



FILM MUSIC NOTES

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Editors:

GRACE WIDNEY MABEE
CONSTANCE PURDY

Associate Editor

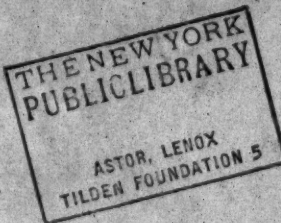
MARGERIE MORRISON

Advisory Chairman

SIGMUND SPAETH

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FOREWORD:

This year we are celebrating the 50th Anniversary of the Motion Picture from its inception in the form of Mr. Edison's Kinetoscope to the tremendous force it is today. And while the part that music has played in that development has progressed perhaps more slowly than we as musicians may have wished, the fact remains that we have come a long way from the wheezy organ with its book of selections, for the use of the organist, to match any given action on the screen, or the harmonium and violin combination used on the set to insure the heroine's mood, to the present day 70 piece orchestra, under the leadership of a Stokowski, and the scoring of an Eisler or a Korngold.

And most encouraging of all is the desire of the younger generation, as evinced by the letters which come to us from schools and students all over the country, to learn more about film music. These are the scores to come - those to whom the torch will be handed on and FILM MUSIC NOTES feels it both an honor and a privilege to have a part in the upbuilding of the film music of the future.

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NEWS ITEMS....COMMENTS

Film Music Tells Message - "A properly placed piece of music," said David Raksin, film composer, "is worth a thousand words." Discussing the growth and importance of musical scores in motion pictures, Raksin, who was chairman of the Film Music Session of the recent Musicians' Congress said, "We will attempt to illustrate music for mood, action and dialogue. You can't realize how dead some scenes can be until you view a film without music." Raksin traced the course of a score from the first viewing of the film by producer, director and composer, through conferences and research. The film, he said, is broken into sequences, and the action is charted. Thematic material is selected; music is written and orchestrated. The film then is marked for the conductor and the individual orchestra parts are copied. As the film is run off, the score is recorded and later "mixed" onto the main sound track in the dubbing room. "There are many things," said Raksin, "which cannot be said with words. Then a film must depend on music to give the message. The use of the leit motif is one of the most popular scoring devices. We attach one particular theme to one person and every time that person appears, so does the theme, changing mood with the character." Out of this leit motif has come one of the most important forms of song-plugging. On Tin Pan Alley they call it "giving it the Casablanca treatment." It involves taking a very old song and using it in song and theme form in a motion picture. For example, Max Steiner used "As Time Goes By" - written twelve years ago - to identify the emotions of Ingrid Bergman in the film "Casablanca." Each time she appeared, her mood was carried out by the musical background. "As Time Goes By" soon was at the top of the Hit Parade. Raksin pointed out that the scores of films are one of the most important mediums of music today because they affect audiences unconsciously and form an appreciation of music.

- Gerry Day, Citizen News.

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Jean Arthur, co-starred with Lee Bowman and Charles Coburn in Columbia's romantic comedy, "The Impatient Years," at Pantages Hollywood and RKO Hill Street theaters is one of the few remaining believers in music for creating moods. During the filming of the picture a utility man played recordings for her from her private collection. She ordered serious, symphonic music as a mood maker for comedy scenes, and jive as a conditioner for serious scenes.

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Lionel Barrymore may gain most fame as composer. He's sixty-six and a semi invalid, but Lionel Barrymore, who wanted to be a painter, yet followed his illustrious parents, Maurice Barrymore and Georgia Drew on the stage, may be remembered by future generations as a musical composer. A talented pianist, the screen's "Dr. Gillespie," who requires a wheelchair, heard his "Valse Fantasia" in Hollywood Bowl last summer. Symphony orchestras have rendered his works, such as the suite "Tableau Russes," various sketches, and a tone poem "In Memoriam," dedicated to his late brother, John. There is no field in the art of self-expression in which Lionel has not made an outstanding mark, but he snorts derisively at any suggestion that musical immortality might some day be his. "Why I'm an actor," he outs in. "People would think me impertinent if they believed I was taking myself seriously as a composer. They would be more interested to know that next Sunday I'll be doing the narration on that program, for 'Peter the Wolf'." There is nothing new, Barrymore insists, in his compositions "and I've borrowed from everybody except the studio gateman, and I'll get around to him later." "Of course," he adds, "there really isn't anything new. If your modern composer wants something new, what does he do? He goes back to Scarlatti and Corelli and Couperin and borrows their style and dresses it up. When it comes out, it's the last word." Twice, Barrymore broke a hip bone, and because it did not heal properly he has used crutches and a wheelchair in recent years. He sometimes drives his car, however, and close friends relate that they have seen him walk briefly without crutches if sufficiently irritated, as when a studio musician prankishly misplays one of his pieces. Citizen News, July '44

(NEWS ITEMS...COMMENTS cont'd)

When music makes headlines in a trade paper we can know we are getting on!

CLAIR DE LUNE - There's a haunting bit of tuneful sentimentality from Debussy's "Clair de Lune" which pervades FRENCHMAN'S CREEK. It's the theme, as they say, for that charming pirate played by Mr. Arturo de Cordova. He whistles it as he lays eyes upon the lady of his desire. It fits with an exceeding romantic prettiness, that being the kind of a picture it is. And all that reminds one again that, while Hollywood pours millions into the sound pictures, no one ever says anything about it of importance in the exploitation of the product. There may be an assumption that everybody in America is musically illiterate. Hollywood has music to sell. It has many of the ablest musicians in the world. It has the best sound recording that can be achieved. But it is substantially a secret. The best music is not in the "musicals," but they get the only mention of the art. Motion Picture Herald, October '44

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According to the "Score," William Lava appeared recently on the Song is Born program where his song "I Drottled a Drit Drat" was aired and dramatically enacted. From the same source, we also learn that Chester Wolcott has been recently appointed musical director at the Walt Disney Studios, his appointment coming more in the form of a promotion than a replacement as the studio, for some time, has functioned without a departmental head in the music department. Edward Plumb, Paul Smith and Oliver Wallace, composers on that lot, continue in their capacity as composers and musical directors of their respective pictures and Frederick Stack is the music librarian.

* * *

Mr. James M. Halpern, music advisor for radio of "Intra-America," has just arrived in Hollywood from New York. He will confer with the Motion Picture and Producers Association and the musical heads of the studios as to the best procedure to be adopted for music in Latin-American films.

* * *

"Stella by Starlight," a tone poem by Victor Young, composed for the picture, "The Uninvited," and the theme of our Portfolio page last April, was premiered by Josef Stopak and the Blue orchestra, KECA on October seventh.

* * *

Anita Lopez, one of Latin America's most famous songwriters, has been signed by Republic to write four songs for James Fitzpatrick's bilingual production, "Song of Mexico," which is to be filmed in Mexico City with Edgar Barrier, Tony Garcia, operatic tenor "find," and other international stars. Titles for the numbers are "Song of Mexico," "In Cuernavaca," "Tasco" and "The Gardenia Waltz."

