



FILM MUSIC NOTES

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FOREWORD

"A VISION WITHOUT A TASK IS ONLY A DREAM,
A TASK WITHOUT A VISION IS MERE DRUDGERY
BUT A VISION WITH A TASK IS THE HOPE OF THE WORLD"

Thus we come to another New Year with new visions, new hopes, varied opportunities and difficult tasks.

With Gordon Bailey of New York University, as chairman of Film Music Forums in the east, Helen C. Dill of University of California, chairman of the Hollywood Film Music Forums, William C. Hartshorn, of the Los Angeles Public Schools, Chairman of Sound Films for the Music Educators' National Conference, Dr. Sigmund Spaeth and Werner Janssen, co-chairmen of Film Music for the National Federation of Music Clubs, all cooperating and outlining definite plans for the work in behalf of film music, the National Film Music Council and its publication, FILM MUSIC NOTES, opens up the New Year auspiciously.

This issue of FILM MUSIC NOTES contains some comments on recent developments which, with the united efforts of our many new readers, music educators, club members and individuals, will bring to the music world marvelous opportunities for service in this new and most important expression in music.

- Grace Widney Mabee

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The staff of FILM MUSIC NOTES is very happy to welcome its editor-in-chief, Grace Widney Mabee, back to Hollywood from which she has been so long absent. Mrs. Mabee, who now makes her home in New York with her daughter Marian McManus whose beautiful voice is so well-known in radio, will remain here for the balance of the winter.

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NEWS ITEMS....COMMENTS

The "In and About Music Educators' Club" of New York City, Marguerite Lowry of Music Education Department of Columbia University and Gordon Bailey of Music Education Department of New York University, in charge, held their regular meeting in the Plaza Hotel Ball Room, Saturday afternoon, December second. The theme of the meeting was "The Influence of Motion Pictures on Music Education." Grace Widney Mabee, chairman of the National Film Music Council, spoke briefly on their work in behalf of film music. Universal Pictures presented the sound track of the film "Can't Help Singing" with remarks by Frank Luther. Deems Taylor was the chief speaker of the day. The following comment was made by Terry Ramsaye, editor of the Motion Picture Herald, in the December 23rd issue of that publication:

Production spends millions on the perfection of the musical component of pictures. Distribution and exhibition substantially ignore music. The public accepts and enjoys it, mostly with only a sort of subconscious attention.

Mr. Deems Taylor, one of our most articulate and erudite musicians, told a New York audience the other day that he considered that he gave a third each to dialogue and pantomime in picture production and a third to music. The third third he divided between incidental and thematic accompaniment. The discussion was illuminated, or illustrated, incidentally by the sound recording for Deanna Durbin's "Can't Help Singing," for Universal Pictures. He considers, pleasantly, that the use of music in motion pictures has gone about as far as the media permit - in other words, an adequate job is being done.

In view of your editor's frequently expressed scorn for the dead art of opera, it is with delight that it may be recorded that Mr. Taylor thinks that the screen can do a great job for opera and ballet music, by giving it pictorial substance.

"Opera today is about as bad from a theatrical viewpoint as it can be," he is quoted. "So there is no reason why Hollywood should be afraid of it - or of making any changes in presentation."

Mr. Taylor enjoys the prospect that the screen can with entire success use the voices of the big blonde Berthas of opera with the faces and graces of the pretty-pretties of the cinema.

We are for that.

* * *

The Standard Symphony Hour, always kind to composers of film music, gave us an added treat on their New Year's Eve broadcast. Under the direction of Henry Svedrovsky Edward Ward's "Medley of Old Tunes," Ray Heindorf's arrangement of Gershwin melodies and Franz Waxman's "Trumpets at Midnight" and "Elegy," "Waltz" and "Auld Lang Syne" from Old Acquaintance were all heard on the same evening.

* * *

In one of his last articles for the Citizen News, Mr. Richard Saunders has written as follows: Variance of instrumental timbres and transparency of orchestration are two of the most important factors to consider in the scoring of a motion picture, according to Dimitri Tiomkin, who has scored a great many of which "Lost Horizon" probably is the best known. For instance, in his latest score for Jeffrey Bernard's Monogram picture, "They Shall Have Faith," Tiomkin has used a novachord quite prominently.

"When the novachord first made its appearance, there was a great deal of commotion among musicians who were afraid that its approximation of string timbres would cut down the number of string players in orchestras," Tiomkin observed. "Time has shown how groundless these fears were. The novachord does approximate string timbres, but it only achieves an approximation. It never can replace the real thing, because there is a difference apparent even to the untrained ear.

"A novachord can play five-string lines, it is true. But four novachords will not sound like twenty string players; they will only sound like four novachords.

"In using novachord in 'They Shall Have Faith,' I am doing so because its individual timbre gives me a special effect to underline action of a particular kind.

"I am using the instrument as distinct from the strings, in the same way I would use an oboe as distinct from a clarinet, or a bass clarinet as distinct from a bassoon. The perceptive ear will readily discern the difference."

Perhaps the greatest joy of writing for orchestra lies in the infinite gradation of tonal colors available. And to recognize and appreciate them is one of the greatest joys of listening.

* * *

Lionel Barrymore has been visiting Republic Studio regularly during the noon hour, arousing much curiosity thereby. Turns out he's revising a symphony score with the studio's chief, Walter Scharf.

* * *

Climaxing an already auspicious career with the films, the Hollywood-Hungarian composer-conductor, Miklos Rozsa, added further to his reputation Thursday evening, when he conducted his own "Concerto for String Orchestra" with the Los Angeles Philharmonic Orchestra. Rozsa is chiefly concerned with making music for music's sake. He believes the trend of American composers is pointing in this direction too. The rage is over, he says, for the impressionistic, highly programmatic music of some years back. His compositions are thematic, rhythmic, virile and sane. Young Leonard Bernstein conducted Rozsa's "Theme, Variations, and Finale," when he stepped into Bruno Walter's place as conductor of the New York Philharmonic Orchestra on that memorable Sunday that lifted Bernstein into the ranks of our great conductors.

