



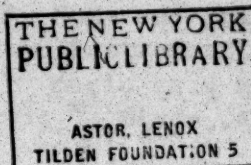
# FILM MUSIC NOTES

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FOREWORD:

The Christmas spirit is brought out in several films being released this month. Especially do we recommend the cartoon, "THE NIGHT BEFORE CHRISTMAS," music by Scott Bradley, for showings during the holiday season. This is our Christmas wish to you.

THE OPEN FORUM, as suggested in November, has become a reality through the many inquiries coming in from all parts of the country. FILM MUSIC NOTES will endeavor to answer all questions, feeling that perhaps others might wish to receive this information.

STUDENTS in Universities, Schools of Music and High Schools are invited to send in their criticisms along with the over two hundred judges serving in this capacity, on the pictures listed in FILM MUSIC NOTES this year. Those considered the best will be used in issues of the bulletin. If living within the limits of Hollywood, these winners will be given the privilege of hearing the recordings at the studios.

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FILM MUSIC NOTES  
6162 Hollywood Boulevard  
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Please find enclosed one dollar for FILM MUSIC NOTES for one year, October to June, 1941, 1942, inclusive. Money orders or checks preferred.

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SCHOOL OR OFFICIAL TITLE, if any

COMMENTS AND OPEN FORUM

"Psychologists tell us that there MUST be a willingness to learn if one is to accomplish new skills and acquire new knowledge. This principle applies in the matter of the cinema audience with respect to the musical background of a motion picture. Occasionally one hears the remark that 'music spoils the dramatic element of the photoplay' or that 'the music is never noticed anyway.'

"It is practically impossible to totally shut out the musical background of the modern motion picture. Properly scored and cued, music heightens the dramatic values and colors each changing mood of the play. If a person is WILLING to allow his subconscious mind to be passively aware of screen music while at the same time consciously seeing and hearing the play, his appreciation of the production as a whole will be greatly enhanced.

"Inasmuch as FILM MUSIC NOTES is going to schools, home and private studios, it is my belief that this new publication can serve as an instrument to awaken lay audiences to this necessary willingness to accept film music as a most essential, as well as delightful, element of modern entertainment." Clyde Jay Garrett, Dean Hollywood Conservatory of Music and Arts.

"We consider FILM MUSIC NOTES a very splendid contribution to education and culture and are very happy to become subscribers." Mother Mary Joseph, Principal Junior School Ursuline Academy, Wilmington, Delaware.

"With statements such as those by Hageman and other material, you are developing an interpretation of modern music which interests us." Robert P. Bernard, Claremont Colleges, California.

Question: The Musician's Guild of a city in Indiana writes for suggestions for building a program of music used in motion pictures.

Answer: One of the objects of FILM MUSIC NOTES is to give listings of published sheet music and recordings of such music. Thus far, there are very few available but with a demand such as yours, it is hoped we can list further numbers. The November issue gave a page of those that are available at present.

Question: Wisconsin writes for suggestions and lists of short subjects with good music that might be recommended to the State Fair Board for use in the Little Theatre along with musical programs next summer.

Answer: This month we are listing a number of shorts, cartoons and last year's releases that are highly recommended for such purposes. Apply to your local theatre manager who can secure them through his exchange.

Question: From Mrs. Shaleben in Texas comes "Our theatre manager has agreed to put on Saturday morning matinees for children and parents using one feature with good music and one short. Mothers living in all the surrounding towns assure us if they are good, they will load up all the children and bring them in."

Answer: A list is given in this issue - all highly recommended.

Question: Will you send us a list of shorts that will create a greater appreciation for our own country? Good patriotic shorts we want. Once in awhile one is thrown in with a feature but they are never advertised beforehand like the feature. We wish to recommend such good ones as are available. This inquiry comes from Colorado.

Answer: Read the last page of this issue of FILM MUSIC NOTES. The November number carried a long list of patriotic shorts in 16 mm suitable for schools and clubs.