Recording of a spectacular musical finale before a camera turns on the picture is the unique reversal in order at Republic on the new feature, "Earl Carroll's Vanities," starring Constance Moore and Dennis O'Keefe. Walter Scharf, studio musical director, disclosed recently that the spectacular finale, "You Beautiful Thing, You," by Kim Gannon and Walter Kent, will be recorded with a 60 piece orchestra and 42 curvaceous Carrolllovelies. Sammy Lee, former dance director for Florenz Ziegfeld, is rehearsing the girls, while Joseph Santley, who recently directed "Brazil," will direct the picture. Woody Herman and his orchestra arrived in Hollywood from an eastern tour, opening at the Palladium, where they were hosts to stars and executives from Republic. The band goes into the picture next week. Others in the cast are Pinky Lee, from the Carroll stage show, Eve Arden, Stephanie Bachelor, Alan Mowbray and a group of girls from Carroll's show. Albert J. Cohen, the producer is testing prospects for the role of Earl Carroll.

LETTERS FROM OUR READERS

"FILM MUSIC NOTES has become practically my religion for the past few months. It surely gives helpful and definite information on the subject. Congratulations to the editors." Mrs. W. W. Thompson, Program Chairman, Kansas Federation Music Clubs.

We are constantly receiving inquiries about our bulletin from boys in the service, particularly those in the musical units, bands, etc. It always pleases us to get their letters. This one, therefore, is of especial interest. It is from one of our friends and subscribers who, we may add, has done much to make our bulletin known overseas:

Somewhere in the Netherlands East Indies
31 October 1944

"Mrs. Field's comments in 'What's Happening in Hollywood' (Oct. 7 '44) are interesting and enlightening. They say a G.I. audience is the hardest to please in the world. The men respond in a magnificent fashion to fine music and acting when it is done to perfection - they will accept nothing less of these traveling USO units in that field. Of course a good jive orchestra in the flesh interests many. As for myself I like to see real persons no matter how mediocre - there is a response not present in a movie. Movies have done and will undoubtedly do great things for the entertainment world - there scope is limitless, but I have often thought that possibly the fact that an audience cannot respond to the picture by enthusiastically clapping, cheering, etc. (as they do at a good play, concert or opera) may have an inhibiting effect upon emotions. Perhaps that restraint to their enthusiasm being expressed has resulted in this excessive jive business indulged in by youngsters."

- Sgt. Daniel Ruggles

Commenting on the picture "Dark Waters" one of our readers writes as follows:

"The story was well handled and the treatment is to be commended as much for details omitted as for those included. Instead of making the audience the victim of the ship disaster as many producers would do, we have only the psychopathological effect on Leslie Calvin (which is the real study). Mr. Rosza's score was well handled, especially so in the dance. But who dubbed it in? Through sheer ineptness emotional rhythm of a production was destroyed by (a) throwing the down beat off the sound track; (b) having the fiddlers playing on the E string in the picture while the recorded violins are playing on the D string. Do these gentlemen realize that they are smearing a ghastly daub of paint, or cutting a gash in the very center of a fine painting? Five out of five persons react to item A; three out of five to item B. Isn't it worthwhile trying to adjust such a simple, needed little thing in the making of a fine picture?" Monroe Gable

"I would like any material which you have which could be included in a course on 'Listening to Music', for Junior High level, which would result in a taste for better music in the movies, after students have been exposed to the course. The school and I are subscribers to FILM MUSIC NOTES, which I know is very valuable.

"Do you know of any places which have worked out suitable teaching procedures in secondary school cinema music instruction? Or other music directors who have experimented along these lines?" Gertrude E. Stein, Director of Music, Snyder Park Jr. High School and Faculty of School of Music, Wittenberg College, Springfield, Ohio.

"I find FILM MUSIC NOTES extremely interesting. We need publications such as yours to rescue film music from the anonymous riches taken for granted by film goers. Made available to the public, such material should help build a critical taste in film music, which would lead, I am sure, to an advance in composition for the screen comparable to the higher standards in acting demanded by a public educated away from the stereotyped characterizations of early films. I am sending the Portfolio on to a young music student." Mrs. Ralph T. Edwards, Parents' Magazine

FILM MUSIC FORUM

Spurred by the success of the earlier one held last June the Western Music Educators and the National Film Music Council held another of the jointly sponsored Forums at the Carthay Circle Theater in Los Angeles, on October 28th. The theater was filled with a capacity audience whose absorbed interest was unmistakable. With Mrs. Helen C. Dill, Supervisor of Training at the Music Department of U.C.L.A., as chairman, a program was given which included (thanks to the cooperation of Alice Evans Field of the Motion Picture Producers & Distributors of America) two M-G-M cartoons, "Dance of the Weed" and "Bear Raid Warden" with music by Scott Bradley; a Warner's short, "I Won't Play" with music by William Lava; and the Rockefeller Foundation "White Floats" with music by Hanns Eisler.

The composers were present and spoke about the music for these films, and the way the audience (made up largely of students of high school age with a sprinkling from the lower grades) reacted to what they had to say, attested eloquently to their interest and was a flattering commentary as well.

Miss Constance Purdy, of FILM MUSIC NOTES, gave a short talk on the music for WILSON, which is reproduced herewith, along with that of William Lava, the composer of the delightful "I Won't Play" now being shown at theaters all over the country. Mr. Eisler's remarks, unfortunately, cannot be given for copyright reasons connected with the "White Floats" film, but Mr. Bradley's comments will be published in full in our December issue along with a work sheet from the lovely and imaginative "Dance of the Weed," which, when he showed it to us at the informal luncheon and discussion held after the conclusion of the Forum for the "grown ups," we prevailed upon him to let us share with our readers.

All in all this was another memorable occasion in the upbuilding of the things for which the National Film Music Council stands - "To foster public interest in music of the films; to encourage musicians who are developing this new art form; to awaken students to the artistic and practical possibilities of this new medium of expression" - and in which we are proud to have the cooperation of the Music Educators.

* * *

A Few Words about the Music on the film WILSON By Constance Purdy

I have been asked to say a few words about the music for the film of which 20th-Fox is so justifiably proud and which I imagine most of you have probably seen, that is the picture WILSON. I am very happy to do this, but first I want to take this opportunity to welcome those who are here today, on behalf of the National Film Music Council and to thank Mrs. Field, Miss Hemington and the gentlemen who are here today, and Mrs. Dill and all who have worked with her to make these Forums a success, for their help and cooperation. I hope that by the time we have our next one Mrs. Grace Widney Mabee, our national chairman, will be here herself to tell you something more of our aims and what we hope to accomplish in time.

Not long ago Colonel Zanuck talked to a group of us about his reasons for producing WILSON and of his desire to prove that a film like this, with a message, which this definitely is, can be made so that it is still boxoffice and therefore not poison to the exhibitor. It is not intended to be political propaganda as so many have claimed and I must say that I personally saw nothing of the kind in it. Colonel Zanuck is a great believer in visual education and the part it is to play in the schools of the future, and that the studios are coming more and more to realize the

(MUSIC FORUM cont'd)

value of auditory education as well, is amply demonstrated by what we have heard today and in the music so beautifully and expertly put together by Mr. Newman for the WILSON film. He has composed what might be called a Symphonic Tone Poem (that is the basic musical theme of the picture) and into this he has woven more than forty musical numbers which were a part of American life a generation or more ago. Of course to those of us who lived through that vivid period these come with great emotional impact. No so-called "mood music" could be more telling.

