



# FILM MUSIC NOTES

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**FOREWORD:**

The Documentary film becomes a powerful instrument for democratic education when the ideas communicated approach the fundamental needs and interests of the people. The object of the documentary is to communicate ideas...to teach, persuade and inform. They can show us better than any educational medium man has yet brought to universal use. Some have great artistic value...others are historical and others extremely practical in our everyday life. Documentary films are just beginning to reveal their scope, intention and usefulness...a new era of education is at hand. The above statements were given by Quincy Howe, President of the National Board of Review, in his foreword for the book on "Films for the Community in Wartime."

The musician is aware of the importance of the screen as a medium for the distribution of great MUSIC. The time will come when the finest operas and symphonies will find a new public through their presentation on the screen. Meanwhile, the musicians urge the production of shorts with its vast and unexplored field of subjects. They believe they will have the popular appeal and entertainment value of a Pete Smith sport short.

FILM MUSIC NOTES, sponsored by the NATIONAL FEDERATION OF MUSIC CLUBS, acquaints you each month with the progress being made in this new field of endeavor. The Federation has recognized the great development of MUSIC IN FILMS and the necessity of giving thought and study to this new idiom of music composition, an ever challenging field for the composer.

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NEWS ITEMS

Louis Kaufman, noted concert violinist, has recorded violin solos for over 200 films. Recent films are WAKE ISLAND, FOREST RANGERS, ROAD TO MOROCCO, MAGNIFICENT AMBERSONS, and THE BIG STREET.

The St. Luke's Choristers, William Wiley Dorr, Long Beach, California, and members of the California Federation of Music Clubs, sang the chorus numbers in MRS. MINIVER, and have appeared in many films as well.

The Los Angeles Philharmonic Orchestra, together with a large chorus and four soloists, presented the premiere performance of a new oratorio, THE CRUCIBLE, by Richard Hageman at its sixth pair of concerts, February 4th and 5th. Also his opera, CAPON-SACHHI, so successfully produced at the Metropolitan, was given a performance for the Euterpe Opera Reading Club in January. Dr. Hageman's last excellent film score was for SHANGHAI GESTURE.

Mario Castelnuovo-Tedesco's Suite based on INDIAN SONGS AND DANCES was performed by the Los Angeles Philharmonic Orchestra in January. He is under contract at M.G.M.

William Grant Still, internationally acclaimed for his fine compositions - his recent PLAIN CHANT FOR AMERICAN SPIRITS being considered one of his best, will devote his symphonic talents to arranging three un-symphonic bits of jazz for 20th-Fox' STORMY WEATHER, a Negro musical. Bill Robinson, the leading actor is one of Still's intimate friends and he prevailed on him to arrange "NOBODY" for Shelton Brooks with orchestral background; the CAKE WALK for a chorus of 55 and STORMY WEATHER for Lena Horne, who co-stars with Robinson.

Diana Lynn, who won an award for her piano playing in the Southern California Music and Drama Festival several years ago, is under contract to Paramount Studios. The Parents Magazine has chosen her as the year's most talented juvenile (16 years old). Her first picture was THEY SHALL HAVE MUSIC, then followed others. Her most recent picture in which she plays the lead will be HENRY ALDRICH PLAYS CUPID, soon to be released. She will appear as a pianist in FOUR ANGELS, a story of four musical sisters.

FILMS FOR THE COMMUNITY IN WARTIME by Mary Losey (a book just off the press), we recommend to those wishing information regarding the types of films available, showing what this war means in our daily lives and what each one of us can do to help win it. It is published by the National Board of Review, 70 Fifth Avenue, New York. Quincy Howe, president, hopes it will open many new fields to all who use the motion picture as a medium of communication. A list of the Distributing Agencies is given and the films, classified as documentaries, are available in 16 mm. Those desiring the book may send 50 cents to the National Board of Review.

A welcome announcement to all musicians was made in the Motion Picture Herald. Highlights of the history of sound in motion pictures will be reviewed in a two-reel short to be made by Warners, who pioneered in the film sound field. They were the first company to make talking pictures a practical success. The voice that thrilled the world will show the evolution of the talking screen. Gordon Hollinshead will supervise production.

