the story of the use of music film. This situation deserves some analysis and straightforward action on the part of those who are in a position to help music educators. The causes of this situation must lie somewhere within the following:-

1. Music educators may still be primarily concerned with musical production and have failed to assume the responsibility of an education for all, which is so clearly implied in the educative program of a democracy.
2. Music educators may still believe music is an auditory art alone. They may not be aware of the important contextual relationships of musical sound both within the sound pattern itself and to its other sensory cues. A symbolism such as music assumes meaning only as the listener is able to bring his meanings to, and force his organization upon the musical sound. Auditory and visual perceptual ties are important in order to afford musical symbolism real meanings for the child. For those of us responsible for guiding this development of musical experience the visual cues are even more crucial, as a means of successful motivation for the youngster.
3. Music educators may be ready to expand their program by use of classroom film and other teaching aids but are unable to proceed for lack of adequate information on available film, lack of knowledge of how to use film, a limited budget, and lack of the "know-how" for planning for systematic use.

It is to this latter condition that we dedicate our effort. We have faith in our profession. We can clearly see what must be for the future music class room. There is a responsibility placed on the shoulders of every professional musician, film or educative worker and upon his organizations to aid in solution of the problem of information and guidance of the field-worker in music. Our professional music and educative groups owe time, facilities and effort to bring materials, demonstrations and guidance to every meeting and into each issue of

their periodicals. Our professional film groups owe the field-worker better description of existing film, study guides and correlated materials, and make every effort to keep the cost low and the service dependable. Our non-profit film organizations owe the field-worker a careful evaluation on the basis of clearly stated criteria, suggestions for appropriate use, and must make this information available to the field-worker at every turn. The music educator owes his fellow teacher the chance to profit from his knowledge and experience. Every meeting of teachers, within school, county or state, whether by chance or design, is a place for sharing this information and experience.

To this end---getting information to those who need it most, we submit the following listing of 16 mm musical film:-

HYMN TO THE NATIONS--Documentary--30 minutes

A Mayer and J. Burstyn, 1481 Broadway, New York City .

Toscanini conducts the NBC symphony in Verdi's "Hymn to the Nations". This film was made for the men in the Allied service but has recently been released in the United States. It is a living memorial to a great era and to a great artist. First came the "Overture to Forza del Destino" with a montage showing not only the close-ups of the various instruments but the mechanical process of recording, involving mikes, conduits, radio antennae. The narrator recalls Toscanini's long fight for liberty and democracy. The film may overdramatize the war effort and Toscanini, the man, too much for your taste but it brings a dynamic figure closer to boys and girls than any formal concert could do. The close-ups permit some examination of the conducting techniques of this master. Other scenes show the playing of the symphony, The Westminster Choir and the soloist, Jan Peerce, tenor. This film has musical merit from the late elementary grades to the college conducting class. It can receive effective use in a high school voice class, an orchestra, or for general class study.

LENINGRAD MUSIC HALL--Documentary--35 minutes, Rental, \$6.00

Brandon Films, Inc. 1600 Broadway, New York.

Five episodes showing Russia's musical achievements: "Waltz of the Flowers", Tchaikowsky; "Scottish Drink Song"; Beethoven; "The Swan", Saint-Saens; "Folk songs of Byelorussia" and "Scenes from Rigoletto", Verdi. Excellent singing, both solo and chorus; elaborate settings, good photography. Fine for upper elementary to college.

LESSONS FROM THE AIR--Documentary--18 minutes, 2 reels, Rental \$2.00

British Information Service, 30 Rockefeller Plaza, N.Y.

Daily educational programs are radioed to all British schools. The film shows the planning, executing and receiving of these programs. Plenty of music. Of interest to educators and teacher training groups.

LISTEN TO BRITAIN--Documentary--16 minutes, 2 reels, Rental \$2.00

British Information Service, 30 Rockefeller Plaza, N.Y.

An unusual film; imaginative and artistic conception of any day in Britain during the war. There is no dialogue. It is told through the sounds the people make as they work, fight and relax. Its beauty transcends its war date. All kinds of music appears as the day progresses including the song of the meadow-lark and the playing of the Mozart E Minor Concerto by Myra Hess. For older students of aesthetics and appreciation.