Mr. Newman calls his score "unabashedly Americana" and it is just that. Nearly half the numbers are visual - that is, they are played or sung on the screen as segments of the story, and this large amount of visual music necessitated six months of research before the picture even began. When it was put into production Mr. Newman was in constant contact with both Mr. Zanuck and Henry King, the director (a far cry from the early days when music was the stepchild of the industry and composers were supposed to furnish accompaniments more or less in the dark and by the yard!) With completion of the camera work he obtained two months leave of absence from his other duties as head of 20th-Fox music department, secluded himself in an isolated cottage near Palm Springs and worked without interruption on the score. When it was finished someone in the music department remarked of it that "nostalgia comes high." It certainly did in this case for clearance of the songs ranged all the way from \$500 to \$5000 and the total cost of the music exceeded \$250,000, unbelievable as this may seem.

The orchestra, band and chorus rehearsals took another full month, using a 120 piece orchestra, a 70 piece brass band (the size of the famous Marine Band, so well-known to all Washingtonians), and a mixed chorus of 80 voices. The principals in the cast did their own vocalizing whenever the script called for it, and this also is somewhat of an innovation. It may not be generally known, but Charles Coburn in his youth toured in Gilbert and Sullivan Operas. When before his singing of "Old Nassau" he asked the director how he should sing. "As if you were enjoying yourself," said Mr. King. "That'll be easy," said Coburn, "to sing as I sing and get paid for it, what could be more enjoyable?" I understand that the actress who plays Margaret Wilson, whom I remember well as a concert singer, by the way, worked her way through college as a blues singer with a college band, although whether that would qualify her might be open to doubt.

Another interesting fact I gleaned from the music department concerns the pianist who portrayed Faderewski so well even to his imitation of the great man's technique. He was accompanist for a group of Welsh singers who were in this country in 1924 and actually played at the White House on the famous piano, just as he is shown doing in the picture. The studio has given me a chronological list of all the musical numbers used in the picture which I can give in detail to anyone who happens to be interested. I knew that I was taken back utterly in spirit to those days when they were all so popular but I confess I had no idea how many airs were used.

As a musician, I can realize what it must have meant to put all this material together. I only wish Mr. Newman could have been here himself to tell us something about it at firsthand, but we can all be grateful to him for what he has done in giving us this fine rich background to a most interesting picture - a picture which paints not only a most vivid portrait of a man, but a colorful one of an era which most of us still remember. An inseparable part of this portrait is the music.

* * *

Talk Delivered by the Composer, William Lava, on the Music Scoring for
Warner Bros. Short Subject, I WON'T PLAY

In scoring the music for a motion picture, the average film composer follows one of two different types of procedure, or we might say, his completed score falls into one of two different categories that characterize film music writing today.

In the first instance, the modern motion picture drama generally calls for a score based on the composer's own thematic material entirely, or almost entirely - the variations in this category depending upon whether a well-known song or musical theme other than the composer's original material, is called for and utilized in the film drama.

In the second method of scoring, the musical drama immediately establishes the material that must be employed by the composer, since the songs in a musical are very closely related to the action of the film, either from the standpoint of motivation, or by the direct reference in the speaking parts of the players.

The picture you are about to see, although referred to as a short subject, is in reality a miniature drama, and the music plays a major role in the action of the story. Nevertheless the film could not be classed as a musical, in the strict definition of that group. In selecting the material to be used, the writer of the screenplay, while not necessarily designating the songs to be included, did actually specify the use of Gershwin's "Rhapsody in Blue," and as you will notice, the Rhapsody is referred to several times in the dialogue, and becomes the basis of the ending of the picture. The songs are also woven into the plot, but were selected only as the actual shooting on the picture was beginning.

When I was assigned to the scoring of the picture, after the final editing had been completed, my first move was to determine which sequences in the picture would be best served by underscoring. When this preliminary was settled, the sequences were timed and cued, this step being necessarily the prelude to the actual writing of the music. The cue sheets which are prepared for a composer give him the word for word description of the dialogue and the action to be underscored, and the exact time in seconds, at which any given cue or sudden change in mood occurs. The composer makes a sketch, and the orchestrator does what his name implies - he orchestrates the music in the necessary orchestral color called for in the composer's sketch. Now I know that many film composers do not necessarily indicate instrumentation in their sketches, in which event the orchestrator looks at the picture in order to catch the spirit of the scene, even after a conference with the composer.

In the picture which follows, you will hear the songs, "Body and Soul" and "Cuddle up a Little Closer," and these are the songs that are utilized as thematic material in all of the background music scoring, plus a brief reference to the Marine Hymn at the very beginning. The Marine Hymn is played in a rather sultry harmonic structure, to help establish the feeling of dullness and heat, that pervades the South Pacific, which is the locale of the story. As I explained at the beginning of this talk, the musical treatment on this film, would be included under the first category mentioned, with this exception: that the use of songs has necessarily influenced the work of the composer in his handling of thematic material. There are those who wonder why the composer of a film score is still considered as such, when they hear familiar music in the underscoring, that they know was not composed by him. May I state in explanation, that no composer of any reputation whatsoever, claims credit for music other than his own - but in film underscoring it is practically impossible to sit down and separate the bars in such a manner as to definitely establish where the song thematic material ends, and the composer's own music actually begins, so closely interwoven are the two.

AN INSTITUTE OF MUSIC IN CONTEMPORARY LIFE

By Naomi Reynolds

(Continued from October issue)

A paper by David Forrest, one of the topnotch "mixers" in the industry was read capably by his colleague Lt. Leon Becker, now a sound man with the First Motion Picture Unit in Culver City. He stressed the fact that recording music for films includes a great deal more than watching the needle of the meter. Mixing includes a blending of music, dialogue and contrast, he stated, but that it is not unlike a pick-up of radio in some instances. However, he emphasized the fact that with radio one can choose one's own volume while that is not so in pictures. We are more or less at the mercy of the theatre acoustics and the operator of the film. The sound man is known as "the voice of the movies" and the room in which most of the work is done is the "dup" (duplicating room) or the "dub" room, meaning of course where they "dub" in the music, voice or what ever sound is needed. This paper naturally was expertly prepared and equally as well presented.