Darryl Zanuck has finished editing footage of the North African campaign which he shot at the front and turned over to Alfred Newman for scoring. This will be exhibited under Uncle Sam's trademark, titled AT THE FRONT IN NORTH AFRICA.

Leonard Walker, noted English conductor, will score scenes in ABOVE SUSPICION, M.G.M. 515 extras will be used in the Salzburg Festival Concert sequence. Aaron Copland will write the music for THE NORTH STAR, Goldwyn, and Ira Gershwin will write lyrics for a group of folk type songs. The third act from MARTHA will be sung by Susanna Foster, Nelson Eddy, Anthony Marlowe and Tudor Williams in PHANTOM OF THE OPERA, Univ.

## PROCEDURE OF PREPARING A MUSICAL SCORE FOR A PICTURE

By Alfred Newman

General Music Director - Twentieth Century Fox

"The work of a composer for motion pictures differs principally in that he must express himself through the dramatic content of the film," said Mr. Newman in a recent interview. "The serious composer insists on expressing himself objectively. In a picture, the composer must express himself, but through the dramatic content of film scenes. If he expresses himself musically without regard to the cinematic expression, he achieves nothing. I do not agree with the theory, often cited, that a motion picture musical score is good only if the audience doesn't know it's there. If it's good music, you feel it, and if you feel it, you must know it's there!

"The procedure of preparing a musical score for a typical picture is unique to the industry. The composer at work must be first of all a resourceful musician, but also he must be a technical expert in 'footage.' We begin with prolonged study of the picture itself, without music. Ten hours of this at a stretch is not unusual. I study the picture until I am steeped in it. I want to know when to put in music, and why. With a stop watch I break the picture down into seconds and split-seconds. Later, those patterns of footage, measured in seconds and split-seconds, are followed with infinite care. The music must coincide with the dramatic action it is intended to enhance. There are problems here which would utterly discourage a composer untrained to motion picture work.

"Creating through this constricted medium of footage, the composer may face such a problem as this: for 10 feet...in the dramatic action shown on the screen...he's in a cathedral, a place of solemnity and reverence. Then, some seconds later, through the medium of the motion picture, he's suddenly outside in Wall Street, a place of glaring sunlight and noise. It's hard to achieve musical continuity for that change. If the composer does achieve that unity, he has done well.

"The motion picture composer is called upon to change moods quickly, as he completes the musical score for one picture and undertakes another. I have been working on THE MOON IS DOWN, the John Steinbeck story. It is grim, stark, and yet a story about human beings, not just about the German invasion of a country. Two days later I gave myself the assignment on MY FRIEND FLICKA, the story of a Wyoming farm boy and his horse...charming, wistful, a complete change of mood.

"After studying a picture in the projection room and making notations and a time pattern of its footage, I sketch a motif. Then make more complete sketches which pass to an orchestrator. Soon the musical score has been prepared. There are rehearsals and trials in which I conduct the orchestras for all the pictures I score."

### Notes on the background and previous work of Alfred Newman

ALFRED NEWMAN is one of the most versatile film composers in the Hollywood studios - born in New Haven, Connecticut. He has studied with noted piano teachers and was soloist with the New York Philharmonic Orchestra, won two awards with Paderewski, Busoni and Muck as judges. His composition study was with Goldmark and Wedge...his first piano recital was sponsored by Paderewski...conducted such leading orchestras as Cincinnati, Los Angeles Philharmonic and Hollywood Bowl...composed and conducted five shows for Greenwich Village Follies; also for Gus Edwards at the Harlem Opera House. Headed Sam Goldwyn's music department eight years where he composed score for "Wuthering Heights," thence to 20th-Fox where he is at present. He received the Academy Award for his score for "Alexander's Ragtime Band." Other scores: "The Blue Bird," "How Green Was My Valley," "The Pied Piper" and "The Black Swan," for 20th-Fox.

## JOSE ITURBI COMES TO THE SCREEN

The coming of Jose Iturbi to the screen promises a wealth of exceptional music in PRIVATE MISS JONES, starring Kathryn Grayson, young coloratura soprano who has recently lent her beautiful voice to "Seven Sweethearts" and other musical films.

