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FILM MUSIC NOTES



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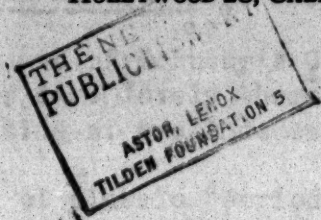
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FOREWORD

Definitely the days are over when action ceased as the theme song made its appearance. We are growing up. Audiences, composers and producers are becoming aware of the real value of an integrated score; of expert cueing, emotional impact, balanced construction, and authentic background. The following instances selected at random from current films may suggest the progress being made in musical treatment and give a better understanding of the expert knowledge behind any successful score. For example, here are some recent signposts:

Guest in the House, the score by Werner Janssen. Expert use of the Liebestraum record to register various emotional reactions - that of husband and wife, of lovers, of the neurotic.

In Enter Arsene Lupin, the score by Milton Rosen, "Aupres de ma Blonde" a gay, French folk song sets the mood.

In the recent picture Frenchman's Creek (Victor Young) the use of Debussy's Clair de Lune, with the sentimental theme variously developed. This same lovely theme is played in Without Love (Bronislau Kaper) to bring about a meeting of two independent souls.

In the Phantom of Forty-Second Street (Karl Hajos) the use of classic "period music" such as Boccherini's Minuet, in the theatre, to point the incongruous happenings backstage.

The piano has been increasingly featured since Mary Astor's virtuoso performance of the Tchaikowski B Flat Minor Concerto introduced that composer to Hollywood. The finest recording, synchronizing and arranging to date is, of course, in A Song to Remember (Rosza) featuring the joint artistry of Iturbi and Cornel Wilde.

The Herrmann tabloid concerto with its tragic mood dominates Hangover Square. A lovely tone poem by Stothart played by the blind pianist strikes the keynote of The Enchanted Cottage. Again in Dorian Gray (Stothart) the stormy Chopin prelude played by Dorian in the deserted music hall becomes his Nemesis as the picture proceeds. In last year's Voice in the Wind (Michelet) the contrast of the magnificent playing of Smetana and Chopin in the concert hall, to the drab, uninspired playing in the opening scenes, tells us what havoc has been wrought in the soul of the artist. Also in Between Two Worlds (Korngold) the masterful playing of the artist in the saloon of the fateful liner reveals to us the soul of each listener in that strange gathering: a wonderful conception.

Of the recent musicals, Can't Help Singing (Salter and Kern) reverts to the interpolated type of song. Only the finale, California, is integrated.

Bring on the Girls (McHugh and Adamson) sets the style for a new type of swing - this time under control - and boogie-woogie with real humor and a reason behind it.

Also Morton Gould's Delightfully Dangerous in true Hollywood fashion gives us everything from symphony to a strip-tease act, but the music motivates the story. We have, for instance, the charming dream-fantasy which gives Jane Powell the coveted opportunity to sing in Carnegie Hall with her ideal, the gifted composer, conducting the orchestra. Original shots of the various choirs lend interest as the music proceeds.

In equally original manner, the heavenly phalanxes and cohorts interpret celestial music for us in The Horn Blows at Midnight (Waxman) and by unusual orchestration we are given the texture of the dream. Strange overtones, swirling rhythms, the use of muted chimes, and the celeste, bring heavenly visitors to the towering Hotel Universe by way of the elevator.

David Snell uses comedy intermezzi, complete in themselves as background. In The Thin Man Goes Home, notice how Nick's reaction to Nora's jitterbugging is brought out by the Shostakovitch polka type of treatment. Bowery to Broadway uses the old tunes chronologically and yet they are cleverly brought into the story.

Meet Me in St. Louis (Stoll), Wilson (A. Newman), give us a complete musical background of those periods without being in the least pedantic.

(FOREWORD cont'd)

Cueing in music from natural sounds has never been more convincingly done than in *Objective, Burma* (Waxman) when the discordant sounds and rhythms of the jungle gradually assume a musical pattern. The Waxman scores are essentially cosmic in mood.

So far our Latin American musicals have given us more of the Continental nightclub atmosphere than the authentic native type. The nicest bit in Brazil (Barroso) was Tito Guizar singing with the children. The most arresting music in *The Corn is Green* (Steiner) was the lovely Welsh air sung by Joan Lorring to the tortured young miner.