Mark Sandrich, well-known producer of musicals, was the next speaker and he gave an account of some films which were essentially music. For history he went back to the days of the medieval chronicles in which troubadours lifted their voices contributing quite unconsciously to the development of our more modern music and artists and in which the compositions not infrequently lent themselves to a dance or Balade, which is the same word as our modern ballet. After that with a great deal of elaboration, came the Opera. In film history, the musical shorts came first after which they were embellished. But essentially it was through our films that the American popular song was known to all countries. As a genuine troubadour and ambassador of Good-Will Sandrich mentioned Bing or as he is billed at the moment in Europe "Der Bingle." He stressed the fact that no matter how intellectual the art form, there is a place for it on the screen. He also pointed out that the story is more important in films than on the stage, and I don't believe he meant to confine that only to musicals, for he continued elaborating on his point by accentuating the actuality that the concentration of film audiences to the screen is of stupendous proportions. Also he explained that dramatic or stage timing and film timing are decidedly different and that it is absolutely necessary to maintain a careful balance at all times. Sandrich believes that THE COMPOSER BE AN INTEGRAL PART OF THE PICTURE! He mentioned Ballet as gradually going through an evolutionary process, which we know does not apply only to the films! He closed by stating that musical pictures are young and lusty and too often vulgar, but that he would do his best to give the kind of musical pictures we know can come from this tremendously thriving young industry.

Adolph Deutsch then presented his paper on "Collaboration and some Observations." Deutsch believes that more than any other art form, the sound film is a product of collaboration: multiple collaboration is a constant process that starts with the drafting of the script and continues until the composite answer print leaves the laboratory, he stated, and continued by saying that the creative and artistic talents interplay with the sciences and skills to give the film its full dimensions. In outlining the composer's contribution and the stages in film production where he can function most effectively, if permitted to, Deutsch gave planning - pre-scoring - editing - post-scoring and re-recording as the focal points. And then stated that the extent of the composer's participation at these key points will be governed on the artistic side by the emotional and musical requirements of the film and on the commercial side by business expediency!

Deutsch emphasized the point, that if the composer is to be considered a competent collaborator he must possess attributes far beyond musical talent, technical facility and discipline! But he admonished it would be imprudent to assume that as a group, composers are fully cognizant of their function in film making, and conversely he stated that the producer, writer and director groups are not yet availing

themselves of the full powers of music. Deutsch believes that a pre-requisite to collaboration is a deeper knowledge by all groups of each other's problems. He recommended the Carlos Chevez book "Toward a New Music" as an important volume on his subject which every producer, writer and composer in films should read. To explain his theory Deutsch became realistic and chose as his first collaborators the studio people who are most accessible to the composer; the recording engineer, the film editor and the re-recording engineer. In less fancy terms, the mixer, the cutter and the dubber. He believes that composers in general take the mixer for granted - even a mixer who can read music! And the same goes even if he can name every instrument in the orchestra; and seem deeply hurt if the mixer misses a contrapuntal trick at the first reading! Conversely he believes the composer should acquaint himself with the fundamentals of sound engineering and express his ideas microphonically as well as musically. (And may I add here that Deutsch was prominently asking questions at the forum Sunday afternoon on "New Musical Ideas in Technology and Acoustics": developments in recording and reproducing which had as its chairman one of the foremost physicists in this country, Dr. Vern Knutsen).

Continuing with Deutsch's views, he would include a carefully annotated conductor's score in condensed form for all mixers and in addition, detail of instrumentation and dynamics with specific instructions on the relative sound perspective of solo instruments, or the ensemble, reverberation or any special microphone placements. To illustrate he mentioned that music accompanying a broad scenic view naturally should differ in perspective from that of a living room. Large interiors like auditoriums, factory panoramas, theatres suggest more reverberation than intimate scenes, while underwater shots and misty atmosphere scenes may demand a disguised rather than a well defined orchestral sound. A long shot of a bugler must be recorded at a distance if the sound is to match the image. He stressed the point there that to use normal recording reduced in volume later creates only a fictitious sound. All the dramatic intentions of the composer therefore must be clearly defined, indicated and conveyed to the mixer. Closing the duties in that department Deutsch said "An articulate composer transforms the recording stage into a vital zone of collaboration."

Unlike the mixer with his trained ear, the cutter relies more upon a trained eye. To him films are primarily a visual medium and his chief consideration is to obtain a smooth rhythmic flow of pictorial movement. And here Mr. Deutsch said "it is generally accepted that visual stimuli takes precedence over aural reception in films." However, in pre-scored sequences of the "song and dance" type film, this principle is partly modified, but only to the extent of synchronizing action with music. Here Mr. Deutsch stated that the experienced composers of dramatic scores have learned that some of the leading cutters have a good sense of spacing and movement. The music is given a chance to register and there is not too much conflict between the elements of words, pantomime, music and sounds. In such cases the composer needs only to ask the cutter for minor adjustments such as lap dissolves to allow his music to complete a cadence, or transition without undue distortion of tempo or rhythm. However, the final decision on cutting rests with the producer, under present production methods, limiting the cutter's scope for collaboration with the composer. Mr. Deutsch then took up the problems of the dubber and said that it was Aaron Copland who referred to the dubbing room as a "composer's purgatory." The blending of actor's lines, music and sounds in their proper proportion and relationship is a skill demanding accuracy and imagination. The musician must have enough dramatic instinct to sense when to emphasize or subordinate the music and sounds so that they become an integral part of the screen narrative. "The composer's presence during the dubbing of his picture is imperative!" The dubbing room in addition to its library of sound effects has many electrical tricks. And composers should ascertain how best to use them; the timbre of voices and instruments, the sonorities of ensembles, and the characteristics of sound can be controlled or distorted to obtain any required effect.

(concluded in December issue)

MUSICIANS' CONGRESS -

Triumph of the 12-Tone System - Alfred Frankenstein, San Francisco Chronicle

For four days recently musicians from all parts of the country gathered on the campus of the University of California in Los Angeles, sharpened their wits against each other, and tried to discover what makes music tick. This was no common convention. It was the first Musicians' Congress sponsored jointly by the university and a Los Angeles Committee headed by Lawrence Morton. Its general theme was "Music in Contemporary Life," and nearly every phase of the use of music in modern society was discussed in some twenty-three meetings.

Naturally enough, film music played an important part in the program. And it is greatly to be hoped that at least a few picture producers and executives were present on the night when a long series of excerpts from films were presented, with their music, and their musical problems discussed.

The climax of this program came with a reel from an experimental film by Hanns Eisler and Paul Adorno, entitled "White Floats." The picture was made on a Rockefeller grant with the deliberate purpose of finding out whether or not atonal music composed on Schoenbergian principles can be used in motion pictures. The answer is "Yes," at least so far as "White Floats" is concerned.

White floats are icebergs. The picture represented glaciers breaking off into the sea, vast ice fields, snow fields, and frigid, towering black mountains. And the busy scurrying, scuffling and scrabbling of the music was incredibly perfect for its purpose. Furthermore, as Adorno pointed out, there was an intimate synchronization between music and film possible in no other idiom; thus each aimless creeping wisp of blown snow had its line of score.

That the 12-tone technique is the last word for dealing with a dead Arctic world was conclusively demonstrated, and the opponents of the 12-tone system were not slow to point the obvious moral. But one suspects Eisler has more up his sleeve than "White Floats." At all events, the picture was given an ovation by a highly mixed and general audience - and the movie boys had been telling us for days that vox boxoffice, etc., etc.

