



FILM MUSIC NOTES

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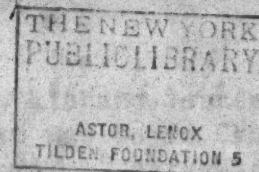
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FOREWORD:

It is interesting to note, in view of our mention in last year's Christmas editorial, of Irving Berlin's "White Christmas," originally sung by Bing Crosby in "Holiday Inn," that it is still the song most favored by servicemen all over the world, with "I'll Be Home for Christmas if Only in My Dreams," a close second.

With more and more of our men and women in uniform and away from home at this time, the stamp recently brought out to commemorate the 50th Anniversary of the Motion Picture, gains a special significance depicting, as it does, a film being shown to the fighters in a far away land under the most primitive of conditions. What a factor the motion picture has been in upholding the morale of our armed forces all over the world and what a part music has played in it, will probably not be known until long after Victory has been won. But we do know it is one of which we can be proud. That Victory which is our objective is nearer perhaps than we would have thought possible last Christmas, but it is still far from won so we shall not wish our readers this year the traditional MERRY CHRISTMAS but rather the SEASONS BLESSINGS, and that soon indeed may come the PEACE ON EARTH, we all so deeply desire.

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NEWS ITEMS...COMMENTS

What a Russian thinks of "Song of Russia" - Excerpt from a long cable from Aram Khachaturyan, Soviet composer, to Quigley Publications: "Naturally, we were curious to see how you Americans interpreted the events of the first period of the war on Soviet territory and how the cast and musicians, headed by such esteemed directors as Joseph Pasternak and Gregory Ratoff, composer Herbert Stothart and conductor Albert Coates, tackled many difficult problems that the production of such a picture entailed.

"I must say I liked the film. There was a certain noble and idyllic quality about it that spoke for the warm feeling that is drawing the American and Russian people together. Music, in its subtle way, is one of the most effective agents in disclosing the national traits of people. 'The Great Waltz' was particularly a great success in our country because of its musical charm. In 'Song of Russia' we find that Tchaikovsky's music has helped to elevate the film to great and noble heights. Robert Taylor as John Meredith and Susan Peters as Nadya Stepanova give superb recitals."

* * *

Film with strong character aid to scoring music. By Richard Saunders, Citizen News

"A picture I can get my scoring teeth into." That was David Chudnow's opinion of William Wilder's new production, "The Great Flamarion," after looking at the film with an eye to the musical underscoring.

The reason, Chudnow avers, is that a picture which deals largely with a strong character and his psychological reactions, is much more grateful when it comes to applying the musical touch.

"Producers realize now, too," declares Chudnow, "that music can be a tremendous aid to the picturization of character development. The individual's emotions, feelings, reactions and even intentions can be suggested subtly but clearly to the audiences." In this picture, both of the leads, Erich von Stroheim in the title role and Mary Beth Hughes as the woman who leads him to eventual ruin, are strong characters. This affords an opportunity for strong music."

Chudnow doesn't do the music himself, though he has the background to be able to do it. He handles the music for a group of independent producers in a supervisory capacity. A part of his duties which calls for careful judgment is the selection of a suitable composer for each score. He has several men on tap who have considerable reputations in the field, and from these, and occasional newcomers, he makes his pick.

"The psychology of the composer is just as important as that of the picture he is to score," says Chudnow. "No man can write every kind of music well. Each has his own individual style and a flair for certain types of music.

"The composers all appreciate this fact themselves, and I find no jealousy among them. To this particular picture, I have assigned a young composer, Alex Laszlo, who has written a number of fine scores abroad. I believe he will achieve a high repute here."

* * *

Dr. Ernst Toch, well-known for his work in films, will give a series of lectures at Harvard University on "the moving and shaping elements of music."

* * *

Although Leoncavallo's music to "Pagliacci" is used as a background to the British film current at the Esquire, the score has been retained in its entirety. In the course of the drama Richard Tauber, who is starred, does sing the famed prologue, besides "On With the Motley" and other arias. Hanns Eisler arranged the orchestration and Albert Coates conducted.

* * *

Composer David Raksin is receiving much fan mail for the musical score of LAURA.

No one had any idea, least of all songwriters Johnny Burke and Jimmie Van Heusen, that they were contributing to present day education when they wrote "Swinging on a Star" for Bing Crosby and the Boys' Choir to sing in GOING MY WAY.

But it so happened that educators have been gravely concerned this fall over the reluctance of more than a million teen-age youths to finish their high school work and many states and communities have put on campaigns urging them to do so. First to see the possibilities of "Swinging on a Star" as a theme song was Dr. Edwin R. Van Kleeck, assistant Commissioner of Education of New York state. He saw the picture in Albany and wrote Paramount and the composers asking permission to use it in school assemblies, and further requested additional lyrics, which might serve to stimulate student interest.

Letters received by the studio from many other educators, including the United States Office of Education, have stressed the fact that the song has been a factor in bringing children back to school this fall. From the Teachers Union of America, President Sylvia S. Lewis wrote, "Your song is doing a wonderful service for the nation and the children and their parents."

A special illustrated edition of "Swinging on a Star" is being prepared for Christmas publication, with the requested additional lyrics by the composers.

- From "What's Happening in Hollywood, MPPDA

* * *

From "The Score" - article by Rudy De Saxe

"Too many people still think that arranging is a "middle-man's occupation." The fact that he arranges and orchestrates another man's music, is enough to brand the arranger's work as something to be lived down. After all, has not the composer thought out the original composition? The arranger, then, merely adds a few embellishments, frills and accessories to music which has nothing to do with his own conception of self expression!

Nothing could be further from the truth than such a belief. The modern arranger is a product of our times. Just as the motion picture has produced a new type of writer - the scenario writer - so has our modern music produced a new type of composer, the arranger!

Unquestionably, our popular American dance music is in great measure responsible for this. Many surprising changes have taken place since those early days, when Art Hickman and Paul Whiteman thought of introducing the arranger into the dance music field. From a crude, untaught form, with little or no music ever scored, came these wonderful, polished arrangements, setting a new high standard of performance in popular dance music.