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(NEWS ITEMS....COMMENTS cont'd)

The National Association for American Composers and Conductors takes pleasure in announcing its 1944-45 program which includes several new fields of activity and doubles the number of concerts given in previous seasons. A series of evenings will be devoted to Musical Films in the auditorium of the Modern Museum of Art, 11 West 53rd Street.

* * *

Twenty schools in the Evansville, Indiana school system are subscribers to FILM MUSIC NOTES. They find the information it contains most valuable.

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At the request of some of our readers the editors of FILM MUSIC NOTES are preparing a list of 16mm. films containing worthwhile music. Only those available for use of clubs, schools or other organizations will be listed. Further announcement will be given in the February issue.

* * *

Walter Scharf, musical director of Republic Studios, announces that its budget for musicals has increased four hundred percent the past two years. Three of their pictures are Brazil, Rio de Janeiro and Mexicana. Fourteen musical directors, composers and library experts, besides an orchestra of sixty-five members, are engaged.

* * *

Francesca Fletcher in an article written for the Pacific Coast Musician, Jan. 6, 1945, tells a story which may be of special interest to our readers:

Miss Gladys Caldwell, music librarian at Los Angeles Public Library, almost rounding out her quarter of a century of service to this community, is already planning new and valuable means for post-war musical learning and entertainment.

Libraries all over America, says Miss Caldwell, are developing phonograph record concerts as never before. In the Los Angeles Public Library are more than one thousand valuable classical records.

Every Tuesday evening at 7:30 the lecture room is filled with music-hungry souls of all ages. Especially are there elderly people who cannot afford the price of a ticket to the Philharmonic Orchestra to hear Wallenstein. Servicemen from the Army and Navy are constant attendants. Usually the men ask for the finest classical records. For example, an Army lad selected the Bach Toccata and Fugue; a Navy man the Brandenburg Concerto and the Mendelssohn Midsummer Night's Dream. Many servicemen say they have only a week-end pass, so they are given special hearing on Saturdays.

The public library, states Miss Caldwell, also has foreign language records and a linguaphone.

* * *

Mr. Howard Hanson, Director of the Eastman School of Music, The University of Rochester, writes as follows:

Thank you for your very interesting letter. I have read the FILM MUSIC NOTES which have come to my desk from time to time with great interest, and want to congratulate you on the fine work that you are doing in this field. There is no question but that it has a definite future, particularly if the interest in good music for the films is properly stimulated.

LETTERS FROM OUR READERS

The National Federation of Music Clubs has recently restored the chairmanship of motion pictures, naming Werner Janssen and Sigmund Spaeth co-chairmen, covering the west and the east respectively. They will make frequent recommendations to the national membership, advising local chairmen of coming or newly released films of unusual musical value, which exhibitors should be requested to show in their theaters. Below is a preliminary letter sent out to state presidents all over the country to establish these contacts. — FILM MUSIC NOTES will be used as an important means of communication, as indicated by this letter.

Dr. Spaeth has already transcribed some broadcasts, for use on local stations, to draw attention to musical films of distinction, making the first of these for Columbia Pictures in connection with A SONG TO REMEMBER, emphasizing the universal popularity of Chopin's music, which figures prominently in the score. Dr. Spaeth also plans to continue the highly successful Sunday evening programs of film music at the Museum of Modern Art, 11 West 53rd Street, New York City, under sponsorship of the National Association for American Composers and Conductors, of which he is past president, and the National Federation of Music Clubs.

Following is the letter from Mr. Janssen and Dr. Spaeth: The National Federation of Music Clubs has asked us to divide the duties of National Chairman of Motion Pictures. In accepting this honor, we plan to put into effect immediately a simple and practical program, which we hope will prove increasingly significant.

The chief object of this program is to bring the executives and members of the Federation into close touch with the music of the films, stimulating and making worthwhile the showing of the best musical pictures, as judged by ourselves and the cooperating previewers. If you have not already a State Chairman of Motion Picture Music will you immediately appoint one and also urge each local club to do likewise, so that the local chairman may supplement the work of State and District Chairmen? These Chairmen will be regularly supplied with information, suggestions and recommendations which they can use locally to the best advantage.

Local exhibitors should be asked whether and when they intend to show certain films whose commercial value may not be entirely obvious, but of whose musical value we are convinced. It should be arranged to have local Chairmen see such films as soon as they arrive at the theaters, with the intention of supporting them in every way possible if their opinions agree with ours. Contact should also be made with local music teachers, urging them to discuss the music of these films in their classes and to encourage their pupils to see and hear them. Only by such intensive activity will the motion picture industry be made aware of the importance of our cooperation and persuaded to create more and more artistically significant pictures. There have been fine, honest efforts in this direction in the past, which have failed merely because the potential appreciation of the public was never properly focused or made articulate.

We shall use every possible means of conveying our opinions to local Chairmen. Some of it will be done by direct correspondence. The Music Clubs Magazine will regularly carry a list of recommendations. We shall also have a special department in each issue of FILM MUSIC NOTES, the official organ of the National Film Music Council, with headquarters at 6162 Hollywood Boulevard, Hollywood 28, California. We urge every Motion Picture Chairman to subscribe to this publication, either officially or personally, as our monthly message will thus be made as clear and detailed as possible. (The subscription price is one dollar per year).

Reports and suggestions from local, State and District Chairmen will be welcomed at all times. We desire to work as closely as possible with the Music Clubs themselves, as well as the local exhibitors and the motion picture industry as a whole. Our common aim is the best possible music on the screen, with the largest possible public to appreciate and enjoy it.

AFTERTHOUGHTS
By Sigmund Spaeth

That exciting horse picture, NATIONAL VELVET, would seem superior to any musical background. Yet with all the vivid action, including a detailed view of the Grand National Steeplechase, there is hardly a moment when the underlying score could be spared. The picture is another proof of the practical ability of Herbert Stothart who has made every note count in pointing up the dramatic and appealing story. Particularly effective is the characteristic sound of the bagpipes at Aintree.