Iturbi, collaborating with Herbert Stothart, helped work out orchestrations which he conducts before the camera. Most important, probably, is the United Nations Victory March, by Dmitri Shostakovich. It is sung by Miss Grayson as part of a symphony concert in Carnegie Hall, broadcast to American forces all over the world. The number starts with an orchestral prologue, and four choruses, Russian, English, Chinese and American, representing allied nations. Each chorus sings in its own languages, but, as Lionel Barrymore remarks, acting as commentator and introducing the number from the screen, "No matter what the language may be, the music is yours."

Another musical highlight is Iturbi's conducting of Rimsky-Korsakov's work "Capriccio Espagnol," a sprightly composition in Spanish vein, for which Iturbi gives a sympathetic reading.

Miss Grayson's voice is at its best in "Sempre Libera" from "La Traviata," accompanied by the big orchestra under Iturbi's direction. The difficult passages, runs, and cadenzas are brought to the screen by the careful recording of Douglas Shearer and his technique, and Iturbi injects delicate shades of feeling in his handling of the musicians. Another song, "Daybreak" by Grofe, is presented with the same combination. In the action of the picture it is worked out with a bit of by-play between the musician and singer. Iturbi starts the accompaniment himself at the piano, then the orchestra is brought in.

Iturbi at the piano renders one of his favorite solos, Liszt's Eleventh Hungarian Rhapsody, and he and his sister play an arrangement for four hands of De Falla's Ritual Fire Dance, a number which they have presented together many times in his successful concert tours.

Even a great symphony conductor and pianist is not without a keen sense of humor. Iturbi abandons the classic to conduct a "jive" number, "The Joint is Really Jumping." There was some trepidation about asking him to do it, but Iturbi remarked that "it ought to be fun," and afterward declared that he "got a real keek from it!"

### SHOSTAKOVICH - FILM COMPOSER

by Jay Leyda

As in this country, reputable composers in Russia disdained motion pictures in their so-called "silent" period - with one notable exception: Dmitri Shostakovich. Before the introduction of the sound-on-film system in the Soviet film industry, young Shostakovich felt the need for greater care in silent films' accompaniments - and answered the need himself. For New Babylon, a film of the Paris Commune, Shostakovich composed a special score for a group of instrumentalists who could be collected in almost any community touched by the film's distribution. A copy of this ingenious score (as yet unperformed in the United States) is in the collection of the Museum of Modern Art Film Library.

Films were actually Shostakovich's first paying job - though a short-lived one. In the early twenties, the composer tried to contribute to the family income by getting a job as pianist in a little Leningrad movie theatre. Everything was fine for the first few hours - until the manager happened to look in during the American comedy item that was on the program. There was nothing coming from the new pianist but roars of laughter - the film was so funny that he had forgotten to play. He was fired

In sound films it was natural for Shostakovich to be the first composer to use the new medium. This first score, for *Alone* (1931), was honored by a performance of the film by the New York League of Composers. Not a year has passed since without a film score from Shostakovich's prodigal talent. The best known of these can be heard in: *Golden Mountains*, *Counterplan*, the Maxim trilogy (based largely on period tunes), *Three Women*, *Battle for Siberia* and *The Great Citizen*. A song composed for the *Counterplan* score has achieved possibly permanent fame as the "United Nations Song."

In his answers to a film music symposium published here in the quarterly, *Films* (Winter, 1940), Shostakovich indicates an enviably close participation in the whole film production, which may have a great deal to do with the unusually high quality of his film work, which can stand beside his operas and symphonies without shame or excuse. Incidentally, the composer's participation in a Soviet film extends to participation in the royalties resulting from the film's distribution - along with the director and writer. This might be an incentive to introduce into our studios!

In Hollywood there is still talk of the project to produce a film around the vivid life of Shostakovich. Will Shostakovich, the film composer, do this score, also?

#### ALBERT COATES TO HELP SCORE "RUSSIA"

One of the most important musical acquisitions of any screen studio in the history of the industry is the coming to Metro-Goldwyn-Mayer of Albert Coates, distinguished English-Russian symphony and opera conductor and noted composer. Coates is actively working with Herbert Stothart on the score for Gregory Ratoff's forthcoming production of *RUSSIA*, planned as one of the biggest all-star offerings in some years.