REVIEWS OF CURRENT PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST COMMEDED BY THE  
MOTION PICTURE PREVIEW COMMITTEE OF HOLLYWOOD AND NEW YORK

Grace Widney Mabee, Hollywood Chairman, Mme Adelaide Gescheidt, New York Chairman

KING'S ROW, Warner Bros., Director: Sam Wood, Music by Erich Wolfgang Korngold

"King's Row" is based upon the widely discussed novel by Henry Bellamann with two great love stories woven into the plot of friendship of two men, the environment for which is a small mid-western town. The time of the story is that halcyon period from 1890 up to the eve of the first World War. Six months was devoted to preparation before the actual filming began, with tons of research perused because there are millions who have lived in just such a town as King's Row. Therefore, it was necessary to create an entire town, authentic to the minutest detail.

ERICH WOLFGANG KORNGOLD, one of Hollywood's most distinguished composers, was assigned to score the picture and was allotted eight weeks in which to do this most important task. As a composer, Korngold is world-renowned having conducted concerts of his own and other works in all the large cities of Europe. His opera, "The Dead City," was given at the Metropolitan in 1921 at which time Maria Jeritza made her American debut. Since 1934 Korngold has been writing for films, among them being "Midsummer Night's Dream," "Anthony Adverse," "Robin Hood," "Juarez," "Sea Hawk" and "Sea Wolf."

In "King's Row" Korngold received spontaneous inspiration and after having seen the first film run, the composer had completely outlined in his mind the entire musical score. Strangely too, he did not have to "measure" the music for a single sequence. When each episode was concluded, Korngold too, had finished his theme and remarkable as it may sound, not one item had to be changed. Korngold stated that it is not the first time, however, that he has composed an entire sequence that matched the film perfectly, but this is the first score that he ever composed all the way through. As he says, "I arrived in the projection room and the film was run through to the end at which time I was sure of my entire score, timing or measure for each sequence, each theme and action." In building his themes, Korngold makes a very brief sketchy manuscript which is later deciphered by his efficient and admiring colleague and secretary, Jaro Sokol Churain, who is a distinguished musician in his own name. It has been said that the structure for this score is much like that of a Wagnerian opera, since Korngold endeavored to invent themes, the first five notes of which can be recognized by the layman. After that, he enlarged the theme, naturally, but always significant to the first five notes. And you will notice that each character in the story has a complete theme. The principal theme is the town, King's Row, which also is the theme for the main character, the hero, Drake McHugh (Ronald Reagan). Throughout the story you will notice that the themes match perfectly and you will be aware of the fact that Korngold, too, understands the "Invictus" of which he writes. He is a sensitive artist and the 72 separate pieces he wrote for this feature with outstanding themes for all incidents and characters portray the "American Scene" back of this splendid adventure.

In preparing his compositions for orchestrators, scorers, musical directors and all, Korngold had the first two weeks alone, during which time he concentrated entirely on his music. After that he was continuously interrupted with conferences relative to arrangement; so during those first two weeks the composer finished 3/4 of the actual work on the music before he started his scoring. There are two separate love themes (Louise and Cassy), conversation themes, friendship themes which altogether total to at least twenty.

A large chorus portrays the spiritual blending of the hero's fate with the firm determination of future hope and Henley's "Invictus" is a stirring conclusion inasmuch as Henley in real life was the victim of "amputation" and prolonged illnesses. His indomitable courage is clearly shown in the great climax, "I Am the Master of My Fate" sung by the chorus. It seems to tell us that even if man should lose everything else on earth, even his faith, he can still be brave. The chorus clearly portrays the blending of fate with fortitude and courage.

Hugo Friedhofer, the veteran orchestrator of films and of the Warner Studios, conducted the orchestra.

LOUISIANA PURCHASE, Paramount, Director: Irving Cummings. From musical comedy by Morrie Ryskind (story by B.G. DeSylva.) Music: Irving Berlin

"Louisiana Purchase," the Broadway hit musical which ran for fifty-six weeks on the stage, reaches the screen at Paramount with Bob Hope and three of the four stage principals - Vera Zorina, Victor Moore and Irene Bordoni heading the star cast. The story is quite hilarious, telling of political tricksters for whom Jim Taylor (Bob Hope) is the scapegoat. He is being investigated by New England Senator Oliver G. Loganberry (Victor Moore) who is trying to frame him with Marina Von Duren (Zorina), Mme. Bordelaise (Irene Bordoni) and various other girls. He outwits them all until the final denouement.