While the dance musician of today has reached a high degree of excellence in execution, it was not so at the beginning of the era of Jazz. Excepting a very few, most of them were untrained musicians. The arranger, who as a rule came from the ranks of players, was likewise inexperienced in his craft, with a minimum knowledge of the most elementary rules of orchestration. That he has - in spite of his lack of elementary knowledge of melody writing and composition - achieved by the "trial-and-error" method, a style of writing, is a fact remarkable in itself.

But the point is not whether the arranger has had his early training in a conservatory, or whether he gradually acquired it from the lowly beginning of a small-time dance band. The fact is that he must have had - in either case - an urge for creation along with his flair for showmanship. He was a composer, whether he knew it or not, before he became an arranger. Training can be acquired, creative ability cannot. Because he has to deal with a commercial article, his sense of showmanship has developed to the keenest extent. His tunes become so, because the arranger knows, with his flair for entertainment, how to exploit their best points. The Motion Picture Industry makes further and more exacting demands upon the arranger; besides a specialized technique, he must have a natural feeling for dramatic composition.

Yes, the present day arranger, when compared to the old line orchestrator, and for that matter old line composer, emerges as a very versatile artist. He must be a showman, endowed with creative ability; he must be an engineer, familiar with all sorts of new modern devices, gadgets, microphones, control panels, etc., to enable him to write for under-stringed or over-brassed orchestras; and to top it all, he must be a good instrumentalist and orchestrator, and in general a thorough musician.

Let us not think therefore of arranging as a middle-man's occupation. It has long ceased to be so!

* * *

Warner Bros. have given us this information on publication of music written for motion pictures:

From the picture "The Constant Nymph" we publish the song in the finale of the tone poem TOMORROW. Erich Wolfgang Korngold scored the picture. Aside from his film work, his renown as a composer is in the eloquent language of the classic school. His songs especially are true lieder in tradition and concept. The immediate response to the song TOMORROW ("When You are Gone"), as soon as the picture was released, impelled us to publish it.

In another picture a few years back there occurred a situation wherein a symphonic work by one of the characters (a composer) was to receive its first performance. The task of supplying an original work of symphonic nature was an assignment of no small proportions - but to tie in such a work with the musical fabric of a film was decidedly an additional problem. SYMPHONIE MODERNE, which we publish, was the result of this unusual assignment. The theme was composed by Max Rabinowitsch, and the symphonic investiture by Max Steiner. Of the many picture scores composed by Mr. Steiner, the publication of SYMPHONIE MODERNE is the first time that his music has been made available to the public. Of course, he has to his credit also such popular songs as IT CAN'T BE WRONG from "Now, Voyager" and SOMEDAY I'LL MEET YOU AGAIN from "Passage to Marseille."

One of the most important contributions to American film music, in our belief, is Mr. Steiner's PIANO MINIATURES from the David O. Selznick production "Gone With the Wind." Inspired as usual with the subtleties and intricacies of the subject at hand, Mr. Steiner composed the entire score in the amazing period of four weeks. The music for the picture was conceived in the familiar motif pattern of all the Steiner scores; each place, event or character of importance in the dramatic action possessing an individual melody or motif. The melodies are so outstanding that their publication in the form of PIANO MINIATURES was in recognition of popular demand.

Inter-American Music. Establishment of a permanent service by which Hollywood studio music departments may verify the authenticity of Latin-American music used in films is being contemplated by the Motion Picture Society for the Americas as a result of suggestions made by department heads following a dinner recently at which they were addressed by John Halpern, music advisor to the Office of the Coordinator of Inter-American Affairs, brought to Hollywood for the occasion.

Demonstrating his address by playing recordings of compositions native to the twenty-one South American countries, all of which differ sharply as to musical culture and tradition, Mr. Halpern pointed out the importance of making certain that a concert or dance sequence supposedly laid in Brazil, for instance, is not fitted out with a score made up of characteristically Peruvian, Chilean or Venezuelan rhythms and melodies.

Mr. Halpern found his listeners, the men holding first responsibility for the music that goes into American films, in hearty agreement with his observation that, "Music is a universal language in which American pictures may communicate intelligently and intimately under no such inhibiting restraints as handicap communication by dialogue." From the Motion Picture Herald, December 1944

LETTERS FROM OUR READERS

"May I congratulate you on a very fine and worthwhile publication. It is meeting a need of those of us who are interested in the part that music is playing in the making of movies. I have found it most helpful as source material for high school music classes. I also enjoy it personally." Mary G. Cross, County Coordinator of High School Music, Rockville, Maryland.

* * *

A letter from John F. Huntley, whose article published in "Sight and Sound" was included in FILM MUSIC NOTES, April 1944, advises that he is now serving in Air/Sea Rescue Service of the Royal Air Force. We have accepted with great enthusiasm his suggestion that he send us articles on three subjects he has in mind, to wit: (1) "An Airman Looks at the Music Credits" (a summary of the average attention paid by an ordinary "G.I." of the British Air Force to American and British films); (2) "Here in Britain" (a critical analysis of American film music through the English viewpoint. This would include the reactions to the work of Steiner, Korngold, Newman, Stothart, Copland, and so on. Perhaps some British film composers' views on American scores would be useful and promote some trans-Atlantic exchange); (3) "Prominent British Composers" (a detailed account of some of the better known men, with a full list of films and their careers in music other than screen music).

It will interest our readers to know that Mrs. Gertrude Hoffman, whose daughter is Mrs. Arthur Bliss, wife of the distinguished British composer, is a member of our previewing committee here in Hollywood. In tribute to the work of Mr. Arthur Bliss, Mr. Huntley wrote, "Composer of the Piano Concerto for the New York World's Fair, he is one of our most promising contemporaries. It will be recalled that he scored the film 'Things to Come' from the book by H. G. Wells. His score for 'Flying Conquest' (London Films) was performed as an orchestral suite at the Promenade Concerts in 1938. His most recent work is the score for 'Caesar and Cleopatra,' a film adaptation of the George Bernard Shaw play recently completed at Denham Studios."