So far Coates, who through his many years in that country is a world authority on Russian music, has been engaged largely in collection, connotation and assembling of Russian themes. He and Stothart have worked out a new arrangement for the American National Hymn, which is already on paper. It will be recorded with an 87 piece orchestra and given symphonic quality.

Coates, born in Russia, of an English father and Russian mother, studied under Leopold Auer and Rimsky-Korsakov in his youth, then studied science under Sir Oliver Lodge at the University of Liverpool. At the age of twenty he entered the Leipzig Conservatory, then became the favorite pupil of Arthur Nikisch, and later assistant conductor at the Leipzig State Opera. After conducting opera at Dresden, he returned to Russia to conduct "Siegfried" at St. Petersburg, and then became the conductor for the Imperial Russian Court Opera.

This post he held after the revolution, and is one of the few persons, (because he was solely a musician and took no part in politics) to continue under the Soviet regime. When he returned to England he became chief conductor of the London Symphony and the Royal Philharmonic, earning the appellation of "First Gentleman Musician of England," which he still holds. Until 1935 he returned annually to Russia to conduct opera, and is a good friend of Josef Stalin, who, though the public in America does not know it, is a great lover of music and has done much to encourage and keep music alive in his country.

He has toured to all corners of the world, has been guest conductor at the New York Symphony, organized the Rochester Philharmonic Orchestra, and since 1939 has been a resident in the United States. He is on the faculty of the University of Southern California, has appeared at Hollywood Bowl, and has been busy composing. His performed operas include "Samuel Pepys," "Pickwick," and "Gainsborough's Duchess." He has written three symphonies, several suites, a piano concerto and many songs.

INFORMATION ON FILMS RELEASED BY THE OFFICE OF WAR INFORMATION  
by Gail Kubik, Music Consultant

PARATROOPS - has a 9 minute score which was written and conducted by myself. The film deals not only with the training of men for this particular branch of the service, but devotes considerable attention to the activities of the ski troopers. Photographically, the film is one of the best that we have turned out. The scenes showing the ski troopers are particularly beautiful. The scoring does not attempt to "Mickey Mouse" the picture but rather adds its own musical comment upon the activities and the meaning of those activities shown in the picture. Like the film itself, the score falls into two main divisions: first, that which backgrounds the paratroopers, which is a free concert march; and the second part, which is used for the ski troopers, and which musically is a theme and variations. Each variation depicts a new function of the ski troopers.

FARMERS AT WAR - is a one-reel picture which shows the contribution which the farmers are making to the war effort. The film has a beautiful score written by one of the best film music talents that I have run across...a young American composer, Gene Forrell. The score is marked by a directness and simplicity and avoidance of lush, glamorous film music tricks. The score was recorded by a large orchestra, and conducted by myself.

OUR LADY OF PARIS - Here is a cavalcade of the SPIRIT OF FRANCE...a story of OUR LADY OF FRANCE (the Notre Dame Cathedral) as told by a narrator who describes the faith and courage of a people whose history has been a strange mixture of victory and defeat...a people who have known great prosperity and great oppression...a people who have suffered under traitorous leaders, but have never surrendered!...a people truly great. The pictures as shown of this famous cathedral, together with the sound of those marvelous bells and famous choir, bring us the spiritual message that will carry all who suffer through these terrible days of war. This picture opens at the Carnegie Theater on West 57th Street, New York, very soon and it is hoped it will be shown during the Lenten period all over the country. Those interested may write Irvin Shapiro, Hirliman-Florida Productions, 653 - 11th Avenue, New York City.

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REVIEWS OF CURRENT PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST COMPILED BY THE MOTION PICTURE COMMITTEES OF HOLLYWOOD AND NEW YORK.