* * *

Ann Ronell, who once had a hand in "The Big Bad Wolf" and other popular songs, shows her ability as a musical director in the grim, thought-provoking TOMORROW THE WORLD, with real credit also to Louis Applebaum for a fine score. Mood, characterization and drama are all upheld by this music, supplementing the impressive performances of Fredric March, Betty Field and young Skippy Homeier, who created the Nazi brat on the stage.

* * *

Seldom does a popular and largely interpolated score fit a picture so harmoniously as in the case of MEET ME IN ST. LOUIS. The famous "Trolley Song," which reached the top of the Hit Parade even before the picture was released, plays a vital part in the story and may well prove to be the movie song of the year. The old World's Fair number represented by the title proves well worth reviving, and even such an antique as "Skip to My Lou" (with some "Kingdom Coming" as a verse) holds its own with the modern music. Georgie Stoll and Roger Edens share honors in making this deservedly popular film a musical triumph, with special nods to Hugh Martin and Ralph Blane for the hit songs.

* * *

Hoagy Carmichael, of Indiana, known for his "Stardust" and other great hits, proves that a songwriter can be a good actor by simply playing himself in the Hemingway-Bogart-Bacall fascinator, TO HAVE AND HAVE NOT. The parallel with CASABLANCA is emphasized when Hoagy sits down at a piano and does for his own music what Dooley Wilson did for "As Time Goes By." This Tin Pan Alley star does not have to pretend to play or sing; his performance is obviously real and entirely sincere. Franz Waxman is responsible for the general score (a good one), with Leo Forbstein as batonist.

* * *

The reviewers were very complimentary in their discussions of the musical film, TWO GIRLS AND A SAILOR, with special emphasis on the naturalness of the interpolations and specialties. This critic felt that Richard Connell and Gladys Lehman deserved top credit for their handling of the script, but that we could have had less of Harry James and Xavier Cugat and that Lena Horne's abilities were practically wasted. The real high spots were supplied by June Allyson and Gloria De Haven, as a vaudeville team, and both of these singing girls have since gone well forward on their way to stardom.

* * *

Composers of music for motion pictures can be divided into two classes: those who have grown up with the films and specialized in that art and those who were already well-known as musicians and eventually adapted their talents to the screen. Both types have been responsible for great and lasting successes in a medium whose importance is daily growing more obvious.

(AFTERTHOUGHTS cont'd)

Here is a brief summary of recent work by the men who might be called primarily film composers: Alfred Newman has followed his prize winning *The Song of Bernadette* with *The Purple Heart*, *The Sullivans*, *Wilson* and *The Keys of the Kingdom*. Herbert Stothart has recently to his credit *Dragon Seed*, *Kismet*, *Waterloo Bridge*, *The White Cliffs of Dover*, *Thirty Seconds Over Tokyo* and *National Velvet* - an impressive list. Viotor Young has scored, literally, with *Frenchman's Creek*, *And Now Tomorrow*, *The Great Moment*, *Ministry of Fear* and *The Story of Dr. Wassell*. Max Steiner keeps up his reputation with *Arsenic and Old Lace*, *The Conspirators*, *Since You Went Away* and *Passage to Marseille*. Franz Waxman is almost as prolific with *In Our Time*, *Mr. Skeffington*, *To Have and Have Not* and *The Very Thought of You*. Bronislau Kaper should receive honorable mention for *Gaslight* and *Mrs. Parkington*.

* * *

Now take a look at those who may be said to have come to the films from the symphonic or operatic field. Aaron Copland has not been so active in Hollywood of late, but made a deep impression with *North Star*, *Our Town* and *Of Mice and Men*. Louis Gruenberg, whose *Emperor Jones* is still remembered at the Metropolitan Opera House, has done one of his best film scores for *An American Romance*, and may still be immortalized for that unique picture, *The Fight for Life*. Ernst Toch again proves himself a practical craftsman in scoring *Address Unknown*, as does Erich Wolfgang Korngold with *Between Two Worlds*. Gail Kubik has added the incomparable *The Memphis Belle* to a long list of successes in the documentary field. Dimitri Tiomkin is his dependable self in creating music for *The Bridge of San Luis Rey*, and now we have Werner Janssen's musicianship in *Guest in the House* and a practical application of modernism by Hanns Eisler to a short picture of Greenland's icy mountains and *None But the Lonely Heart*, which is definitely not Tchaikowskian. It is no exaggeration to claim that some of the world's best music is today being written for the screen.

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HOW TO LISTEN TO FILM MUSIC

By Margery Morrison

Expanded from a talk given at the Music Educators' Panel on
Visual Education at U.S.C. December 9th

I have been asked to give some practical suggestions on the study of film music. It is two years since I became a member of the Previewing Committee of the National Film Music Council, and it has given me an entirely new vista.

By profession I am an operatic coach and repetiteur and when I first began to study opera a well-known musician gave me this advice: Go to the opera itself (the Metropolitan, as my home was then in New York), take your score, listen to the singers, learn tradition, form your own opinion! So in the same way the field of film music is accessible to us all. Unless we are content to simply absorb a movie and the enveloping score, we must be interested to know what makes it click; how certain effects are obtained. You may be specially interested in the composition, the orchestration, the technical balance of instruments, so the scoring becomes doubly interesting. If, as in my case, you know the "feel," the reaction of huge audiences of various types you begin to notice how the music builds and emphasizes situations; how it indicates not only all shades of emotion depicted on the screen but by the use of character motifs gives a dramatic and progressive construction toward the inevitable climax. Ask yourself whether the music would have independent value without the picture. That brings up the question of pace and tempo: the old comparison between program music and absolute music also enters into the question.