Mr. Huntley continues:

..."Down at Denham Studios with that grand British team, Emeric Pressburger and Michael Powell, you will find Allan Gray has put the progressive spirit of the Archers into his music scores. In 'Colonel Blimp,' (1943) he uses jazz idioms to obtain first class dramatic effects. In 'A Canterbury Tale,' (1944) he repeats the idea successfully, as well as producing some lovely background for underlining emotional effect of the impressive shots of the Cathedral, and recording Bach's Toccata and Fugue D effectively. Before joining the Archers, Gray scored many films on the continent, in France especially. His British pictures include 'The Silver Fleet' (1943), and 'The Volunteer' (1943). A very interesting newcomer is concert pianist, Noel Mewton-Wood, who has written a delightful score for 'Tawney Pipit' (1944), a tale of the English countryside.

..."The leading film orchestra of this country is the London Symphony Orchestra. They are responsible for nearly all of the Denham scores and have frequently appeared in the films, for example, in 'Dangerous Moonlight' and 'I'll Walk Beside You'. Muir Mathieson once said, 'Those boys can record anything for films without any hesitation. They are the ideal screen orchestra'. The London Philharmonic Orchestra conducted by Sidney Beer recently recorded Hubert Bath's 'Cornish Rhapsody' for the film 'Love Story'. The Central Band of the RAF has played music for their own films, such as 'Target for Tonight'."

ABOUT FILM SCORES

By Arthur Kleiner of the Museum of Modern Art

As early as 1907 Camille Saint-Saens composed the first musical score for a short film (853 feet) called "L'assassinat du Duc de Guise." It was his opus 128 written for strings, piano and harmonium, consisting of one Introduction and Five Tableaux, with each part very carefully cued. The Scenario of the film was written by Henry Lavedan; it was produced by "Le Film d'Art." This first attempt at film scoring indicated how the operatic experience of a great composer could be skilfully adapted to this new form of art.

During 1909 The Edison Company began to supplement their films with suggestions for a musical background which carried such indications as "pleasant, sad, lively or with dramatic strain." Gradually other companies introduced more specific details for a musical accompaniment and the musical cue sheet was born. Eight or sixteen measures only were usually given with this to inform the pianist of its running time.

For many movie pianists these instructions were merely indications of the mood to be expressed, few of them bothering to endure the inconveniences entailed in studying new music or of purchasing thirty or more new numbers for each film. So they evolved the system of interchanging the numbers, of using music they already possessed or of simply making up their own improvisations.

Thus a new style of music emerged with great success the so-called mood music. Expressions varied from the naivety of child love to the most impassioned ecstacy, from fanciful comedy to the dramatic, mysterious atmospheric from the lurking villain to the flirtatious vamp; but with "Hearts and Flowers" always winning the Oscar.

In 1911 Walter Cleveland Simon composed an original score for "Arrah-Na-Pough" while in 1914 Karl Breil arranged and composed the score for "The Birth of a Nation," still the most famous of movie scores and wrongly considered by many as the first ever written. For this Breil used very little original music, employing rather sequences such as "In the Hall of the Mountain King" by Grieg for the great battle scene or Wagner's "Walkyre" for the Ku Klux Klan episode.

My impression has always been that this American Epic might well have had a more creative score suitable to its own nature. Whenever I play this score it always recalls to mind Hugo Riesenfeld's Foreword to his "Beau Geste," in which he said, "The music has to be adapted to the action of the picture and the only way to get the full benefit out of this kind is to approach it with a certain sympathy and try to adapt your sense of tempo and rhythm to the action of the film."

It does not seem to be widely known that the Museum of Modern Art in New York City has for many years collected silent movie scores, cue sheets and all varieties of specially written music used in the silent decades of the movie pictures. Yet these are of particular interest to students of film music and to people desiring to know how movie scores have been written. Among these are interesting scores by Mortimer Wilson for Douglas Fairbanks' films, Shostakovich's music for "New Babylon" 1929, and Eric Satie's "Entr'acte" score. D. W. Griffith pictures nearly all have original scores, while Cecil B. DeMille's "King of Kings," "Uncle Tom's Cabin," "Ben Hur" and Erno Rapee's score for the "Iron Horse" are all of special merit.

But the question can be raised as to whether there has been any actual development in the composing of musical scores since Saint-Saens. Even now our Hollywood composers are still arranging their scores in similar form with the same old cue sheet treatment of mood sequence. Nothing new apparently has been added, expression rarely gaining in subtlety and creativeness.

SYNCHRONIZATION
By Constance Purdy

Not long ago I was asked to do a part which called for "synchronization," the technical term for what is known more generally as "dubbing in" - in other words, I was supposed to sing a song, but in reality I did not do it - that was done by someone else whom I do not know and never saw, but when I reported for rehearsal the record she had made was there waiting for me. Waiting also were Nat Young and Lou Rogers from the music department AND the playback machine, a compact mechanism on wheels. This one is called a "wild" machine - that is, it operates without a distributor and can be started or stopped at any time. The ordinary synchronizing machine can be started but not stopped until the record is played through.

My job was to pantomime the words of the song so accurately that the audience must think I am actually doing the singing. This requires a sense of timing and the faculty of attending strictly to the matter in hand. In my case this was not too difficult as, being a singer, certain things come easily. It would have been even easier had I been allowed to sing to the playback in the scene instead of merely mouthing the words. As a rule, the singers whom you hear in pictures actually do this as they have made the original recordings but in my case our voices wouldn't have matched; mine is low and heavy and the one on the record was light and high. Of course, for the rehearsing I could do so if I wished - sometimes I did and sometimes I did not.

But to go back to the beginning: the lyrics were handed to me, the record was put on and away we started. Line by line, over and over again, stop and go, with "Gibbie" (Gibson, the "Sync Man" as he is called) presiding with endless patience at the controls. "Those grace notes were not so hot." "A little longer pause before the next word." "Wait, I'll count it for you." And so on, until the gentlemen from the music department were satisfied. Just the three of us, on the big sound stage surrounded by unused "sets" and a couple of portable dressing rooms in the background, perfectly cool and comfortable and unhurried, while the California sun beat down hard outside. Occasionally, of course, we'd stop to rest and talk a little shop. It is almost always a pleasure to work with the men behind the scenes - they are so unvaryingly friendly and cooperative.