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

A STRANGER IN TOWN, M.G.M. Dir: Roy Rowland. Musical Director: David Snell  
This is a political comedy with Frank Morgan at his very best. How a Supreme Court judge incognito in quest of a vacation becomes involved with the law and small town justice, how he helps break up a political racket with the aid of an honest young lawyer, and so incidentally brings about the election of a new mayor whom he starts on a domestic career as well. All this makes first rate entertainment with a few heart searching questions for all political gangsters. The music was well spaced and directed throughout, with some comments by the bassoon in appropriate spots, especially apt. Mature-Family.

CABIN IN THE SKY, M.G.M. Dir: Vincente Minnelli. Lyrics by John Latouche and music by Vernon Duke. Musical Dir: Georgie Stoll

A picture delightful from every point of view, exceptionally cast, flawlessly acted and directed, and with a story which has a mystical quality that gives it added interest for the discriminating. Who but Lena Horne, beautiful, sinuous, yet never vulgar, could contend with that finest and best loved actress of her race, Ethel Waters, for the volatile affections of the weak but well meaning Little Joe (played by "Rochester" who, by the way, makes a splendid thing of his first straight role.

With the contest backed by the General and Lucifer, Jr., it becomes an extravaganza filled with humor and pathos and a large and exceedingly palatable dose of human nature. The music of Vernon Duke, if not racial, is lovely and interesting, and the lyrics, notably "A Man Called Joe" and "Life's Full of Consequences" with its short staccato measure, especially pleasing. The vibrant, pulsating rhythm of the dancers, the playing of Duke Ellington and his orchestra, and the really beautiful singing of the Hall-Johnson Choir, all add materially to the distinguished quality of a picture high in entertainment value. Family.

FLIGHT FOR FREEDOM, RKO. Dir: Lothar Mendes. Music: Roy Webb & C. Bakaleinikoff  
A timely and intriguing picture with outstanding photography, and presenting an entirely different angle on aviation, which gives it distinction! Though the story seems somewhat obscure at times there are interesting glimpses of the strange kinship of flyers and the change in values that comes from an acquaintance with the 10,000 foot level. One of the finest scores which Roy Webb and Constantin Bakaleinikoff have given us to date, accompanies the picture. From the opening victory rhythm cued in from the RKO signature, through the richly orchestrated prophetic prelude, it is an inseparable commentary on the high adventure of the film, yet never once does it obtrude. Oftentimes the 20,000 foot level is suggested - how, it is impossible to say. The change to Oriental scale and rhythm is subtly made and the rain brings a silvery atmosphere. Against the background music is woven a sentimental theme - the song "Wonderful One" (beloved of 25 years ago). Most suitable for romance it sets the mood perfectly, and the disintegration of this song at the end and the fadeout is a tour de force. Mature-Family.

SOMETHING TO SHOUT ABOUT, Columbia. Dir: Gregory Ratoff. Music Dir: M.W. Stoloff  
Fast moving, lavish and expertly directed, this potpourri of entertainment and fun follows the usual pattern for this type of musical. However, much artistry and talent are included in some of the sensational specialty numbers which lift it above the ordinary, and which range all the way from two stunning ballets by Lichine in which the noted dancer himself appears, to the dynamic Hazel Scott and her popular "Boogie Woogie" piano playing and a dog act (The Bricklayers) which is unique. Just as Tricolor differs from Technicolor in its rate of color vibration, so the music, rhythm and photography in the Oriental number all have a common center of vibration. This gives beautiful and original effects more like the kind Roxy used to create with his uncanny knowledge of balance and values. The counter rhythms lend great interest and vitality. The introduction (against a decorative background of manuscript music) strikes an interesting harmonic note, deft, definite and gay, but mercifully soft. The musical numbers in the boarding house parlor are well integrated, and the Cole Porter hit songs have the pulse and body and distinguished arrangement we have come to expect from him. Family.

SOMEWHERE IN FRANCE, Ealing-U.A. Dir: Charles Frend. No music credit  
A really notable picture done in characteristic English tempo and in interesting contrast to our own filming of "The Pied Piper" which in general it resembles as both have the same theme: the escape of a group of people, including refugee children from France when the German occupation started. We have the same pitiful procession of evacuees amidst bombing and destruction, but there the similarity ends, the treatment is very different. The plot concerns some English machines of war which had been lent to France and their safety guaranteed by that country. The whole story hinges on the circumstances of their rescue and return to England. And the fifth column is thoroughly shown up, including a masterly characterization of a distasteful character by Robert Morley. The prologue has some remarkable shots of a factory bombardment, and the photography throughout gives us a faithful impression of the France so many of us know and love. The handling of the children, the crowds, the fine performances of Tommy and Anne help to make the story convincing, exciting and poignant. There was little about the music which was characteristically French, but that was no drawback, and the nursery song which the sergeant taught the children in a time of stress was delightfully done. Mature-Family.