Study the balance of music and silences. Just as "rests" are necessary in any composition, silences are imperative. Notice how the score is cued in: whether it arises from a natural cause like the slamming of a door, or any sudden impact; or develops from wind or storm into strange overtones which prepare us for danger, supernatural occurrences, eerie moods. Deep sentiment is instantly reflected, as are trifling or gay moments.

I became interested at once in the signature, or credit music - the prelude. Just as the opera overture gives the highlights of what is to follow, just as entrance music for vodvil used to be highly important to project the caliber of the act, just so this tabloid overture contains the essence of the picture. Menacing, tragic, adventurous, gay or flippant it is all there. The orchestration dates the period. For instance, in *It Happened Tomorrow*, the composer Robert Stolz at once dated it in the nineties by the idiom employed.

You will find charming intermezzi complete in themselves which depict certain scenes, like the Clock in the Hall in *"Madame Curie"* and the waiting stairway when the man gets the better of the scientist. Like the amusing Stroll in *"The Thin Man Goes Home"* where Nora tails the detective. Like The Bee in *"Mrs. Parkington"* when His Majesty is awakened.

We know that the eye and the ear develop by use. In Homeric times only three colors were recognized in the rainbow. So the diatonic scale, orthodox progressions, and ultra-exciting seventh chords of the past century have made way for an entirely new idiom for modern effects. Whole tone scales, atonal effects chromatic overtones - resolutions in the discord - an entire gamut of discords speak the language of our times.

(HOW TO LISTEN TO FILM MUSIC cont'd)

Especially is there a fertile field in the documentaries. War cannot be expressed in platitudes. Then, too, vast mechanical progress has been made in fidelity recordings of upper and lower frequencies. Perhaps the best use of this has been made in mystery and horror films. Here Webb and Bakaleinikoff have had a special niche and a technique all their own. Listen to their patterns for chills and thrills and vague supernatural effects. Do you remember as a child the dim shadows and recesses in church while the organ rumbled, inducing vague awe and fear? Now you know the organist was using the 16 and 32 foot stops - low frequencies, wide spacing of intervals.

Now substitute the modern orchestra. For the lowest frequencies, a monotone punctuated by disquieting cut-offs in the middle register while high above there floats a drifting melody in woodwinds or flutes - all this accompanied by super photography and a dramatic denouement. You realize more and more what a field for psychological effects is here for the modern composer and arranger.

In the Vision of Bernadette, Newman cues the music in from wind and the natural scale to chromatic overtones arising from a new fundamental and we enter a new octave of experience.

Twenty-five years ago we were introduced to Stravinsky through the medium of the Diaghileff ballet and he became intelligible to the great public. So through the films, with uncounted millions in the audiences all over the globe, a vast potential is at hand for understanding the modern idiom of music, for understanding the fusion of music, drama and photography from a common center of vibration. Light, emotion, sound - variations of intensity in different octaves.

FILM MUSIC NOTES is in constant receipt of letters from all over the country which express a growing interest in and appreciation of film music. We recommend the following articles for study:

- The Orchestra - Hollywood's Most Versatile Actor, by Herbert Stothart - Feb. '44
- Excerpts from Ruth Parker Welden's Thesis, Synchronization - March 1944
- Music Educators' Questionnaire and Answers, by Sigmund Spaeth and
Grace Widney Mabee - April 1944
- Scoring the Film Drama, by Alice Evans Field - May 1944

THE LANGUAGE OF MUSIC

"This much I do affirm, and shall be ready to Prove, by Demonstration (to any Person Intelligible) that Musick is a Language, and has its Significations, as Words have (if not more strongly) only most People do not understand that Language (perfectly)." So wrote Thomas Mace, a clerk of Trinity College, Cambridge, and author of "Musick's Monument; or a Remembrancer of the Best Practical Musick, both Divine and Civil, that has ever been known in the World," published in 1676. The musical forms which have developed in our European-American civilization since the 14th century constitute a "language" that has been created by art, an art through which we may trace the slow evolution of our harmonic system.

Musical expression may be said to be a pre-human phenomenon in the history of life. The first musical problems are as far beyond conscious reasoning as are the origins of speech. In every race of people there are rudimentary forms of music which bear little similarity to our systematic music. The music of the Oriental world and of the Greeks is almost as incomprehensible to the Western ear of today as are their speech languages. Yet the latent harmonies of the Greeks as demonstrated in their diatonic scale was based, as are our harmonic ratios, on the Pythagorean science. As has been argued, we cannot suppose that no notice was taken of the combined sounds resulting from reverberations in halls and caverns, or from striking several strings of the lyre at the same time; but the fact remains that outside the orbit of our Western music of the last six centuries we know of no harmonic system that advanced beyond drones below the melody and cymbals or bells above it.

The alphabet of music (the scale) was set to order in Graeco-Roman times by the astronomer Ptolemy. Old melodies which may claim a continuous history reaching back to early Christian services in the catacombs have been preserved in the plain-songs of the Church and the Gregorian chants of the Roman Catholic church are of ancient origin, as are the traditions of the Visagoth ("Spanish"), and the Eastern church.

Musical notation, a graphic method of representing sounds to the ear through the medium of the eye, began with the Hindus, the Chinese and the Greeks, but the first measured notation came in the 12th century. At first only three-time was considered perfect, "because it hath its name from the Blessed Trinity which is pure and true perfection." Contenders for "imperfect time" (two and four time) encountered stern opposition and found favor with the masses much later. With the development of the violin and the dramatic stage of the 17th century the language of music began to take on the formal "signification" of its expression.

MUSIC FOR MILLIONS

For full enjoyment of a symphony the listener must find its musical forms meaningful. As Aldous Huxley has said, "One must be susceptible to the eloquence of form." Before the coming of radio and films only the few had opportunity to hear the organized sounds of great music often enough to become familiar with their language. Today, through the networks' concerts, the sounds, the rhythms and the images evoked in the mind by the music of the masters are enjoyed by the millions. As the masses begin to understand, to experience the power, the inspiration, and the exultation of great music it is natural that new opportunities for its introduction into motion pictures should be visioned.