LISTEN TO THE PRAIRIES--Documentary--20 minutes, Rental \$2.50, Sale \$40.00
National Film Board of Canada, 620 Fifth Ave, N.Y. or
Brandon Films, Inc. 1600 Broadway, N.Y.

Here is an educational film of unusual value. Cinematically good and highly ethical and inspirational. It is almost in a class with "Listen to Britain". Its tremendous sincerity and the joy of the participants in their finer performances gives this film unlimited audience possibilities and appeal. It shows the annual Manitoba Musical Festival given in Winnipeg. As spring comes to this Canadian city we see the boys and girls happily and earnestly preparing for this musical feast. In the classrooms where the teaching of music has kept pace in excellence with the rise of the Festival vocal techniques are demonstrated that will be most interesting to the choral director.

We then are shown the Festival--the participants, the audience and the judges. School choirs always the forte of this event are interspersed with the performances of soloists.

For schools and churches this film could be used for developing and understanding the cultural life of our neighbors; for an example of English Choral techniques and styles and as an outstanding example, to every choral group, of the importance of joy in singing.

MUSIC IN THE WIND--Educational--8 minutes, Rental, \$1.25, Sale, \$25.00
National Film Board of Canada, 620 Fifth Ave, New York or
Brandon Films, Inc. 1600 Broadway, New York.

This is true teaching film, one that furnishes a basis beginning for an understanding of the origin, development and construction of the organ. Beginning with the boy who cuts a willow branch and makes his own flute, it briefly traces the history of organ building. Arriving at the electrically operated giants of today, it shows the skilled craftsman of the Casavant Freres in St. Haycinthe, Quebec, making their renowned products. Beginning with zinc, tin, silver, ivory and wood, the king of instruments is assembled, finally adjusted and readied for the churches, theatres and concert halls of the world and the touch of the master organist. The artist here is Dr. Healey Willan who brings this film to an end by playing Bach's famous "Tocatta and Fugue in d Minor". In fairness we should note that the tone of the organ is one of the most difficult to record, particularly on a 16mm strip, and suggest providing a better performance of Bach's great master-piece at the conclusion of the screening. This sound-film is suitable for any age or group interested in this instrument.

MUSIC IN AMERICA--March of Time--17 minutes
Educational Forum Series.

This film includes Marian Anderson, Benny Goodman, Mischa Elman, Koussevitsky, and the Boston Symphony Orchestra and the music of George Gershwin. This shows the relationship between folk music, jazz and classical music of today. Suitable for Junior High School through College.

RUSSIAN FOLK DANCES--Educational--9 minutes, Rental, \$2.00
Brandon Films, Inc. 1600 Broadway, N.Y.

Three Folk Dances of Southeastern Russia--Native instruments--Colorful, authentic and enjoyable. Suitable for any group interested in the subject.

SYMPHONY OF YOUNG AMERICA --22 minutes

YOUTH BUILDS A SYMPHONY --- 25 minutes

EXPLORING TALENT AT INTERLOCHEN-25 minutes, Advertising films, Rental free.
National Music Camp, Ann Arbor, Michigan.

Page 19

Sound color films of activities at Interlochen. First film shows rehearsals, concerts, broadcasts-- famous conductors at work, recreational activities and surroundings. Second film shows progressive steps by which a young orchestra masters a symphony (sight reading, section rehearsals, tryouts,)recording and performance of Hanson's "Romantic Symphony". Third film, illustrates the talent finding program of the Junior Divisions of the National Music Camp. Because of many demands, bookings are limited to one film in a school during one semester.

TALL TALES--Educational--11 minutes, Rental \$2.00, Sale \$40.00
Brandon Films, Inc. 1600 Broadway, New York.

This is the first film of the "American Folk Song Series". The folk-ballads, "Strawberry Roan", "Gray Goose" and "John Henry" are artistically sung by well-known ballad singers. The musical repetition necessitated by the narrative quality of the ballad is relieved by scenic interpolations based on stanzas of the ballad. Though choice of songs is debatable, the film is the best of the kind available at present. Suitable for Junior High School through College.