One learned also that the movie musicians are highly sensitive to criticism, which suggests that we who practice criticism have been overlooking a most fruitful source of fun and frolic. When, after the showing of a film sequence with an utterly banal and commonplace score, the Hollywood composer who acted as chairman of the evening said, "This is better than 90 percent of the concert music presented by the symphony orchestras and solemnly reviewed by the critics," one could perceive the workings of a sense of inferiority of more than ordinary interest.

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REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

IN THE MEANTIME, DARLING, 20th-Fox. (Tender and Timely). Dir: Otto Preminger
Music by David Buttolph

A thoroughly human and heartwarming little story, combining psychology and romance and set in wartime emergency conditions of housing at and near our army camps. It shows the difficulties many of our young couples are facing and the problems that beset them. And that these problems are met and met mostly with a courage and good humor that is near to being valiant is shown us in a form far more valuable than any old time tract, with its preaching and moralizing, ever could have accomplished! Settings are simple, the action is natural and direction sure. A gay little musical introduction consisting of only a few bars, sets the mood of impermanency and unnatural conditions due to war. Thereafter music is used sparingly but there is some especially nice use of strings for the sentimental sequences and the martial and dance music is important background for the emotional appeal of the whole. Family.

FRENCHMAN'S CREEK, Paramount. (Cloak and Sword Thriller). Dir: Mitchell Leisen
Music Score by Victor Young

Here is a typical swashbuckling melodrama of romance and high adventure, set in the merrie England of Charles II. Replete with glamour and devil-may-care, the scenes of almost unbelievable beauty melt into one another in kaleidoscopic fashion, constituting a sort of adult fairytale in which we are swept willy-nilly into a land of pirates, gold and make-believe, wherein the villain is foiled and virtue triumphs in the most approved story book fashion. The theme: lack of freedom for women as opposed to that of men to follow their hearts desire, is interestingly developed. In these days of increasingly loose marital and maternal ties, the renunciation of her happiness by the heroine lends the picture a distinct moral value, her woman's instinct in the end binding her to her responsibilities. Photography and composition reach a new high in the film, with the mother and children almost worthy of Sir Joshua himself, and the treatment of light and color is exceptional throughout. The music and scoring of Victor Young lends added richness as with its enveloping loveliness we enter a world apart: he has adapted Debussy so that it seems absolutely to belong to the period and the French sea chanteys (alas, it must be recorded that they are sung with American intonation) providing a novel and diverse touch. The entrance music with horns and trumpets - signal to adventure - ends on a questing note: suddenly the theme (a compound of Clair-de-lune and En Bateau) enters and is beautifully and deftly treated throughout. Nothing could better fit the atmosphere of mystery, romance and glamour. The initial notes are perfect for the whistling signal: the mood can be detached, sensuous or passionate according to the situation. These two scores "The Uninvited" and "Frenchman's Creek" present Victor Young at his most progressive best. Mature-Family.

IRISH EYES ARE SMILING, 20th-Fox. (Horatio Alger with Music). Dir: Gregory Ratoff
Musical Directors: Alfred Newman and Charles Henderson

A well concocted musical which leaves one with a pleasant feeling of nostalgia for these sentimental songs of yesteryear, which are so deftly woven into the story of a man many of us can still remember. While the picture follows the general pattern of many recent films, it has a certain simplicity which is quite delightful, and June Haver, pretty and winsome, and Dick Haymes, natural and straightforward, are likeable youngsters both. Perhaps it takes a Russian director to do an Irish picture! Anyway, the results are quite worthwhile. Monty Woolley and Maxie Rosenbloom (a "natural" if there ever was one!) create each his own special brand of comedy. while Leonard Warren and Blanche Thebom from the "Met" add authority to some of the ballads. A gay opening signature sets the mood for what is to follow - Boy of Mine, A Little Bit of Heaven, Mother Machree and other of the Ball songs being used to excellent purpose. Family.

THE PRINCESS AND THE PIRATE, Goldwyn-RKO. (Fun and Fantasy). Dir: David Butler
Music by David Rose

Fast action, brisk dialogue and beautiful color make this extravagant farce-comedy into exciting and hilarious entertainment with a surprise ending which it would be hard to equal! It is, of course, typical Bob Hope fare - pure nonsense for the most part, with periods jumbled and fine actors slaughtered to make a Roman holiday, but somehow it doesn't seem to matter and the inimitable Hope is at his best. Playing opposite him is Virginia Mayo, a very lovely young person who is pleasing to both eye and ear. Exquisitely costumed and graceful, she sings the one song of the picture, "Kiss Me in the Moonlight," to excellent effect. Music in the picture is mostly background except in the sailboat and mirror scenes. Bombastic and amusing for the credits, this music is perhaps more fitting to the story than later parts of the score, when the composer's music is superior to it. Played as it is, the film is broad burlesque. The composer might perhaps have done better to burlesque his score, either by harmonic treatment or by instrumentation, but he does this only once: in the mirror sequence where it adds much to the poignancy of the scene. However, the comparison of the music to the film depends on the individual opinion of the film, and for the most part the composer's arrangements, beginning with Sousa and ranging through Wagner and Satie, contribute to the emotional appeal of the whole. Mature-Family.

BLUEBEARD, PRC. (Polish and Thrills). Director: Edgar G. Ulmer

Musical Director: Leo Erdody

Remote atmosphere and the fantastic quality of Poe, distinguish this morbid tale in which the photography is all important. Ludwig Stossel is a "find," and John Carradine, an artist essentially, built up by camera and costumer so that he is definitely convincing. If his eye had a madder gleam he might even pose for Paganini. Jean Parker as the heroine gives the desired contrast of truth and sincerity and the whole picture is well paced and directed. The score has genuine period charm and is so toned down that it contributes to the remoteness above mentioned, and to the fantastic element. A delightful, stylized waltz characterizes Lucille, Moussorgsky's "Pictures at an Exposition" is very cleverly and intelligently used as background throughout and the scenes at the Art Gallery (especially in the 5/4 and 7/4) in the underground passage to Lamarte's studio and during the questioning of the models. Effect of long ago and far away, exquisitely orchestrated and played. It is interesting, by the way, to note that Adolph Deutsch used an identical 5/4 pattern in his "The Mask of Dimitrios" theme. Adults.

TO HAVE AND HAVE NOT, W.B. (Danger and Thrills). Director: Howard Hawks

Musical Director: Leo F. Forbstein

Strong, virile entertainment with Humphrey Bogart at peak in the type he has created for himself. The locale of the Hemingway story has been changed in order to create further interest and the picture loses nothing by it. Every member of an excellently chosen male cast "delivers," with Walter Brennan doing another of his finely etched characterizations: this time as the Rummy (just what the name implies) and Hoagy Carmichael unbelievably good as a sort of down-at-the-heel entertainer in a West Indian hotel; while heading the distaff side is an arresting newcomer, Lauren Bacall, who, if you like your heroines slinky, poised and posed, can give any actress cards and spades when it comes to getting her man! There is bound to be some comparison to "Casablanca" in the public mind when it comes to judging this film, but that it is not at all a bad second is clear. Photographic values throughout are most interesting, with remarkable creations of light and shade paramount. The plot is a thrilling and exciting one and if the women are a trifle too well groomed for the characters they represent and the Gestapo a trifle too naive for credulity, these are faults we are apt to overlook in our American pictures. As regards music, there is much of the cafe type, with authentic strings and percussion, but somehow the bawdy American lyrics seem out of place. The atmosphere would seem to call for French or Spanish songs even though they might connote the same thing. The background music, however, is fine and beautifully synchronized, with the fog, mystery and danger called for by the story. Mature-Family.