To producer Joe Pasternak and director Henry Koster must be given credit for being first to weave symphonic music into a warmly human story of today. All music lovers will remember their "One Hundred Men and a Girl," starring Deanna Durbin, made for Universal in 1937. Now reunited at M-G-M these two are dreaming new dreams for the incorporation of classical music and opera into stories of today. Just completed is their MUSIC FOR MILLIONS, a war drama written by Myles Connolly, which includes excerpts from Dvorak's "New World Symphony," Grieg's "Piano Concerto," Chopin's "Waltz in E Minor," Debussy's "Clair de Lune," and Handel's "Hallelujah Chorus." In an engaging blend of humor and pathos it features little Margaret O'Brien as the worshipful admirer of an older sister who plays the bass viol in a concert orchestra conducted by Jose' Iturbi, with Jimmy Durante adding a large measure of infectious humor.

A new technique, not unlike that introduced by Disney in his "Silly Symphonies," was employed in fitting the action to the music. As explained to us by Henry Koster one afternoon in his spacious new office, his method was to play records of the selected music over and over again as he listened with a copy of the music in his hands and made penciled notations of the action. For example, as the opening bars of the Dvorak Symphony are heard, his notes indicate a crane shot of the orchestra hall, the movement of the camera to the orchestra, then a medium shot of Iturbi conducting. Each camera shot is synchronized to the phrasing throughout and measured precisely. When "Mike" (the pixy little person played by Margaret O'Brien) comes through the wings of the stage to interrupt the proceedings, she does so at the very moment when the flutes are making merry with the melody. She waves her umbrella excitedly to her sister as the clarinets carry forward the pizzicato movement, retreats with the violas, and, as Iturbi catches sight of her, disappears to the blare of the trumpets. Suiting the entire action to the language of the music in some such way as this there is achieved a delightful sense of rhythmic unity, never obvious yet meaningful. At the end, as the Hallelujah Chorus is sung, word comes that Barbara's baby has been born. Mike signals the wonderful news from the wings, timidly at first, then triumphantly as Iturbi happily understands and lifts his baton high for the magnificent finale.

The name of Frederic Chopin is the inspiration for the new Columbia picture, A SONG TO REMEMBER, produced by Sidney Buchman and directed by Charles Vidor. The well-trained musical ear will hear its lovely echoes woven into the orchestral background and the millions will thrill to the more familiar compositions which are an integral part of the story: the A Flat Polonaise, the Minute Waltz, the E Flat Nocturne, the A Minor Mazurka and the Fantasie Impromptu.

The opening scene strikes a minor note of sadness and foreboding as the boy Frederic is seen practicing his piano lessons while the rain beats against the windows of his cottage home in Poland in the 1820s. His first compositions speak of the tyranny suffered by his people and, later, in the Paris sequences they sparkle with the romance and gaiety found in the brilliant society of that city. With some measure of dramatic license the story rises to a fine climax as, nearing death, Chopin returns to music that will arouse the spirit of his countrymen, emphasizing the central theme of the great Polonaise which runs throughout the score.

RHAPSODY IN BLUE - a musical treat which we home folks may not see for many months, was given its premiere this Holiday Season on the fighting fronts of the Pacific and in the European theater of war. Twenty-nine of George Gershwin's compositions,

including his more serious work and most popular songs, provide the framework of the picture, produced by Warner Bros., which tells the story of the composer's life from 1908 to his death in 1937. It opens in a New York penny arcade when as a boy of ten he is seen listening to a piano-player record of Rubinstein's "Melody in F." Returning to his home he astonishes his parents by playing the melody he has heard and is rewarded by piano lessons, planned for his brother, Ira. At the age of eighteen his role is taken by Robert Alda, and the brilliance of his music floods the picture - the success of the "Rhapsody in Blue" at Aeolian Hall, the wide critical acclaim accorded him for "Porgy and Bess," "The Concerto in F," the songs everyone was singing, "Strike up the Band," "Embraceable You," "Liza," "I Got Rhythm" and scores of others. Settings of the picture include fourteen concert halls, among them Lewisohn Stadium, Carnegie Hall and the Los Angeles Philharmonic where he gave his last concert. Playing themselves are such friends as Paul Whiteman, Oscar Levant, George White and Al Jolson; and portrayed in brief roles are Igor Stravinsky, Jascha Heifetz, Maurice Ravel, Walter Damrosch and others of the world of music who appreciated his genius and played his compositions.

This is a language of music well loved and understood by millions of young Americans and from overseas have come swift airmail letters to tell of their enjoyment of the picture. There is sharp pathos in the final scene which pictures the early death of this gifted modern composer but his music, which to him was his "only justification for living," lives on in the younger generation of music-makers.

CAN'T HELP SINGING, produced by Universal, has just been released. Jerome Kern's songs and music are a part of the twentieth century's pattern of melody. In celebration of his sixtieth birthday, he has turned his talents to this youthful and exuberant production which presents Deanna Durbin in a happy-hearted "operetta" set against the majestic background of the western plains, the Rocky Mountains, the magnificent beauty of Bryce Canyon and early California. Filmed in Technicolor, it pictures the westward movement of the wagon trains of the 1850s, the river towns and the campfires, in a romantic story that laughs and sings its way through absurd complications and hazards. This, too, is music for the millions which will lighten the hearts of many and send them out of the theater singing snatches of its lilting tunes.

- By Alice Evans Field
Director, Department of Studio and Public Service
Motion Picture Producers & Distributors of America, Inc.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

SUNDAY DINNER FOR A SOLDIER, 20th-Fox. (Light and Pleasing). Director: Lloyd Bacon
Music by Alfred Newman

Good entertainment by a competent cast is offered here in a homely story of family life on a ramshackle houseboat. We share Tessa's problems and responsibilities and exult with the children in their primitive freedom. There is a nice feeling of out-of-doors in the picture: plenty of air, sunshine, windy clouds and tempest. The bit of whimsy interpolated in the unfinished hotel adds interesting color to the score but does not click into place otherwise. Family.