The original score composed by Irving Berlin for the stage show is retained. The music will be new and fresh, Berlin says, as the ASCAP battle going on during the Broadway production prevented it being over-broadcasted. DeSylva and Berlin producer and composer, collaborated in splendid fashion, often sitting up until 2 A.M. outlining the action of the general idea of a good-natured and political satire.

The numbers were not written for particular personalities to sing. "Instead of fitting the music to the cast, we fitted the cast to the music," says Berlin. The song, "Tomorrow is a Lovely Day," as sung by Irene Bordoni on Broadway will be heard on the screen sung by a Negro quartet with accompanying patter by Bob Hope. Victor Moore and Zorina still sing "You're Lonely and I'm Lonely." The lyrics of the opening chorus have been slightly changed to fit film needs. One of the sensations of the film is expected to be Beatrice's (Dona Drake) version of the title number, "Louisiana Purchase," which made Carol Bruce a name to be conjured with in New York. This is heard during the spectacular Mardi Gras parade and street scenes. "I'm delighted," says Berlin, "with the entire film treatment as the best songs remain intact and are authentic." Bobby Dolan, who conducted the Broadway stage show, scored the film production. Mature-Family.

SWAMP WATER, 20th C.F., Director: Jean Renoir. Music: Alfred Newman, David Buttolph

A well sustained, if unpleasant, story of the sinister swamplands of Georgia, enacted by a flawless cast and marked by fine photography and direction. A man (Dana Andrews), in search of his dog, lost in the swamp infested with alligators, snakes, panthers and quicksands, meets and becomes the friend and protector of a fugitive from justice (Walter Brennan) - a man innocent of the crime for which he is accused. Romantic interest and the hero's struggles and final success in proving his friend's innocence, combine to provide a quick moving story with sympathetic appeal. Alfred Newman and David Buttolph collaborated on the score which admirably maintains the mood of the background and action, especially in the swamp sequences where eerie effects are obtained, by the clever use of instrumentation and impressionistic methods of harmony and melody. The Red River Valley folk tune was used to illustrate the love interest and the novachord and woodwinds provided the eerie swamp sequences. The picture was originally scored with bird calls and animal sounds, but in the final recording it was found better to omit them, realizing that the silences were more effective. Mature-Family.

ROAD TO HAPPINESS, Monogram, Director: Phil Rosen. Music arranged by Edward Kay

The many admirers of John Boles, whose voice has not been heard on the screen for some time, will welcome him back in "Road to Happiness" which will be released on December 19th. He will run the gamut of song as he sings the popular "Danny Boy," the aria "Vision Fugitive" and "America." While Boles has been absent from the screen he has been very active devoting an average of thirty weeks each year to personal appearances and concert tours, the last eight weeks being spent giving recitals in South America. The story is built around the singer and his many difficulties in gaining recognition. The strong father and son theme with a dash of Americanism, plus the beautiful singing of John Boles, overshadows the lack of sufficient background music. Strongly recommended for the family.

This subtle story of a soul secretly tortured by suspicion has been made into an absorbingly interesting melodrama. Perfectly cast, with superb acting (notably by Joan Fontaine), above-the-average photography and direction by Alfred Hitchcock - here is a combination which can only result in an exceptionally good picture. Musical background is timed, cued and shaded most excellently to fit both the general theme and specific action of the film. Waxman's score is good; he has a fine feeling for the dramatic possibilities of his story and fits its many moods in adept fashion. He is certainly one of Hollywood's best "mood" men. Mature-Family

Those who remember Franz Waxman's fine scoring of "Rebecca" will enjoy his article on his work on "Suspicion":

"When Mr. Hitchcock asked me to write another musical score for him, I was more than happy to accept especially since my wonderful experience on one of his previous and probably most successful productions, 'Rebecca.' Again, as in 'Rebecca,' I was faced with a story of great dramatic intensity, where music had to heighten the emotional context, emphasize the dramatic conflict and intensify the characterization.