TELEPHONE HOUR--23 minutes--Advertising film available free at office of A.T.& T.

This film shows a typical Telephone Hour broadcast with Josef Hofmann as guest artist. "Overture to II Guarany Prelude C# minor" and the Final Movement of the "Emperor Concerto" are performed. It is an excellent study of Mr. Hofmann's piano artistry and technique and the sound is exceptionally good. Camera shots particularly for the Beethoven are cleverly worked out to correspond with the thematic statement and development. Behind the scene operations of the company's cable and radio system as well as an explanation of their television experiments are cleverly included, enlarging the films audience appeal. Recommended for Junior, Senior High School assemblies, music appreciation and piano classes.

* * * * *

TORONTO SYMPHONY I and II--Educational--Canadian Film Board, 620 Fifth Ave, N.Y.
To be reviewed in the next issue of FILM MUSIC NOTES

INSTRUMENTS OF THE ORCHESTRA--Educational, British Information Service,
30 Rockefeller Plaza, N.Y. Release in U.S. undetermined.

MYRA HESS FILM--Educational, British Information Service, 30 Rockefeller Plaza, N.Y.
Release in U.S. undetermined.

Teachers in ordering any music film should request a fresh print, to guarantee satisfactory sound.

ANALYSIS OF THE KORNGOLD CELLO CONCERTO.

by Frank Miller
First Cellist, Toscanini NBC Symphony

The Korngold CELLO CONCERTO in C MAJOR, tailor-written for the picture, "Deception" is played in one continuous movement, although it can be divided into the conventional three sections.

The first theme, with its effective contradiction of major and minor, is stated by the solo cello in bar 3, and again and more clearly by the orchestra in bar 16. This theme is the thematic germ of the entire concerto.

The second theme begins in bar 29. It is followed by a cadenza, which, not being a real cadenza, acts as a bridge to the Lento section.

This slow section which begins in bar 71, acts as a kind of interlude.

The final section begins with a short fugue-like treatment of a version of the main theme. This leads to a cadenza. Since the two-voiced structure of this cadenza cannot be played legitimately, the two voices were probably intended by Mr. Korngold to be recorded separately, and eventually mixed together mechanically. In concert performance, this cadenza would have to be slightly revised in order not to sound faked.

The cadenza leads into a short finale, built on both themes of the opening section, with the first theme affording the coda.

* * * * *

The editorial board of FILM MUSIC NOTES is confident that the themes from Eric W. Korngold's recent score, DECEPTION, will be welcomed by many of his admirers even though the picture was released some time ago.

It is lamentable that these excellent film scores are not published. We wish our readers could assist in bringing pressure to bear that these scores may be preserved instead of scrapped along with some of our good pictures.

Word from Hugo Friedhofer assures us that we will have his splendid score from "THE BEST YEARS OF OUR LIVES" for our next issue of FILM MUSIC NOTES.

SUBSCRIPTION BLANK

FILM MUSIC NOTES
OLD GREENWICH, CONN.

Please find enclosed two dollars for FILM MUSIC NOTES, for one year. Subscriptions begin with the month in which they are ordered, Sept. to May.

NAME-----ADDRESS-----

SCHOOL or OFFICIAL TITLE or POSITION -----
Single copies, twenty five cents.

Handwritten musical score for Solo Cello. The score consists of three systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef and a 2/2 time signature. The third system has a bass clef and a 3/4 time signature. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, and *pp*. There are also some handwritten annotations like "clar. sea." and "etc."

Handwritten musical score for Orchestral (ORCH.) instruments. The score consists of three systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef and a 4/4 time signature. The third system has a bass clef and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as *p*, *pp*, and *mf*. There is a prominent "LENTO" marking in the second system.

Handwritten musical score for a second instrument, likely a string or woodwind. The score consists of three systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef and a 4/4 time signature. The third system has a bass clef and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as *p* and *pp*. There are also some handwritten annotations like "etc."

SOLO
CELLO

ORCH.

FUGUE

solo cello

PIU MOSSO

pp cres.

arco

(left hand)

col sru

u. BR.

FLAUTA MARIMBA

col sru

etc col sru

etc

etc

col sru