Of all the recent scores perhaps the one best suited for records and performance, when properly adapted and paced, should be *Sudan* (Milton Rosen), for its oriental background, desert sequences, pursuit themes and final victorious march - all make colorful entertainment.

- By Margery Morrison

* * *

FORTHCOMING MUSICALS

Thirty film musicals are completed and awaiting release or in the final stages of editing. Eight are before the cameras and some seventy others are in active preparation. This number, totaling over a hundred, is unprecedented in the annals of film history and is accounted for by the boxoffice demand of our own audiences for the lighter type of entertainment, together with reports of the popularity of musicals in England, Australia, and South American markets. Among these completed or before the cameras are the following:

M-G-M. All in Technicolor - ZIEGFELD FOLLIES; ANCHORS AWEIGH (Kathryn Grayson, Frank Sinatra, Gene Kelly, Iturbi). In production: EARLY TO BED (Lucille Ball, Esther Williams, Van Johnson, Keenan Wynn); YOLANDA AND THE THIEF (Lucille Bremer, Fred Astaire); THE HARVEY GIRLS (Judy Garland, Angela Lansbury)

20th-Fox. All in Technicolor - NOB HILL, adventure story with music (Joan Bennett, George Raft); BILLY ROSE'S DIAMOND HORSESHOE (Betty Grable, Dick Haymes, Vivien Blaine); THE DOLLY SISTERS (Betty Grable, June Haver)

RKO. GEORGE WHITE'S SCANDALS OF 1945; SING YOUR WAY HOME; WONDER MAN, Technicolor, (Danny Kaye); IT'S A PLEASURE, Technicolor, (Sonja Henie)

Paramount. THE ROAD TO UTOPIA (Crosby-Hope-Lamour); INCENDIARY BLONDE (Betty Hutton); DUFFY'S TAVERN (all-star cast); MASQUERADE IN MEXICO, Technicolor, (Dorothy Lamour, Arturo de Cordova); OUT OF THIS WORLD (Eddie Bracken, Diana Lynn)

Warner Bros. RHAPSODY IN BLUE (Robert Alda, Joan Leslie); CINDERELLA JONES (Joan Leslie, Robert Alda); THE TIME, THE PLACE AND THE GIRL, Technicolor, Dennis Morgan, Jack Carter, Janis Paige)

Republic. AN ANGEL FROM BROOKLYN; SONG OF MEXICO; MAN FROM OKLAHOMA

Universal. LADY ON A TRAIN (Deanna Durbin); HEAR THAT TRUMPET TALK

Columbia. A THOUSAND AND ONE NIGHTS, Technicolor, (Cornel Wilde)

NEWS ITEMS....COMMENTS

With the great success of Columbia's A Song to Remember in mind the following written by Mr. W. R. Wilkerson in the Hollywood Reporter is of particular interest. It appeared shortly before the release of the picture: "Ever since sound came into pictures our producers have had quite some difficulty in blending music with story and story with music. This has been due pretty much either to a total ignorance of the job or a fear of music - a fear that the proper application of music might be over the average audience head and, as such, would flop at the boxoffice. However, recently, as was pointed out in this column the other day by Frank Pope, some of our producers have gained courage, have done great musical production jobs, with the results certain to please the ticket buyers, thereby opening a new, an entirely new field for musical entertainments.

"Quite some years ago Harry Cohn and his Columbia studio astounded the boys and girls around this town with the production of One Night of Love, starring Miss Grace Moore. The astonishment was more that Harry Cohn should take such a chance, should place himself and his company so far out on the limb with such a class musical. Whether Mr. Cohn got in and couldn't stop, whether he and his assistants knew a bit more of what audiences wanted than all our other producers, or whether this or that, the fact remains that the picture was made, did one of the greatest grosses of any musical. Even with that success, most of our producers continued on with their formula musicals that stopped all progress in this type entertainment other than their color treatments.