THE BIRTH OF THE B-29, Documentary

Exceptional in every way is this documentary in which Chinese backgrounds and crucifying hand labor are contrasted with the mechanical miracles of our own production lines. No credit is given for the very fine accompanying music in which the work rhythm is reminiscent of the Kubik idiom. "Up We Go," suggested in the stirring introduction, gives a masterly impetus to the short. Instead of the usual grind theme there is a pulsing vibration developing with the production of the plane. Light and transparent at first, it gathers force and breadth - discords are fused until, when the assembly is completed, we hear again the lift of the Air Force song. Chinese fifths lend Oriental atmosphere at the beginning. Family.

THE FALCON IN HOLLYWOOD, RKO. (Entertainment and Thrills). Dir: Gordon Douglas
Musical Director: C. Bakaleinikoff

Fast-moving and suspenseful, this is the best of the series because of its authentic and interesting Hollywood background. The film is well developed and directed, beautifully photographed, especially in the racing sequences, and boasts a topline musical score in the typical Bakaleinikoff vein, connoting mystery, premonitions and suspense, yet as flippant when necessary as the astute and debonair Falcon who solves the case in spite of himself and the obstructive tactics of the police. M.F.

NATIONAL VELVET, M-G-M. (A Picture to Remember). Director: Clarence Brown
Musical Director: Herbert Stothart

One of the best pictures of its kind ever to be produced, this heartwarming story of a girl and a horse set against a background of English family life is beautifully acted by a cast headed by Mickey Rooney. Tears, thrills, philosophy, humor and above all sensitive and understanding direction, not to mention a delightful musical score, beginning with the opening shot which is in itself a masterpiece - this is a treat for everyone to enjoy. Perhaps one should not mention a minor flaw in so fine a picture, but to some, all which came after the race (at home) is in the nature of an anti-climax. Had the audience been dismissed with the race course shots, including of course the discovery of Velvet's exploit, they would have carried away with them the ecstasy which it aroused, and likewise taken at least ten minutes from the running time! Moreover, Velvet's parents would never in the world have allowed her to go off to Aintree alone with the boy the father still had reason to mistrust. Had the family been at the races, as they certainly would have been, and after the discovery a quick mention of future offers had been made, Velvet's fine declaration, "I'd rather have that horse happy than go to Heaven" would have been a strong and trenchant curtain. Among the sound effects which added a masterly touch to the whole the violins' soft playing on two notes, simulating the trotting of the horses with its fine crescendo as the race got under way, deserves special mention. Family.

DESTINY, Universal. (The Eyes of the Blind-). Director: Reginald Le Borg.

Music by Frank Skinner and Alexandre Tansman

A simple and refreshing story with considerable ethical and emotional value. The charm of the picture lies in the lovely character of the heroine, a young girl who, though blind, is aware with more than physical sight of the world of Nature and Spirit. At times an element of fantasy and allegory enters in. Understanding direction and excellent use of music throughout. Family.

MUSIC FOR MILLIONS, M-G-M. (Words-Action-Music). Director: Henry Koster

Musical Adaptation and Direction: Georgie Stoll

An exceptional picture inasmuch as it scores action to music rather than vice versa and develops what seems to be a new technique in the camp town scenes, with a balance between classic and popular music that should please young and old, high and lowbrow alike. In Henry Koster's and Joe Pasternak's belief that a good story demands good music and conversely that good music demands a good story, they have given us both story and music with a generous hand, music predominating - it being the outstanding feature of this appropriately titled film. Mr. Connolly leaves some questions unanswered in his treatment of the story, particularly in regard to Margaret O'Brien and some of her sequences could be shortened to increase their strength but otherwise there is little to criticize in the picture. Iturbi, on the screen as in the concert hall, gives sheer delight, lifting the dignity of the screen by his presence and his art to the best on the concert stage. The value of his contribution to the industry cannot be over-estimated. A competent cast and the expert comedy timing of Jimmy Durante added to the fine direction and high musical values already mentioned make this superb entertainment. May we hope that producers will continue along these lines and do for opera what this picture does for symphonic music. Family.

CAN'T HELP SINGING, Universal. (Fairytale Western). Director: Frank Ryan

Music Score and Dir: H. J. Salter. Songs by Jerome Kern

A lush, gaily enchanting Technicolor western with a fairytale quality lifting it out of the ordinary and making entirely forgivable the many glowing incongruities and lack of unity to be observed throughout. This is perhaps the nearest thing to a true movie-musical so far to be presented, so perhaps we should not be too critical and simply remember that as in opera these stylized situations are nevertheless grand entertainment! So far our hybrid movie-musicals have not struck the right mold but at least this one is a step in the right direction, with its vivid Americana of covered wagon times and journeyings in typical light opera manner, with the advantage of long shots giving a wide scope for artistic and breathtaking photography. Spirited action, romance and delightful melodies carry us from pre-Civil War Washington over rivers, plains and mountains to the then far away land of California, with Deanna singing better and looking more charming than in any picture since her adolescent days and Robert Paige showing real development and no longer a merely "pretty" boy. The musical background, while subservient to the Kern songs, has been deftly and sympathetically treated in a manner to reflect credit on the musicianship and understanding of the score's composer, Mr. Salter, and the seven songs provided by Messrs. Kern and Harburg are all worthwhile, with "More and More" and "California" perhaps those destined longest to be remembered. All in all a charming picture for all ages. Family.