After the luncheon interval I came back to find the machine entirely taken apart. Like the owner of a car who hears a knock and can't rest until he has located the source of trouble, Mr. Gibson had found something wrong and Mr. Pew (Jim Pew, who knows more about these machines than almost anyone in Hollywood as he has made most of them) was on the spot busily searching out the difficulty. While he was doing this we all three talked - that is, they talked mostly and I listened. On almost any set these days the technicians have sons in the service and it isn't long before we are seeing the war and the battlefront through their eyes, and so it was in this case. But before long the trouble was located and remedied and the speed and skill with which it was done called forth my sincerest respect and admiration.

It would take volumes to give credit to these technicians of the screen who see to it that the wheels are kept turning. Without them not a picture could be made nor a star emote. Some of them have developed a deep insight into human nature and a philosophy that remains unruffled through all the hectic doings which accompany the making of films. To me, knowing and talking to them is one of the nicer sides of pictures.

AN INSTITUTE OF MUSIC IN CONTEMPORARY LIFE

By Naomi Reynolds
(concluded)

Mr. Deutsch gave concrete examples of scoring, the first a sample of dramatic sound trickery mentioned the screen version of "The Devil and Daniel Webster." Here Bernard Herrmann, the composer, seeking to give an eerie hissing quality to the whispered temptations uttered by the devil, solved the problem by recording a cymbal struck with a wooden stick, then on a sound track, painting out the modulations of the impact. In the dubbing process, he said, the residual tones were blended with the devil's voice and resulted in one of the most villainous whispers on record. Percussion instruments with sustaining powers such as the piano, harp, vibraphone and chime, lend themselves admirably to similar manipulation. Deutsch gave many excellent examples of strange uses of percussion instruments and then gave what he considered an excellent example of sound eloquently used. The film, "One of Our Aircraft is Missing." The scene, a group of Dutch people cycling to church through a serene Holland countryside. Only the soft tinkling of bicycle bells is heard. Then from a distant background, a Nazi Scout car approaches and its grinding noises and siren build up overwhelmingly to drown out the bell sounds; the car races past, its ugly roar diminishes and gradually the bicycle bells resume their pleasant tinkling. Here is sound both realistically and symbolically! Music of course had no place in the sequence and wisely was omitted. Mr. Deutsch continued eloquently himself giving many examples and concluded by giving some remedies to present methods, and ways of solving this intricate business of collaboration. Mr. Deutsch has written some outstanding dramatic scores. One picture which is at the moment high in favor with our boys in service is "Action in the North Atlantic" and it was the pleasure of this previewer to be present at its initial showing on the lot at Warner Bros. It is a vital score and demonstrates vividly his ideals. Deutsch has written the music for such outstanding pictures as "The Fighting 69th," "High Sierra," "A Bashful Hero," "Northern Pursuit," "Uncertain Glory," "The Doughgirls" and "The Mask of Dimitrios," the themes of which we have enclosed.

Saturday night's program was a Film Demonstration and Analysis with a selection of notable scenes from great films; narrative, documentary, military and cartoon. Nowhere else in the world could such a distinguished group of composers be present to speak informally of their contributions and thus it was an important event.

First came "Action Station" produced by the National Film Board of Canada in cooperation with the R.C.N. Three sequences were shown with the music evaluated by the composer, Louis Applebaum. Next came a sequence from "Hitler's Children" in which Roy Webb, the composer, told of his difficulty or rather problem to solve regarding a score that would not be the usual run of "chase" music but would give the idea of Anna's flight. This has to be done from a preceding ballroom episode, in which dance music was prominent.

Then Corporal Gail Kubik told of his problem in scoring music for "The Memphis Belle" in which an awareness of time was an important element, an awareness he stated which does not exist in any other art.

Leigh Harline was introduced next and mentioned as the composer of "When you Wish Upon a Star" which won the year's award in 1941. He began by saying he wished they would forget about the Star now. However, his picture was the amusing cartoon "The Baggage Busters" and he refuted Corporal Kubik's statement about time, emphasizing that with a cartoon, the composer was allowed only about four bars of music to establish a mood or pace. Mr. Harline told of the unusual combination of instruments he used in the short; ten pieces in all, six woodwind instruments and four percussion! The effect was amazing.

(AN INSTITUTE OF MUSIC cont'd)

Then came Deutsch's "Action in the North Atlantic" in which the use of montage was elaborated with the music. Mr. Deutsch gave a comprehensive account of his themes and how he built the dramatic element, having to use compact statements yet containing growth and climax. The scenes oddly enough were some used in the R.C.N. film, a departure from Halifax being the most obvious.

Dr. Adorno spoke for Hanns Eisler who was in the audience and is the composer of the music for "White Floats." Adorno is his co-author of a new book. The picture "White Floats" cannot be judged commercially for it was commissioned by the Rockefeller Institute. Eisler had an unusual opportunity since the music was not written under industrial or commercial stress. He devoted the score to the 12-tone technique and the sequence shown was written for fifteen chamber music instruments and two electric instruments, and illustrated that the 12-tone system must be evaluated on the basis of what it produces. It was wonderfully weird. The scene was glacier slides with accent upon the sea.

Then Alfred Newman spoke about his music for "The Song of Bernadette" and his problem in writing a score sufficiently natural to be understood yet spiritual enough to encompass the picture's scope of faith.

For modern Russian music, portions of Prokofieff's "Alexander Nevsky" were heard with the only copy of the film now in the United States! It was majestic yet gave vivid description of the battle scene for which it was scored.

For modern American music sequences of "This is the Army" were used and the orchestrator Ray Heindorf gave introductory remarks.

Portions of "Things to Come" with the extreme modern text and score by Arthur Bliss created considerable interest as the producer of the film, Menzies, made a few introductory statements. The composer, Bliss, is an American although he has lived in England many years.