The story was taken from the novel 'Before the Fact' which is the story of a young, rather innocent, well-reared girl, who falls desperately in love with a highly charming, but extremely unreliable young man, portrayed in the picture by Cary Grant. Since the pursuit of this love story is not an ordinary one, I had to evolve a love theme which would not merely convey the usual theme of sweetness and tenderness, but the qualities of an extraordinary affection.

In addition to the main theme, which is composed in waltz rhythm, there are several subordinated themes which appear sporadically. In some of the scenes, the music is based on orchestration effects rather than melodic material, as for example, the use of an electric violin which produces a rather distant, unrealistic atmosphere, heretofore unheard in motion picture music. The electric violin is played like any other violin, except the tones do not emanate from the sounding box, but from a loud speaker connected to the instrument through an electric amplifier. The tone is extremely effective and is distinguishable from all the other instruments.

Another effective use of the electric violin is an orchestral effect whereby pizzicato notes are combined with a vibraphone and a clarinet, all three playing in unison. The result is again a strange new color, since none of the three instruments can be detected by themselves; yet their combination produces a melody of weird character.

In another scene, where our heroine suspects her lover of a murder (hence the title of the picture, 'Suspicion'), chords in the extreme low orchestral register begin to grow in volume and dissonance, constantly mounting and gaining momentum, like the appearance of dark and threatening clouds on the horizon, telling the audience in musical language of the conflict raging within her between love and conscience. In this scene, more than any other, music plays an important part, transferring to the audience the full meaning of drama.

The final scene in the picture is an automobile ride of electrifying speed, which is supported exclusively by music, based on the whirling effect of running wheels, and portraying at the same time the all-consuming fear and confusion of our heroine, who believes that her lover intends to kill her by driving the car over a steep cliff. On the whole, the musical score for this production is rather moody and slow, but full of dramatic fervor."

THE BALLET RUSSE, Warner Bros., Musical Director: Efrem Kurtz

The Ballet Russe de Monte Carlo made such a hit in Hollywood Bowl last summer that the Varner Brothers decided to produce some film shorts of it and engaged the entire company including their musical director, Efrem Kurtz. Kurtz and assistant, Franz Allers, had a full symphony orchestra at their disposal and not just the usual 40 players. The recordings are good enough for albuming. To date "Gaité Parisienne" to be known as "The Gay Parisian," and "Capriccio Espagnol" to be titled "Spanish Fiesta" have been filmed. Both are extremely colorful and sets enriched by the film director, Jean Negulesco, will give movie audiences many exciting effects unobtainable in their regular theatre productions. These films should be tremendously valuable in preserving the choreography and dancing of the famous heritage of Diaghilev not only for enjoyment but for study as well.

"The Gay Parisian" with music by Jacques Offenbach features the same cast that has traveled the whole world in it, including Leonide Massine, Milada Mladova, Frederic Franklin, Nathalie Krassavska, Andre Eglevsky, Igor Youskevitch and others. As may be imagined it is a saucy and sparkling French divertissement concerned with the immense gusto of living for the moment, finding supreme expression in the Offenbach "Can Can," the romantic "Barcarolle" and the famous "Quadrille."

"The Spanish Fiesta" features the music of Rimsky-Korsakoff's colorful "Capriccio Espagnol" and is available in Victor records numbers 11827-11828. This ballet features Massine, Franklin, Krassavska, Eglevsky, the exquisite Tamara Toumanova and the poetic Alexandra Danilova. The choreography of Leonide Massine and Argentinita follows the score's notations closely. Mature-Family

- (a) Alborada - typical dances of Spanish Galicia, composed of steps called "muneiras"
- (b) Variation - "Séguidillas" in the spirit of Goya's paintings, particularly "Gallina Ciega"
- (c) Alborado - a comic dance in the style of Northern Spain
- (d) Gypsy Dance and songs - combining the "Bolero," "Buleria" and the "Panadero"
- (e) Asturian Fandango

These films are exceedingly timely for Latin-American distribution, since our South American neighbors are great patrons of Ballet and support many enterprising ballet schools.