ACADEMY AWARD MUSIC WINNERS

Best Scoring of Musical Picture

RAY HEINDORF and HEINZ ROEMHELD for "Yankee Doodle Dandy," Warner Bros.

Best Scoring of Dramatic Picture

MAX STEINER for "Now, Voyager," Warner Bros.

Best Song

IRVING BERLIN for music and lyrics of "White Christmas," from "Holiday Inn," Para.

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ACADEMY AWARDS MUSIC CANDIDATES

Best Scoring of Musical Picture

EDWARD WARD for "Flying With Music," Hal Roach-U.A.  
ROGER EDENS and GEORGIE STOLL for "For Me and My Gal," M.G.M.  
ROBERT EMMET DOLAN for "Holiday Inn," Paramount  
HANS SALTER and CHARLES PREVIN for "It Started With Eve," Universal  
WALTER SCHARF for "Johnny Doughboy," Republic  
ALFRED NEWMAN for "My Gal Sal," 20th-Fox  
RAY HEINDORF and HEINZ ROEMHELD for "Yankee Doodle Dandy," Warner Bros.  
LEIGH HARLINE for "You Were Never Lovelier," Columbia

Best Music Score of a Dramatic or Comedy Picture

FRANK SKINNER for "Arabian Nights," Walter Wanger-Universal  
FRANK CHURCHILL and EDWARD PLUMB for "Bambi," Disney-RKO  
ALFRED NEWMAN for "The Black Swan," 20th-Fox  
DIMITRI TIOMKIN for "The Corsican Brothers," Edward Small-U.A.  
VICTOR YOUNG for "Flying Tigers," Republic  
MAX TERR for "The Gold Rush," Chaplin-U.A.  
ROY WEBB for "I Married A Witch," Cinema Guild-U.A.  
ROY WEBB for "Joan of Paris," RKO  
MIKLOS ROZSA for "Jungle Book," Alexander Korda-U.A.  
EDWARD KAY for "Klondike Fury," Monogram  
MAX STEINER for "Now, Voyager," Warner Bros.  
LEIGH HARLINE for "The Pride of the Yankees," Samuel Goldwyn-RKO  
HERBERT STOTHART for "Random Harvest," M.G.M.  
RICHARD HAGEMAN for "The Shanghai Gesture," Arnold-U.A.  
VICTOR YOUNG for "Silver Queen," Sherman-U.A.  
VICTOR YOUNG for "Take a Letter Darling," Paramount  
FREDERICK HOLLANDER and MORRIS STOLOFF for "The Talk of the Town," Columbia  
WERNER HERMANN for "To Be or Not to Be," Lubitsch-U.A.

Best Song

ALWAYS IN MY HEART

Music by Ernesto Lecuona  
Lyrics by Kim Gannon

DEARLY BELOVED

Music by Jerome Kern  
Lyrics by Johnny Mercer

HOW ABOUT YOU?

Music by Burton Lane  
Lyrics by Ralph Freed

IT SEEMS I HEARD THAT SONG BEFORE

Music by Jule Styne  
Lyrics by Sammy Cahn

I'VE GOT A GAL IN KALAMAZOO

Music by Harry Warren  
Lyrics by Mack Gordon

LOVE IS A SONG

Music by Frank Churchill  
Lyrics by Larry Morey

PENNIES FOR PEPPINO

Music by Edward Ward  
Lyrics by Forrest & Wright

PIG FOOT PETE

Music by Gene de Paul  
Lyrics by Don Raye

THERE'S A BREEZE ON LAKE LOUISE

Music by Harry Revel  
Lyrics by Mort Greene

WHITE CHRISTMAS

Music and lyrics by  
Irving Berlin