A part of the Arturo Toscanini picture was to have been the next, but so loud was the cry for all of it that it was shown in its entirety. The picture bears his name and was made for the OWI. It has but recently been released in this country, but was made last winter with the aid of the NBC Symphony, Jan Pearce and the Westminster Choir. The picture has been exhibited widely abroad, especially in Italy and among our armed forces. The first showing in this country was on August 18th before a small invited audience at the Radio Newsreel Theatre with the Maestro present. Most of the film is devoted to music of Verdi, reaching a stirring climax with his "Hymn of the Nations," a Toscanini version including "The Star Spangled Banner" and "La Marseillaise." The picture opens with scenes of Toscanini in his home playing the Verdi Hymn at the piano and listening to phonograph records. The photography as well as the music deserves special attention. The film gives Jan Pearce well deserved recognition for his voice is among the great. The picture is as dramatic musically as patriotically and was a magnificent closing for the evening.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

TARGET FOR TODAY, Documentary

Here is an actual transcript of a single flight operation in which the various groups of the 4000 men who supply the vision, brains, intelligence, technical and executive ability demanded are shown. Charting maps, charting weather, all the preliminary work that determines the moment of the attack, is graphically depicted. The entire scope of the operation is made clear from its beginning to its completion. Through the night, when ground and mechanized units prepare the planes for flight; 3 A. M. when we wake with the men who have four hours still to go, we follow the extensive briefing of the trip with nothing left to chance that can be forestalled. Perhaps the chief interest of the film lies in the swift reactions of the various groups, the quality of the men revealed, the final separation into units of ten experts for every ship - each man qualified to take over any duty and to double as in an orchestra! Most informative, too, the science of formations and the sighting of the objective. There is but little music but that little is pregnant, with heavy ineffectual impulses in low frequencies as the fortresses are readied but still on the ground, then a lift and the beginning of a rhythmic pattern as 7 A. M. nears, and finally, a definite and inspiring take-off as the music, too, rises into its own atmosphere and law - that of levitation. Family.

V-1, British Ministry of Information

The new projectile known as the robot bomb is here forcibly presented to us by those who have learned to "take it" as they have so many other tragic consequences of this war - namely, the British. One experiences even the faint nausea which one might suppose to be inevitable under actual bombing conditions. There is the steady, oncoming roar of the deadly missile throughout the introduction with a highly realistic impact as the picture opens, and all the terrible evidences of devastation and desolation are shown along with the volunteer groups from all walks of life tackling what looks like a hopeless salvage job. The film is a "must" for the thoughtful. Little or no music. Mature-Family.

ENTER ARSENE LUPIN, Universal. (Robin Hood a la O. Henry). Director: Forde Beebe Music Score by Milton Rosen

A suave and sophisticated robber mystery with his modern prototype punishing the guilty and rewarding at will! Fine, dashing entertainment with Korvin perfectly cast and since he and his accomplices are finally brought to justice, the ethical aspects of the film will probably pass muster. A very nice background score, with amusing and original comedy effects, unusual orchestration including a rhythmic use of the xylophone in unexpected places. The popular "Aupres de ma Blonde" sets the tempo and makes a light finish. Adults.

THE THIN MAN GOES HOME, M-G-M. (Further Adventures of Nick and Nora). Dir: R. Thorpe Music Score by David Snell

It is a pleasure to welcome the return of this priceless acting combination in a fast-moving, refreshing and altogether delightful serio-comic version of a murder mystery done in the always effective "Thin Man" style. The story idea is good because it is so well submerged in the acting throughout the play that when the hackneyed fluoroscope test of the paintings sequence is arrived at, the audience has had such a good time that all is forgiven. The music, at the outset, has a gay, provocative lilt and David Snell has supplied charming intermezzi, or interludes, complete in themselves though never divorced from the story. First, "gossip," when Nora has nothing to say. Buzz-buzz how it spreads...Second, "stalking," the long promenade in strolling tempo when Nora trails her criminal and is followed in turn. The mood changes through all the amusing situations expressed in term of piccolos, oboe and bassoon, as commentators, with wide open octaves, pizzicato pluckings and stealthy rhythms. Nora's jitterbugging and Nick's reactions are both original and funny, especially against the sort of Shostakovich polka background. It is all exceptional comedy technique combined with droll sophistication. Mature-Family.

WINGED VICTORY, 20th-Fox. (Training Film for Americans). Dir: George Cukor
Music by Sergeant David Rose

This training film for Americans is no synthetic compilation but a real and gripping picture of actual conditions and while it is a documentary in that it gives, with exceeding accuracy, the routine of Air Cadet training the best regular documentaries are cursed with anonymity while in "Winged Victory" we find individuals dramatized rather than maps or a camera. It is a training film for Americans because it dares to show us, as parents, our own reactions to the multiple tragedies of this war (and possibly for the first time) puts the homely, natural and truthful words in the mouths of the mothers and wives of our boys. For the most part, it is beautifully done and holds our intense interest throughout its unfolding, with the scene of the wives watching their men fly across the Golden Gate a high spot for all time in pictures (although possibly had the preceding dialogue been a little less long it would have gained in dramatic intensity). Direction is exceptional and the casting is well done and consistent, with a few exceptions such as the fair, Anglo-Saxon type Don Taylor playing the son of an Italian barber. However, the fact of his being called by a name like Scariano does not prevent his turning in a fine performance. Miller, a Teutonic surname, played by an actor with a Celtic one in a manner neither Teutonic nor Celtic but more Latin or Gallic is the best actor in the cast for all that. Perhaps it has a purpose but to many the sequence in which he becomes "a little tight," as he puts it, is to be regretted. However, and in spite of this, the film has definite value as a morale builder and goes to prove once more that if story, music and direction are good enough it will carry without top name actors. Music is generally adequate and exceptionally good in spots where the polyphonic arrangement of homely airs approaches the symphonic in scope and solemnity. The song of the Air Force, the essential heart of the score never becomes hackneyed. Other flight songs are incorporated at the base field and the amusing specialties interpolated in the Christmas sequence on the Islands, and the use of records make the score all the more convincing. The Silent Night hymn interrupted by the siren is a marvelous piece of cueing and breathtakingly dramatic. Family.