THE MAN IN HALF MOON STREET, Paramount. (Psychological Murder). Dir: Ralph Murphy
Music Score by Miklos Rosza

Based on the theory that "no man can be a law unto himself," this well made thriller with its strangely beautiful photographic effects, affords absorbing entertainment for those who like a psychological or macabre touch in their pictures. This one moves, perhaps a trifle slowly, but nevertheless smoothly and surely to its inevitable and logical conclusion. The English atmosphere throughout is excellently maintained; the settings, fog, the shots of the embankment at night, making an authentic frame for the events depicted and adding much to the suspense value. Characterizations, especially that of Reinhold Schunzel as Dr. Van Bruecken, are believable and convincing and the picture is accompanied by a score that is both imaginative and distinguished. It is plastic, with many half lights, and its foreboding character whenever Julian's house is entered, and its use of muted trumpets for fateful decisions are more than usually interesting. Adults.

MEET ME IN ST. LOUIS, M-G-M. (Colorful Chromo). Director: Vincente Minnelli
Musical Director: Georgie Stoll

In spite of a few anachronisms (such as the ultra-modern hairdo of the older daughters in the earlier scenes and the fanciful trolley) this is gay and colorful entertainment in which the old family album seems to come to life, replete with human interest, and produced with humor and charm. It is acted, furthermore, by a cast so well chosen that it actually seems to be the family unit it purports to represent, with Mary Astor as the mother and Margaret O'Brien as the youngest, and decidedly imaginative, daughter, outstanding. The picture has been accorded first class musical treatment. We are all made to feel as Mr. Smith does about the build up for the grand old tune; the action fairly reeks with it but it is good fun! The songs are well integrated and many old favorites are delightfully cued in, the domestic scene with Mary Astor at the piano being especially pleasing. The Trolley Song is already known far and wide, and Over the Bannisters, Boy Next Door, and of course the title song, will doubtless win new adherents. Also to be noted is the clever animation of the house in various seasons (1903-04), prior to the opening of the Fair). All in all, this is a perfect vehicle for a family evening at the movies! F.

SOMETHING FOR THE BOYS, 20th-Fox. (Good Spirits-Good Music-Good Fun). Dir: L. Seiler
Musical Dir: Emil Newman, Charles Henderson. Lyrics by
Jimmy McHugh and Harold Adamson. Cole Porter Songs

Although out on the usual pattern as regards story and plot, there is never a dull moment in this rollicking, zany and completely hilarious movie-musical-comedy. It is the last word in costuming, original specialties and spectacular lighting, with a most amusing angle on radio receptivity and Carmen Miranda the life of the party! Beautiful Technicolor, swift-paced direction and an up-to-the-minute musical score with songs cleverly cued in, adds to the effectiveness of this tiptop show of its kind. Family.

DARK WATERS, Bogaues-UA. (Macabre Melodrama). Director: Andre de Toth
Music Score by Miklos Rosza

In a locale which is new and interesting, namely the bayou country of Louisiana, this psychological study of suggestion used to gain criminal ends is dramatically unrolled, absorbingly developed and excellently sustained. Though morbid in trend, there are sufficiently contrasting sequences to balance the effect of depression engendered and of course villainy is properly punished in the end. The story is, moreover, of considerable ethical value, inasmuch as it draws attention to the need of proper treatment for those affected by the brutalities of war. The atmosphere of the deep South is carefully built up and maintained, with slow tempo and low lighting adding much to the eeriness and terror of the action. Direction and characterizations are brilliant, and rarely has photography been used to better purpose to enhance, nor music, to build mood. In fact, the music is definitely mood music: cumulative in sweep and power, with wide and horrible dissonances as the climax approaches, yet properly keyed and balanced throughout. Sound effects are unusual and beautifully carried out, and the music for the Boudreaux family and the country dance has authenticity and charm. Adults.

LAURA, 20th-Fox. (Super Murder Mystery). Director: Otto Preminger

Music by David Raksin. Musical Director: Emil Newman

This intelligently written and suspenseful murder mystery, lavishly produced and admirably directed, just misses being stellar material. It is, however, one of the best pictures of its type that has been seen in recent months. Adult and sophisticated, with Gene Tierney more beautiful than ever and Clifton Webb giving a sparkling, brittle and polished performance as the suave and waspish Lydecker which is a joy, it moves with an ease and smoothness which never lets the audience down. The music, by Messrs. Raksin and Newman, is unusually descriptive, never intrusive, and actually expressing the thoughts of the actor when for long spaces no word is spoken. When screen music is as deftly handled as this it can only be a pleasure to the listener trained to divide his attention between acting and music. One first becomes really conscious of the score when the flashback begins, as the two men are seated at Laura's favorite table, the distant music in the restaurant and the emotional background imperceptibly blending. Use of radio and records has a fine psychological value throughout. Very unusual atmosphere is created and projected when Mark keeps his vigil in Laura's apartment, the vibraphone or possibly some electrical instrument contributing a weirdly human and menacing quality. So expertly is the music cued and timed that it is always a convincing factor. It is pleasant also to see Vincent Price again - his characterization is outstanding. Adults.

THE CONSPIRATORS, W.B. (Gestapo vs. Underground). Director: Jean Negulesco

Musical Dir: Leo Forbstein. Orchestral Arrangements: L. Raab

This super-conspiracy picture which deals with the Gestapo and Dutch underground, plotting against each other against a lavish Portuguese setting, is full to bursting with luxury, thrills and intrigue! It is performed to excellent advantage by an international cast, under a Roumanian director, with Paul Henreid, an Austrian by birth, playing a Dutchman; Steve Geray, a Dutchman, playing a German, Hedy Lamarr a Frenchwoman, and the rest of the cast: Russian, French, Italian, and German and one lone American, Carol Thurston, portraying characters foreign to the real nationality of each! The picture, however, is typically American fare and very good fare it is, too, for an evening's entertainment. Henreid always sincere and sensitive, is at his best, speeding along strange and adventurous routes with lovely Hedy Lamarr, and Lisbon seething with intrigue, counter-espionage and plain double crossing remains intriguing and fabulous. The opening shot of the picture is a masterpiece: mergers of sabotage with Vincent always in evidence. When a person has been so consistently typed as a Nazi or traitor, it is hard to sense that he may be a "right guy," as Mr. Greenstreet, so his characterization in this film is all the more interesting. Entrance music sets the stage with exotic, measured and fateful rhythm: a portentous mood. During the periods of greatest suspense and mortal danger, dissonant gropings and interjections take the place of a pattern and merge with the mist and mystery of the surroundings. Plenty of gay, continental rhythms in the cafes and gambling spas, but the core of the romance is the nostalgic Portuguese song whose words become the inspirational finish of the picture, with sanity restored in fundamentals. Adults.