THE KEYS OF THE KINGDOM, 20th-Fox. (A Study in Character). Dir: John M. Stahl

Music by Alfred Newman

Mr. Cronin's novel has been made into a beautiful, deeply religious and moving picture with breadth of vision and noble ideals made vividly and sincerely human. In an editorial last year we commented on the trend toward this type of film and it is much to the credit of the producers that they handled what might have been a most difficult assignment with a tact and good taste that cannot be too highly commended. Presented with rare simplicity and distinction this epic of life is beautifully

enacted, with music, cast and direction, not to mention story treatment, and photography, making an unequalled combination. It is a picture, however, for those who ask for something more than entertainment in their cinematic fare, for no love story is involved, no entertainment in the general sense of the term, provided. But the high ideals stressed and the ethical value of its content make it a picture of outstanding worth and one which, because like *The Song of Bernadette* and *Going My Way*, it takes courage to make, is therefore deserving of special commendation. The exposition of the story in particular is superbly done: the transition into the narration and flashback especially convincing as the pattern of life unfolds. Bigotry in the fishing village, contumely and insult in the initial days in China, all these disappear into the background, mellowed by Father Chisholm's utter sincerity. Mr. Newman again gives us an ecclesiastical background but one quite distinct from that of *Bernadette*. The signature has contrapuntal interest and character and throughout the score natural sounds become incorporated in the music as in the pastoral and later in the storm sequences, where danger and destruction are so admirably portrayed. The development of character and that of thematic strength keep pace and the Chinese idiom is suggested by the click-clock rhythm and use of upper frequencies. There is some fine use of Gregorian themes and the entire score upholds in every way the high standard of the whole. An inspirational and lovely picture. M.F.

THE SUSPECT, Universal. (Laughton at his Best). Director: Robert Siodmak

Musical Score and Direction: Frank Skinner

In a story which is complete, consistent from all psychological angles and so humanly true that there is not a single muddy movement in it, we are given an adult presentation which makes for absorbing entertainment. Under direction which is so sure and accurate that the actors seem merely to be following their own logical motivation rather than to be acting at all, one of the best murder pictures of a year which has given us some pretty fine ones is forcefully and yet sensitively unfolded. Expert photography and music - which though not a continuous score is nevertheless a first aid to stimulated emotional reaction - are important factors throughout. In the latter, the fateful descending opening passage in the signature merges into a sentimental strain of real beauty and depth. Long silences during dramatic developments are broken by a series of illustrative background music for key situations. First we have a delightful English garden reminiscent of Edward German and when Philip and Mary dine together at the Chinese restaurant, after a few ejaculations in the score, we have authentic Chinese atmosphere and later on in the other restaurant a much more sophisticated mood - the whole score cleverly put together and exceedingly well balanced. Adults.

GUEST IN THE HOUSE, Stromberg-UA. (Neurosis vs. Normality). Director: John Brahm

Musical Score by Werner Janssen

Glamour, smooth direction and the fine acting of an expert cast mark this tense, psychological drama in which Anne Baxter, as a neurotic semi-invalid, selfish and domineering, engineers with almost diabolical cunning the near destruction of a normally happy household. It is not a pleasant tale but it is well told and Ralph Bellamy, as the husband, gives a characterization which is compelling through its sheer naturalness and simplicity. The settings add much to the picture and the photography conveying an actual sense of summer and out-of-doorsness is especially noteworthy. For the background Werner Janssen has provided some exceptionally fine music. The score is a firstclass one, dominated in the signature and a considerable part by the Liszt, *Liebestraum*, and he has used the record very clearly in building disquieting situations. Its emotional impact on the married lovers, on Evelyn's distorted and sadistic brain, its casual meaning to Miriam - all are vital to the story. The shivery trill hints at the borderland which beckons Evelyn and is good theater as well as disintegrating and the bassoon is exceptionally handled for comedy effects far removed from the usual banalities, while a conventional and well

(GUEST IN THE HOUSE cont'd)

managed orchestra lends substance and fine background texture to the whole. Photography, as we said earlier, is amazingly beautiful - especially in half lights and shadows. Adults.

HERE COME THE WAVES, Paramount. (Waves and Waves of WAVES). Dir: Mark Sandrich
Musical Director: Robert Emmett Dolan

Paramount has given us in this pleasantly paced film an enjoyable comedy with music and songs of Hit Parade caliber, with Crosby keeping to his always high standards in his singing of them; Sonny Tufts delightful and Betty Hutton revealing herself to be an actress of considerable charm in her portrayal of the demure Rosemary, besides indulging in her usual antics as her more obstreperous twin, Susie. The story is well handled and photographic and propaganda values are excellent throughout. The big numbers, though musically uninteresting except to those addicted to "hot" music, are well staged and the accompanying score is at all times adequate. Mr. Lilley's vocal arrangements are among the high points of the picture with "Accentuate the Positive," "Black Magic," "I Promise You" and "The Long Way Home," all to be remembered. Family.

WILL BE SEEING YOU, Vanguard-UA. (Serious and Significant). Dir: William Dieterle
Music by Daniele Amfithreatrof

A deeply moving picture, authentic in its values, in which the necessary understanding of rehabilitation in two important aspects of the problem, is superbly presented without losing any of the fundamentals of firstclass entertainment. It is beautifully acted by Joseph Cotten and Ginger Rogers with a sincerity and simplicity that lifts it far out of the ordinary. A competent cast affords the necessary support, with Spring Byington playing throughout with her accustomed skill and charm, Tom Tully an excellent Mr. Marshall and young Shirley Temple lending added interest. In the score provided by Daniele Amfithreatrof, the music is most delicately and sensitively handled. It is beautifully interpolated, with rich orchestration, yet giving a feeling of transparency. The spontaneous carol singing is appealingly homely in quality - the use of the radio most effective and the dance music at the "Y" clever and authentic. Mature-Family.

* * *

The English motion picture version of PAGLIACCI recently shown in Hollywood at the Esquire Theater uses the Leoncavallo score, conducted by Albert Coates, as background for a modern counterpart of the opera's theme. Richard Tauber, tenor of Metropolitan fame, is its star and he does full justice to the operatic tradition. Parts of the Leoncavallo music are irresistible, but it is difficult at best to sustain an opera score throughout a film. Consequently there is an uneven tempo and the story frequently lags or marks time until the score can catch up. It is Tauber's picture, vocally and histrionically, for he has the merest help from his compatriots - least of all Steffi Duna, who is incredibly listless as the faithless Columbine, a role which it seems should have been full of fire and jealousy. Color sequences at the beginning and end are interesting for the reminiscent touch they provide. The pastel gradations of magic lantern slides are of an era long before the clear-cut brilliance of today's Technicolor.