HOLLYWOOD CANTEEN, Warner Bros. (Good Work all Along the Line). Dir: Delmer Daves
Musical Director: Leo F. Forbstein. Music adapted by
Ray Heindorf. Musical numbers created by LeRoy Prinz

This film which, as its name implies, shows what is being done out here to entertain the men in service; is so well put together, directed with such a deft and sure touch that the resulting entertainment value is high. The leads - the two buddies - are well cast and hold their own with the name stars. All the sets are good with that of Roy Rogers and Trigger easily the most popular, and they are well contrasted. The cacophony of the Dorsey band, for instance, is "crossroads stuff" compared to Carmen Cavallaro and his orchestra; again the dance of the Spanish Gypsies is artistic and happily comes after the clowning of the Andrews Sisters, so leaving a good taste in the mouth. Presumably it is permissible to add a modicum of coarse meal to a fine dish! Highlight of the production, musically, of course is Mr. Szigeti's solo. It is inevitable that Hollywood Canteen should be brought into comparison with Stage Door Canteen as in that picture the camera is not always kind to the older actresses, and to some it will seem that the gay spirit and martial music which pervaded the latter is missing in the musical background of this picture. Nevertheless, the beautiful note added by Mr. Szigeti's playing and the theme song, "Good Night, Sweet Dreams," along with the "Don't Fence Me In" as sung by Mr. Rogers and the other Hit Parade tunes, which are an indispensable part of the show, are all things to be remembered. Mr. Heindorf has done really fine work with his adaptations! Mature-Family.

THEY MET IN MOSCOW, Artkino. (For Lovers of Russia).

Music by V. Gussev and T. Krennikov

If anyone cares to see Russia as it really is - untouched by any American director's idea of what it should be, with no comic opera village scenes in which pretty girls caper about against a Hollywood setting, no beautiful heroine in an elaborate and carefully maintained hairdo, in fact without any of the embellishments we consider necessary in most of our pictures - then let that person not fail to see this picture, one of the latest Russian importations to reach our shores and one of the most charming musicals we have met with in many a moon! Wholesomeness, complete absence of glamour, gay, tuneful music and lovely untouched photography - all these are here. The recording is none too good, there isn't a pretty dress nor an artificial beauty in the whole production, yet one leaves the theater with the feeling that one has spent an evening in Russia among Russians, living their lives and enjoying their reactions. The story is slight: two young people from opposite ends of the great U.S.S.R., meet at an agricultural fair in Moscow, fall in love and agree to meet again in a year. Complications develop but in the end the girl from the Northern village and the boy from the Caucasus are reunited and all is well. There is a spontaneity and charm about the whole thing which is delightful. The photography of the contrasting scenery: the Russian village in the snow, the birch forests, the villagers at work and at play, set against that of the soaring mountains of the Caucasus with the herds of sheep and goats tended by nomad shepherds, is simply breathtaking! There is a fight between the shepherd hero, his dog and three attacking wolves which even a Hollywood director could not better. The original music has a lilt and tunefulness which is a joy to the ear and there is one tenor solo, supposedly sung by an old Tartar shepherd, which is so hauntingly beautiful as to be unforgettable. Also pleasing are the theme song, the "Snow Drift Serenade" and the Bridesmaids Song. About this film the critic of the Hollywood Citizen News writes as follows: "Intoxicating as a glass of vodka is 'They Met in Moscow,' Russian film musical. Brimming over with life, laughter and enthusiasm, its infectious charm found its way into the hearts of an audience of pleased spectators. Whether it be with poetry, music, or the drama, the Russians have a way of interpreting the grand passion unequalled by the peoples of any other race. All the thrilling excitement, the black despair, disillusionment, and joy of love are here expressed - and in each of the forms mentioned. The dialogue itself is pure rhythm, the music exhilarating and the acting of a superlative quality it would be well for many of our American personalities to study. The 'Moscow Love Song' is the most haunting musical number and it is used as the theme of the picture. Marina Ladynina plays the girl with great charm, and Vladimir Zeldin creates a dashing hero. Nikolai Kriuchkov is excellent as the jilted lover. Foreign film lovers will be well satisfied with this film musical. It is a delight to recommend 'They Met in Moscow.'" And in his opinion we heartily concur. Family.

TOGETHER AGAIN, Columbia. (Everybody's Acting!). Director: Charles Vidor

Musical Director: M. W. Stoloff. Score by Werner Heymann

Top-ranking names and the fine performances of a newcomer, Mona Freeman, carry a picture which, though containing a number of amusing shots and some sophisticated and clever dialogue, is unfortunately lacking in story value. Music in this case, the best part of the film: cleverly scored, light and appropriate is the most outstanding and enjoyable part of the picture, pointing up the situations whenever necessary and adding not only zest and sparkle, but originality and distinction to a presentation otherwise lacking in these qualities. Especially worthy of comment is the piano treatment. Usually when a piano is used in an orchestra it is submerged, whereas in this picture the conductor has treated the piano as an orchestral instrument and many times it is given a prominence which is particularly gratifying to the ear. Often throughout the score, too, the scene is made more effective by the music as, for instance, the first sequence in the studio and the tossing of the whistling from person to person. At all times it is more than pleasing - it is excellent. M.F.

BLONDE FEVER, M-G-M. (Modern Delilah). Director: Richard Whorf
Music Score by Nathaniel Shilkret

The Delilah motif seen through the eyes of a continental sophisticate forms the basis of this typical Molnar comedy, Americanized by an able writer. Dialogue is sure fire and photography is excellent throughout - exceptional, in fact, in the bedroom sequence. Somehow Mr. Dorn's likeable personality does not quite fit the mercurial Donay who "blows hot and cold in every room." The unconscious humor put into his mouth by the script is, however, pointed up (and thus saved) by Miss Astor who has never given a better performance. Gloria Grahame, very reminiscent of Ann Sothern, and the other members of the cast all deliver their lines to perfection. A commendable score by Mr. Shilkret underlines the situations whenever necessary and adds a sparkling note throughout. Adults.