AT THE STROKE OF TWELVE, Warner Bros. Music by Howard Jackson

A fast moving, well cast melodramatic short in which a young gangster, taking refuge in an old lady's home, is changed by her trust in him and when falsely accused of murder, refuses to prove his alibi lest she be involved. Unfortunately, the general excellence of the picture is weakened through confused ethics. Howard Jackson, who will be remembered for his excellent scoring of "The Dog in the Orchard" last year, has composed most appropriate themes for the boy and the old lady, the themes being merged into one as the picture closes. Mature-Family.

THE TELL TALE HEART, Metro-Goldwyn-Mayer, Music by Sol Krandel

A short which is more interesting than many a feature length picture, and in which Joseph Schildkraut gives a masterful performance. The symbolic content of the picture is established with the opening sequence and interest is sustained throughout, with action, direction and photography all good. Music is outstanding with sound effects both authentic and telling. Mature-Family.

## CARTOONS

### DANCE OF THE WEED, M-G-M Color Cartoon, Original music by Scott Bradley

Since the music was scored before the picture was cartooned, it has unusual significance. The music awakens the imagination of the audience. So even though the cartoon works out the composer's ideas, it leaves a feeling that each person is reserved the pleasure of completing the intention and idea. Bradley has touched Debussy and Ravel plus the sparkle and movement of the late Gershwin, without ever losing the Scott Bradley originality. It is in this practical American slant on aestheticism that his score tells the poignant story of the ugly, unhappy Weed (some of the committee feel the Weed is made too repulsive), who at last wins the favor of the lovely Flower of the Forest.

As Ravel was commissioned by Diaghilev to write his Daphne and Chloe Ballet music, this music, too, may, with the new attitude on the part of orchestra directors over the country toward the native born composer, bring a call to Bradley to furnish scores of this highly interesting work for concerts apart from the picture.Family.

### THE NIGHT BEFORE CHRISTMAS, M-G-M Color Cartoon, Music by Scott Bradley

Setting a glad Yuletide note with galloping, sleighride tempo in the opening carols, Mr. Bradley has pleased young and old alike by the ingenious injection of beloved Christmas music into the required animated action of the two characters, a mouse and a cat. Well cued and interestingly scored for small orchestra, these old favorites of the Christmas season take on new life and meaning as our friend, the mouse, bounces on the drum, rocks in the toy chair, slides down the candy walking stick and otherwise has a musically good time to the tune of "Deck the Hall," "Jingle Bells" and other well known carols and folk tunes. Mood music to illustrate each character is cleverly handled. A bass clarinet played the theme of the cat, while the flute and a celeste were used for the small mouse. Music box effects were done by the orchestra alone. To get this effect, two drums, a celeste and a harp were used. The climax, however, is effectively achieved as much by the music as by the clever drawings, when the cat has put the tiny mouse out in the cold, raging blizzard and on hearing the beautiful strains of "Silent Night" coming to him from afar, feels conscience stricken and brings in to the warm room the almost frozen mouse for a happy celebration together. Bradley literally preaches a sermon with his heart-warming arrangement of this long-loved carol sung by the King's Men and four lovely feminine voices assisting. "The Night Before Christmas" color cartoon exceeds its mission as pure entertainment in that it re-convicts one of the true teachings of the Christmas spirit. Family.

### Increasing Interest in Short Subjects

All major studios are supplying many more short subjects since the discussion over the double feature practice has been going on. The rulings of the Consent Decree have paved the way and short subjects will now be sold to the trade, independently of features. Press previews are being given for short subjects and they can be as engrossing as many of the features. The musical background for these are composed by some of the finest musicians in the studios.

Disney, anticipating more single bills, is increasing his schedule of shorts from his usual 18 to 24 this year. Metro-Goldwyn-Mayer has a large number of short subjects, also cartoons, and Warner Bros. patriotic shorts are greatly in demand.

### Looking Forward

Next month we shall send a list of old and new releases, with music interest, recommended for entertainment of the entire family. (Both features and short subjects)