"Leningrad Music Hall" presents a composite of modern Soviet dancers, singers and musicians who impress with their unique personalities and accomplished technique. Numbers range from Beethoven, Tchaikovsky and a pretentious sequence from "Rigoletto" to a whimsical Russian folk song, a two piano rendition of the Albeniz "Navarra," and a modern ballet that provides some interesting neo-Russian music. Although the film shows lack of craftsmanship in its editing, the sound recording is excellent.

BIOGRAPHY OF WERNER RICHARD HEYMANN

Werner R. Heymann was born in Koenigsberg, Germany, February 14, 1896. He became an American citizen in 1942. The son of a wealthy wheat farmer, he attended grammar school in Koenigsberg and preparatory school in Berlin.

From the age of six he was given music lessons, starting with violin and piano, and continuing with harmony and composition. As a youth he played with the Koenigsberg Philharmonic Orchestra for four years. His father wished him to become a doctor, but after a short course in medicine, young Werner abandoned it and determined to make music his career.

In 1918 he went to Vienna as a member of the Philharmonic Orchestra there. Later he returned to Berlin where he worked on composition and finished several general etudes of chamber music. His theatrical work began with Max Reinhardt when the great producing composer opened the Little Cabaret in Berlin at the end of 1919. At Reinhardt's suggestion he began writing light, popular music. His first film music was composed for Erich Pommer, making orchestrations and arrangements.

In 1925 he became assistant to Erno Rapee in Berlin and, two years later, succeeded him as musical director of UFA, when Rapee went to the Roxy Theater in New York. Heymann wrote the music for the first big German film musical, "Melody of Hearts," when sound was introduced, and, among twelve other musical pictures, the entire score for "Congress Dances" which found great popularity in this country. It was during the production of that picture that he met Erik Charell and formed an association which led to a visit to America to write the musical score for Charell's "Caravan," produced by Fox in 1934. Since that time he has composed and scored many outstanding Hollywood productions, among them: "The King and the Chorus Girl," (Warner Bros.); the Ernst Lubitsch pictures, "Bluebeard's Eighth Wife," "Ninotchka," "The Shop Around the Corner," "That Uncertain Feeling" and "To Be or Not to Be"; "The Earl of Chicago" for producer Victor Saville (M-G-M); "Primrose Path" for Gregory LaCava; "My Life With Caroline" for Lewis Milestone; "He Stayed for Breakfast," "Bedtime Story," and "They All Kissed the Bride" for Alexander Hall (Columbia); "Hail the Conquering Hero" for Preston Sturges (Paramount) and the latest "Together Again" for Charles Vidor (Columbia).


Mr. Heymann's symphonic works include:

Spring Nocturne (for Max Reinhardt's Grosses Schauspielhaus, Berlin)
Rhapsodic Symphony (performed by Viennese Philharmonic Orchestra,
conducted by Felix Weingartner)

And for the stage three operettas:

Florestan the First, Prince of Monaco (adapted from the work of
Sacah Guitry, and produced in Paris, Holland,
Belgium and Switzerland)

Kiki (from the novel of Andre Picard, first staged in Vienna in 1934
and later in Prague, Kopenhagen, Stockholm and Bern)
Trente et Quarante (produced in 1935, Bouffes Parisiennes)



1-A

"TOGETHER AGAIN" MAIN TITLE

PIANO CONDUCTOR

BY WERNER HEYMANN
ORCH. BY SID CUTNER

Werner M. Heymann

:00

Jonathan Theme

Musical score for the "Jonathan Theme" in 2/4 time. It features three staves: STGS.-W.W.-HP. (top), col 8 bassa (middle), and TYMP. (bottom). The score includes dynamic markings such as *f* and *ff*, and includes circled numbers 1 and 2. The key signature has one sharp (F#).

:08 DUNN-BOYER

:13

Love Theme

Musical score for the "Love Theme" in 4/4 time. It features three staves: STGS.-W.W. (top), APPASSIONATA + W.W. (middle), and a bottom staff. The score includes dynamic markings such as *f* and *ff*, and includes circled numbers 3, 4, and 5. The key signature has one sharp (F#).

:13

2

:18

mf cresc.

6 7 8

rit.

:23

9 10

:29

Boyer's Tango

Bva

mb SUB. CRESC.

11 12

3
:34

:36½

PRODUCER

Musical score for measures 13, 14, and 15. The score is written for a piano with treble and bass clefs. Measure 13 is marked with a circled '13'. Measure 14 is marked with a circled '14' and includes the instruction 'CRESC.'. Measure 15 is marked with a circled '15' and includes the instruction 'f POCO RIT.'. The bass line in measure 15 has the word 'dillo' written vertically below it.

:40½

DIRECTOR

Musical score for measures 16, 17, and 18. The score is written for a piano with treble and bass clefs. Measure 16 is marked with a circled '16' and includes the instruction 'f'. Measure 17 is marked with a circled '17' and includes the instruction 'LOCO' above the staff and 'mf SLES.-W.W.' below it. Measure 18 is marked with a circled '18' and includes the instruction 'P TUTTI'. The bass line in measure 17 has the word 'dillo' written vertically below it.

:50

FADE IN
PARK
Small Town (Jonathan Thine)

1:00

DIAL

Musical score for measures 19, 20, 21, and 22. The score is written for a piano with treble and bass clefs. Measure 19 is marked with a circled '19' and includes the instruction 'A TEMPO. TRANQUILO' above the staff and 'VLA.:VLC.-W.W. P' below it. Measure 20 is marked with a circled '20'. Measure 21 is marked with a circled '21' and includes the instruction 'VLNS.'. Measure 22 is marked with a circled '22'.