TOMORROW THE WORLD, Cowan-UA. (As the Twig is Bent -). Director: Leslie Fenton
Music by Ann Ronell - Applebaum

Whereas the above film is so highly and vividly dramatic and so absolutely engrossing that no extraneous medium such as, for instance, music could inject itself strongly enough into the unfolding of the story to make any noticeable detraction, the music in this case, although it functions only as a complement to further scenes of great intensity or to serve as a sort of liaison, as it were, between relative incidents, is still so artistically conceived and built up and so entirely in the moods of the moment that it gives pleasure and tends to relieve the high pressure incidents as they are portrayed on the screen and, at the same time, add a poetic note as it wends its way in filigree-like tintings around the action, and still, as of itself, is good music. In this picture every member of the cast seems highly endowed with the necessary qualities and histrionic ability to portray and work out his or her part with most satisfying interpretations, with convincing and artistic results, especially the tragic figure of the young boy inoculated with the disastrous teachings of the Nazi school of thought. It is hoped that the film will convey to the mind of those who see it just how the unfortunate Hitler youth gets that way. It is reassuring that in the picture, at least, the possibility of recreating in the mind of the misguided boy, a normal conception of right living and the promise of making a decent man of him in the end, can obtain. Fredric March seems very fine in his role and the children gave wonderful performances - that of Emil, as the boy Nazi, being astounding. A few little implausibilities and the usual element of exaggeration, to the extent of putting over dramatic events, do not interfere with a tremendously strong performance. Mature-Family.

THREE IS A FAMILY, Lesser-UA. (- and also a Crowd!). Director: Edward Ludwig
Music Score by Werner R. Heymann

Fairly amusing light comedy based on the now somewhat over-used theme of the present housing situation and strictly for those family minded. Otherwise, the noise, confusion and general feeling of clausturation engendered by this farce may give the spectator a nervous headache worse than that suffered by the young father in the film! A seasoned cast works hard for laughs, with the late John Phillip outstanding in his serio-comic portrayal of the doctor. Music in small quantities is unobtrusive, but cleverly cued, gay, and at all times fitting. Mature-Family.

SERGEANT MIKE, Columbia. (Dogs and Men). Director: Henry Levin
Musical Director: Mischa Bakaleinikoff

This is more or less of a documentary film with romance added for interest. The training of dogs for fighting in our army is vividly shown and while the film is not without flaws it will doubtless rank high in popular favor. Mr. Mischa Bakaleinikoff's score is well thought out - the suspense music in the jungle sequence being one of the strongest factors in the whole production. It is a pleasure to welcome another of that gifted family into the ranks of composers for the films, and we shall hope to hear more of his work. Family.

BELLE OF THE YUKON, Int'L-RKO. (The Days of '98). Director: William Seiter

Musical Director: Arthur Lange

This lusty farce-comedy, painted with a bold brush, is decidedly different if only for the fact that it shows us the glamorous Gypsy Rose Lee more than completely clothed in flashy trappings of the late '90s. The picture is also played against violently colored fancy sets and the whole production seems like something out of an old Police Gazette. Because, however, the bold, bad men of 1898 seem to us now merely amusing the robust humor and gaudy aspects of the production do not offend, and as hero and heroine prove in the end to have the proverbial hearts of gold, all is well. Dinah Shore furnishes the spotless innocence necessary in a tale of this kind, singing her tuneful songs with ease and charm. To be sure her prototype in real life would practically have preferred martyrdom than appear with her hair streaming down her back after she had passed her early teens. As skirts went down in those days, hair went up and Dinah's coiffure, in conjunction with her long-trained gowns, struck the same false note recently afforded by the heroine of "Meet Me in St. Louis." Probably this was done to stress her youth and purity, but it is a mistake all the same to do these things in pictures. Music, used mostly as background, combines melodies both nostalgic and popular, adding much to the character of the whole with "Sleighride in July" especially to be noted. Adults.

EXPERIMENT PERILOUS, RKO. (Psychological Drama). Director: Jacques Tourneur

Music by Roy Webb

This interesting study is well developed and understandingly adapted with the flash-back technique (so frequently poorly handled) exceptionally clear and convincing. Superbly acted and with Hedy Lamarr never more beautiful than in the becoming costumes she wears in this film, the picture is absorbing adult entertainment. To any one familiar, moreover, with the New York of the period represented, the unusual and original settings, heavy and overdone in the fashionable mode of that day, offer a nostalgic touch which culminates in the appearance of the fire horses in the final scenes adding a thrill which the present generation can never know. More than usually satisfactory, also, is the music which accompanies the picture, with its telling silences and beautiful use of strings. Never overdone, smoothly rounded and with its cleverly contrasted moods as, for instance, when the men go upstairs to tea, when the doctor is thinking - the opening of the bag - the subdued use of strings in the background of the train sequences - the use of Chopin strains to introduce the party scene - all these add up to a score of which Mr. Webb may well be proud. Adults.

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"Music in Cartoons," by Scott Bradley (M-G-M)
Excerpts from a talk given at The Music Forum October 28, 1944

We shall show you two examples of cartoon scoring, the first one being "Dance of the Weed." In this instance, the usual procedure was reversed, and the entire music score was composed and recorded before the story was written. I believe this is the first attempt to give the composer a break, and is, of course, the ideal way from our own selfish viewpoint. You will note that the music in the opening scenes is in the manner of French Impressionism. The ballet of the flowers is a waltz movement in which the themes of the little weed and the wild rose are combined. Later the terrible snapdragons (who menace w. & f.) are represented by the bassoons and basses, while strings and woodwinds play a different theme in the high register. I hope you will notice that we use neither saxophones nor trumpets in the orchestra. However, we use three horns and two trombones; of course we use trumpets and saxes when the action calls for it - in fact all music in pictures must be subordinated to the action. We may feel like writing a string quartet, but if the picture demands Chinese music, we write Chinese music. Let's have the picture, please.

Now, let us see the standard way in which music is written to cartoons. The story is first worked out in close detail, after which time we discuss the music, tempo, feeling, etc., and each sequence is laid out in chronological order. A special page of paper is used, upon which the story, action, camera and color instructions are written on the space provided. The lower part is devoted to what some careless people call music - three staves upon which all of the musical atrocities are committed. These are called "Detail Sheets," and are the Encyclopedia Britannica for all departments. Any changes must be recorded there, otherwise music and action would not synchronize; if we miss the \$64 question, it's no radio joke. Incidentally, we never see the picture when we are recording, but depend upon ear phones, in which a click track plays a metronome-like beat for each division of the measure. All departments synchronize to this beat, so that when all parts of the crossword puzzle are assembled, they fit perfectly.