WHEN THE LIGHTS GO ON AGAIN, PRC. (Food for Thought). Director: William K. Howard

Music Score by Franke Harling; Supervision by David Chudnow

Based on the all important topic of soldier rehabilitation, this is a serious presentation of facts regarding present day conditions in war time America. Mr. Craven's story is given sympathetic treatment by a well-chosen cast and understanding direction, and while the picture can hardly be classed as entertainment it is eminently worthwhile and a must for the thoughtful. Music is expertly blended into the action and adds a psychological impact, which is felt rather than heard throughout. M. F.

THE VERY THOUGHT OF YOU, W.B. (Old Wine - New Bottle). Director: Delmer Daves
Music by Franz Waxman. Musical Director: Leo F. Forbstein
Timely, constructive and wholesome is this unpretentious story of today with the lovely photography of our own mountains and the background, so familiar to Southern Californians, of Pasadena, Mt. Wilson and the surrounding locale, giving a special lift and a very homey quality to the picture. It is exceedingly well acted and the problems which arise in family circles, due to war pressure work, loneliness and frustration, are expertly brought out as is the poignant romance with all its sentimental connotations of young love. A slight shortening of the film, however, would add to its interest and strength. Some of the close-up kissing scenes, for instance, might very well be omitted. But on the whole this picture is indeed in pleasing contrast to some of the heavy and all too "arty" pictures recently inflicted on us. The music provides a rich background with a real feeling of romanticism and the snatches of Wagnerian themes add a thrilling note at a particularly appropriate place, to a completely satisfactory score. Family.

NONE BUT THE LONELY HEART, RKO. (Through a glass, darkly-). Dir: Clifford Odets
Music by Hanns Eisler

In this grim and powerful picture Clifford Odets has given us an original and patently well thought out study of a man who discovers his own soul and symbolizes possibly the Unknown Soldier. The prologue is intriguing: wonderful photography of drifting fog, night shadows, discomfort. Two wayfarers find their way inside Westminster to the tomb of the Unknown Soldier and their chance meeting results in understanding friendship. A symbolic beginning, and the film has a symbolic ending, as the two part on the bridge stairway beside the huge arch that dominates the background throughout; one steps into his past, the other goes to meet the future. The performance of Cary Grant is outstanding, but that of Miss Barrymore, sterling actress though she is, is far from satisfying. At no time did she project the feeling of a genuine cockney mother, though perhaps the fault lies with the script, which leaves one with a feeling of dissatisfaction and vagueness. The score is built around "Nur wer die Sehnsucht kennt" played first by the ocellist, then in stumbling fashion by the musically-minded Ernie on the piano by ear, and later developments occur, but on the whole, the music (to the lay mind) left something to be desired. The strains in the Cathedral were orchestral and not even ecclesiastic, and the tremendous burst of sound, for instance, on the death of the canary was more indicative of an earthquake or some major catastrophe, though perhaps it matched the exaggeration of the owner's grief which also was far too noisy and hysterical to be convincing! Adults.

NOTE: However, as Mr. Eisler is a devotee of "pure" music and therefore presumably writing in a new idiom we should perhaps defer judgment until we are better acquainted with what he has in mind for a film background. Accordingly we have asked Mr. Eisler to tell us something about the music for this film and we know that this will prove of interest to our readers. This will appear in an early issue.

The Editors

THE WOMAN IN THE WINDOW, Int'l-RKO. (Chiaroscuro). Director: Fritz Lang
Music by Arthur Lange

Here is an excellent murder mystery, an intriguing fantasy on the "Crime Does Not Pay" angle and with touches of humor and sophistication which make it unusual entertainment for the adult. Direction is expert and sure and each member of the cast does a job of acting which keeps the element of suspense foremost right up to the logical surprise ending and its amusing epilogue. Edward G. Robinson does his best work since the fine characterization he gave us in "Double Indemnity" and Raymond Massey and Dan Duryea are no less good in their parts. Joan Bennett is her usual charming self, with her likeness to Hedy LaMarr perhaps even more noticeable than heretofore, in the window scenes. A word also must be said for the photography in the portrait sequences, which show us some exceptional effects, especially the reflection superimposed in the window blending into the painting. Mr. Lange's score points up the situations admirably with the long, shivering, suspended monotonous giving us the danger signals yet never interfering with the dramatic quality of the picture. Adults.

MINISTRY OF FEAR, Paramount. (Thrills and Intrigue). Director: Fritz Lang
Music Score by Victor Young

Here is a well-balanced and absorbing mystery yarn, English in tempo and locale, and dealing properly with the ever present Nazi menace. Interesting camera angles give some of the scenes an extraordinary quality of mystery, almost seeming to cast a spell upon us: the amazing projection beginning right away with the close-up of the clock, developing into the darkened interior of the room where we wait the seconds with Stephen. The cheerful garden atmosphere of the Bazaar, the train interior, and the seance with its uncanny lighting, are also cases in point. The extraordinary atmosphere of the picture is largely built up by the music, whose unusual overtones sway us subconsciously. It is definitely modern, with Mr. Young displaying intimate knowledge of psychological synchronization. Acting is excellent throughout. M.F.

BOWERY TO BROADWAY, Universal. (Familiar Musical Pattern). Director: Chas. Lamont
Music Score by Edward Ward

Another musical extravaganza loaded to repletion with the studio top names, reminiscent of an old time benefit performance. The three patterns: Bowery, 14th Street and 42nd Street are well defined and entertaining. Louise Allbritton makes the most believable Lillian Russell to date and is lovely as always though she sings Lillian's song, as did Alice Faye, in a far lower register than was ever employed by the diva. Susanna Foster gives with the high notes, but Ann Blyth with the charming voice is heard all too little. Turhan Bey fairly oozes with his particular brand of sex appeal, and Maria Montez offers sufficient contrast, but the story is impossible so far as she is concerned. The patter and pace of the darky team is unbeatable, but top honors go easily to Donald O'Connor and Peggy Ryan for their specialty number which comes to us like a refreshing breeze after the artificial posturings of the glamorous Maria. Songs in the picture are well chosen, delivered and integrated. F.