In fact my part is the easiest of all! I just have to write "funny music," that's all - just funny music. Did you ever try to write funny music? Maybe you'd better stay healthy and normal. You see, since humor is obviously the basis of all cartoons, people need them as an escape from the horrors of war, and we must for the present make only funny pictures, occasionally satirizing the war, as in the subject we shall presently see entitled "Bear Raid Warden." But what is "funny music?" It may be funny because of funny circumstances surrounding it.

Music may be funny because it distorts a familiar phrase, such as Gracie Allen's "Concerto for Index Finger." You remember how she played the C-major scale, but always missed the top note and played C \sharp ? My own method, if you could call it such, is in trying to maintain a continuous melodic line, and follow the action with new harmonization and orchestration of conventional patterns. This sometimes leads to very harsh dissonances, but remember, we are trying to make it funny, and music can't be both funny and beautiful.

Some years ago, when cartoons were new, it was easy to follow a character up the steps with an ascending scale passage and down again when he ran down. But these patterns soon became too obvious, and we had to dress them up in new fashion. Here are a few examples: take the common dim. seventh arpeggio of D-natural above middle C - it sounds rather ordinary, I am sure, but now, add the dim. seventh arpeggio of A-natural, and play them in parallel fourths - rather fast. To me, it is very exciting, and sounds quite modern. Take the simple chromatic scale - an octave apart - and play it up scale. Sounds like the practice hour, doesn't it? But now, take

(MUSIC IN CARTOONS, cont'd)

G-C in the right hand, and add B-natural, D \sharp in the left, proceed chromatically up the keyboard - but don't blame me if the neighbors throw a shoe through your window! So much for scales. When they are orchestrated in this manner for strings and woodwind, they create a feeling of surprise and suspense, and we are not conscious of the fact that they are basically just chromatic scales. Now, try this on your Steinway! One of you play the melody of "Yankee Doodle" in the key of C, treble, and another one play the accompaniment in the key of B-natural, as a duet. But look out for the neighbors - they will probably throw the other shoe at you. By the way, this may be a good way of getting another pair of shoes without the #3 airplane coupon.

I would like to tell you about a problem which I ran into recently in one of our "Tom & Jerry" cartoons. A little mouse was running around with the mask of a dog over his head - you saw only the little fellow's feet carrying this big head, and it looked very grotesque and funny, but I was stuck for a new way of describing the action musically, and for a whole day I worried about a two-measure phrase. Everything I tried seemed weak and common. Finally, I tried the twelve-tone scale, and there it was! This scene was repeated five times within the next fifty seconds, and I had only to use my scale - played by the piccolo, oboe and bassoon in unison. I hope Dr. Schoenberg will forgive me for using his system to produce funny music, but even the boys in the orchestra laughed when we were recording it.

In the next picture you will hear many instances of musical effects produced with the orchestra, and particularly with the woodwinds. The bassoon is the voice of the bear, while the clarinet or oboe describe the little lightning bug, which makes the old bear's life so miserable. Also, the effect of the bug's tail-light heating up is produced by violins tremolo, piccolo and xylophone. Those of you who happen to play violin will recognize the first Kreutzer etude where the bear jumps out of bed and goes tearing down the hall. But all of this will be clearer to you after we see the cartoon "Bear Raid Warden."

* * *

Well, that's the story, experimentation, trial and error. If it works, use it - if not, throw it out and try again, for we must always progress, and never be satisfied to use the same formula over and over, otherwise we would still be writing diatonic and chromatic scales. You might like to know that the average amount of music in a cartoon, due to its fast tempo, is about 500 measures. But in spite of it all, scoring cartoons is a lot of fun. We get to thinking of those little characters as human beings who believe in "direct action," and the world needs a few laughs in the midst of so much suffering.

As to the future, I believe that this medium offers the serious composer far more possibilities than the live-action pictures. The animated fantasy of the future will, I hope, be adapted to pre-composed music. We have only to imagine a Debussy composing "The Afternoon of a Faun" as the basis of such a picture, to visualize the importance of music in cartoons.

Biography of Scott Bradley

Scott Bradley, musical director for the M-G-M Cartoon Studio, has been living in Los Angeles since 1927. He was conductor on Stations KNX and KHJ from 1930 to 1932, and in 1934 started scoring cartoons for Harman-Ising. In 1938, he joined the Metro-Goldwyn-Mayer Cartoon Studio, composing music for the M-G-M cartoons; conducting the M-G-M orchestra, and occasionally scoring for Pete Smith (ex. "Lions on the Loose").

His compositions include three Symphonic Poems for Orchestra, a Cantata for Chorus and Orchestra (which he conducted with the Los Angeles Philharmonic and Oratorio Society in 1934), and a Suite for Orchestra, "Cartoonia," which was played by Pierre Monteux and the San Francisco Symphony Orchestra in 1940. Setting quite a record for an American composer, "Cartoonia" was subsequently played fifty-six times in Southern California as part of the Los Angeles High School Music Education program.

The National Federation of Music Clubs presented Scott Bradley with an award for his score of the Metro-Goldwyn-Mayer cartoon, "The Homeless Flea."

His ambition is to score a feature-length cartoon, using an original, pre-composed score -- the exact opposite of "Fantasia." The music for the M-G-M cartoon "Dance of the Weed," which Bradley composed, is a small example of this idea. He is interested in the application of modern music to all pictures, and in original as opposed to adapted scores at all times.

At present, Bradley is writing a Suite for Violin and Piano for Louis Kaufmann, based upon humorous themes from the cartoon scores.

Although not specializing in the field of jive, Scott Bradley will compose some jive music for a couple of "Tom & Jerry" cartoons which Mr. Quimby has on his production schedule for the near future.

* * *

In sending us the "Detail Sheets" which we have reproduced for FILM MUSIC NOTES this month, Mr. Bradley wrote:

"Here, in all their rugged and natural state are the detail sheets you requested.

"I believe the material is self-explanatory, and you will note that the instrumentation is indicated (clars, strings, oboe, etc.), for the arranger. Measures 276-77 contain the application of the parallel diminished 7ths which I mentioned in the paper at Carthay Circle, and measures 279-80 are 'shock chords,' which actually produce the sound effect indicated as 'BAM'!"