BRAZIL, Republic. (Rhythm and Romance). Director: Joseph Santley
Musical Director: Walter Scharf. Music by Ary Barroso

Spectacular entertainment with Brazil as a background both musically and scenically. Photography is lovely but the story somehow seems to lack sincerity. The idea of the North American going down to Brazil with a feeling of superiority over his neighbor is a mistake and the fact that the heroine thinks she is acquiring a knowledge of the country by attending night spots and week-ending at the Ranchos of the wealthy weakens the story even though it may beautify the picture. As Nicky Henderson, Virginia Bruce does not seem herself - her portrayal lacks her usual warmth and charm. Tito Guizar, on the other hand, displays a definitely fine voice and an engaging personality. Edward Everett Horton adds much to the fun and enjoyment and the dancing of Veloz and Yolanda is particularly pleasing, with its fascinating rhythms. With the exception of the night club sequences, where the music for all its Latin origin is pretty well re-vamped for American consumption and the over-orchestration in some spots (the "Serenade" for instance where a simple guitar accompaniment is indicated), the score is of especial interest with its intricate southern cadences and sensuous love songs fitting delightfully into the vivid scene; "Brazil," "Rio de Janeiro," "The Cowboy Parade," and best of all, the folk song with the children. It constitutes in this picture a perfect example of the significance and importance inherent in music as an independent art. As in "Now, Voyager," we share the pleasure of sightseeing, of trying to understand another language and of conjuring the spell of romance! The coffee ballet, with its stylized poses of reminding one of de Rivera, is very clever. Later one sees the same fundamental idea in the workers at the plantation. Dialogue in the film is brittle, possibly to bring us up-to-date, and the whole is entertainment which should make for good feeling and prove diverting to large audiences, with the Carnival a fitting finale to a master production. Family.

Biography of Edward Ward

Born in St. Louis, April 3, 1897, Edward Ward grew up in the atmosphere of the theater, was associated with Florenz Ziegfeld and the Ziegfeld Follies for many years; studied, played and composed in London, Salzburg and Berlin; played for night clubs, conducted symphonies and did orchestrations.

Established in Hollywood in 1930 his music scores include: "Cheers for Miss Bishop," "Son of Monte Cristo," "My Son, My Son," "Boys' Town," "Maytime," "Ah Wilderness," "Romeo and Juliet," "Great Expectations," "Night Must Fall," "The Women" and "The Thin Man."

Stage productions include: L. A. Philharmonic - "Rio Rita" and "Hit the Deck."
Hollywood Bowl - "Rose Marie"

Since Mr. Ward's contribution to the musical world with his new approach to motion picture scores in "Phantom of the Opera," he has not been content to rest upon his laurels.

His newest project is an elaboration of the innovations he brought forth in the "Phantom," to be seen and heard in producer George Waggner's newest Technicolor picture, "The Climax."

In "Phantom of the Opera" Mr. Ward took themes from Chopin and blended them together, writing original transitions and new arrangements which provided the musical background for an original operatic sketch starring Susanna Foster and Nelson Eddy. In the same picture he used the music from Tschaiowsky's Fourth Symphony, in the same way.

In "The Climax," Mr. Ward again used Chopin's music. It is his contention that the use of familiar classical scores, supplemented by colorful backgrounds together with the animation provided by the actors and singers, and the interpretation of the music by specially written original librettos, will contribute a great deal of added zest to a picture.

"Let's disregard our old dependence upon the time tried opera for this sort of film," he said when the necessary efforts to "clear" various arias and opera production numbers for "The Phantom of the Opera," met with complications so severe that the numbers would have appeared as only pale replicas of themselves in the film.

THE CLIMAX

by EDWARD WARD

"NOW AT LAST (From 'MAGIC VOICE' OPERA)

Musical score for 'NOW AT LAST' in 3/4 time, featuring piano accompaniment with various chords and melodic lines.

THE REFLECTOR MARIMBA AD LIB

Musical score for 'THE REFLECTOR' in 4/4 time, featuring marimba, harp, and strings. Includes annotations: STR. H. 0, NOVA CHORD, HARPS GLISS., MUTED, AND CELESTE, ALTO FLUTE, and ADD VIOLAS.

"SOME DAY I KNOW"

Musical score for 'SOME DAY I KNOW' in 3/4 time, featuring piano accompaniment.

ANGELA RESCUED

Musical score for 'ANGELA RESCUED' in 4/4 time, featuring piano accompaniment with annotations: STR., HNS, and CELLS.

Musical score for 'ANGELA RESCUED' continuation in 4/4 time, featuring piano accompaniment with annotations: HORNS, GONG, and STRINGS.

"KING'S ENTRANCE"
FULL BRASS

Musical score for 'KING'S ENTRANCE' in 3/4 time, featuring full brass instruments.

FIELD DRUM

Biography of Bronislau Kaper

Bronislau Kaper was born in Warsaw, Poland and was educated at the University of Warsaw and the Warsaw Conservatory of Music. In Europe with Walter Jurmann he wrote the music for Richard Tauber's films; a Jan Kiepura film, "Nights of Moscow"; and "Casino de Paree Revue," in Paris. In 1934 he was brought to Metro-Goldwyn-Mayer where he wrote the music for "Escapade," including the song, "You're All I Need." Later work for M-G-M included the score for "Mutiny on the Bounty" and the song, "Cosi, Cosa" for "A Night at the Opera." In 1940, he went to Universal to write the score for "Three Smart Girls" and later to 20th-Fox to score "Lillian Russell." Now under contract to M-G-M, he has scored a number of important pictures among which were: "When Ladies Meet"; "H. M. Pulham, Esq."; "Keeper of the Flame"; "Above Suspicion" and "Bataan."

Before the war Mr. Kaper traveled widely throughout Europe - Germany, France, Holland, Switzerland and Italy. When peace comes again he hopes to spend vacations in Switzerland. Contrary to the statements of many music composers it is interesting to know that he recalls no youthful ambition. As a boy, mathematics was his favorite study; from that interest he may have learned the well-ordered rhythmic sense which has made him so successful today in his chosen field. In the studio biographical notes he lists, as his favorite classical painter, Michelangelo; his favorite modern author, Thomas Mann; his favorite modern painter, Van Gogh. His greatest disappointment - Mankind. He is married to Eleanore Sirot and lives in Beverly Hills, California.

* * *

Concerning the orchestration and his music score for MRS. PARKINGTON, excerpts of which are included in this issue, Mr. Kaper has given us the following notes:

"Orchestration is without doubt one of the most important elements of music in motion pictures. Because of the fact that in most cases the public listens to music and dialogue simultaneously, there is no chance to distinguish any of the thematic developments of polyphonic treatments. That is why orchestration is so very important for creating a mood or dramatizing a situation or a line of dialogue. The same piece of music can for instance be used in two different scenes, orchestrated differently to point to the audience the differences in the moods.

"In MRS. PARKINGTON the music had to accentuate two points of the story. First the sincere and deep affection between Major Parkington and Susie; and second, the lightness and naughtiness of Major Parkington's personality, especially when he grew older. There I tried to express something boyish in handling his scenes with Susie, and show that in spite of his age he was still a young and charming lover.

"An important factor in orchestrating a score is the quality of voices of the performers. I have no space to go into details about this extremely interesting problem, but I would like to mention the fact that the selection of instruments and the use of certain registers depend on the quality and the registers of the principals' voices."

THE BEE

Maxwell Hayes

A Metro-Goldwyn-Mayer Production "Mrs Parkington"

Grazioso
cl.

Vlms.

Hn.

oboe

cl.

Hn.

Stgs. pizz.

Bells

w.w.

stgs.

scherzando
Bsn.

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