"Now Mr. Cohn and his Columbia organization are about ready to release another class musical - this one really classical in its music - a definite transition in musical production, and if the wise boys and girls thought that Harry stuck his neck out with One Night of Love, they will think he has gone stark, staring mad with A Song to Remember, because it jumps as far ahead of the former picture as that picture jumped ahead of the ordinary musicals several years ago. The results will be even greater than the boxoffice returns on the Grace Moore picture. Our guess is that not only will this picture, written around the life of Chopin, outgross any musical produced to date, but it will open an entirely new avenue for the production of musical pictures which, in turn, will open an entirely new musical mentality throughout picture audiences all over the world. Mr. Cohn has done something that all other producers have feared to do. We believe he has succeeded even beyond his own expectations and will win a success that's most deserved. A Song to Remember is really a great picture."

* * *

More musical biographies forthcoming -

Warners has completed and has awaiting national release RHAPSODY IN BLUE, story of George Gershwin's life and music. That studio has on its production schedule two others, "Night and Day," Cole Porter biography, and "Sometimes I'm Happy," story of Vincent Youmans.

M-G-M has in the scripting stage "Till the Clouds Roll By," based on Jerome Kern's music and experiences. The studio is also considering the life of Robert Schumann.

Hal Wallis recently acquired the life of Tchaikowski, which he will shortly produce with his music; Republic has a story about Wolfgang Amadeus Mozart coming up for spring production; Charles R. Rogers will shortly start "My Wild Irish Rose," which relates the story of its composer, Chauncey Olcott; and PRC is planning "Dreams of Love," taken from the life of Franz Liszt.

* * *

Carmen Dragon who, with Morris Stoloff, won the Academy Award for the best 1944 musical score with "Cover Girl, has been signed by William Goetz of International Pictures to create the score for Sonja Henie's COUNTESS OF MONTE CRISTO.

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

Interesting to music lovers are the plans Joseph Pasternak has for the production of musicals at Metro-Goldwyn-Mayer. Completed is THRILL OF A ROMANCE, co-starring Van Johnson and Esther Williams and featuring Lauritz Melchior in his first screen appearance. Cast as a Metropolitan opera star, he will be heard in such favorites as "Vesti la Guibba," Schubert's "Serenade," "Ich Liebe Dich," by Grieg, and (in comedy vein) he will croon the popular favorite "Sunday, Monday and Always."

In preparation Pasternak has BRIGHTON BEACH to be directed by Henry Koster, with a cast headed by Kathryn Grayson, June Allyson, Jimmy Durante and Lauritz Melchior. Also, HOLIDAY IN MEXICO, a gay comedy with Latin American music, featuring Ilona Massey, Jose Iturbi, Jane Powell and Xavier Cugat.

* * *

Clarence Brown has been assigned to produce and direct his first musical film, "Song of Love," which M-G-M purchased from a play manuscript by Bernard Schubert and Mario Silva. The story tells of the love between Clara Schumann, the European concert pianiste of the 19th century, and her shy-but-genius husband, the composer Robert Schumann. It will be unfolded through their music, and Brown also intends to utilize some of the compositions of Franz Liszt and Johannes Brahms, their closest friends. The concert numbers will be presented in instrumental and choral symphonic arrangements.

Johnny Green, musical director on M-G-M's WEEK-END AT THE WALDORF, starts scoring the production today.

Herbert Stothart, who is now doing the score for M-G-M's THEY WERE EXPENDABLE, has been set as musical director for THIS STRANGE ADVENTURE, starring Clark Gable and Greer Garson.

Georgie Stoll, having completed his score on M-G-M's ANCHORS AWEIGH, started scoring this week on HER HIGHNESS AND THE BELLBOY.

* * *

By now we know that you know that the hit tune, "Don't Fence Me In," was written by Cole Porter several years ago for a movie called "Adios Argentina," which was never made. But here's the straight of it on some facts concerning the song which haven't been printed at all. First of all, Lou Brock took a poem by a cowboy poet, Bob Fletcher, to New York and Cole paid the lariat laureate two hundred dollars for the use of said poem as lyrics for his music, which became "Don't Fence Me In." The only time, that we know of, that Porter has used another's words for his tune. Well, when Brock got back to Hollywood, he wore out two pairs of shoes trying to sell the song and the picture to various producers, with no takers. At the same time Porter also turned out a number called "Singin' in the Saddle" which, if it's still knocking around, may be next year's "Don't Fence Me In." We have a vague idea that 20th-Fox owns the song and may not even know it!

* * *

Kurt Weill starts work on April 7 with Sam Coslow and Mary Pickford on the score and new songs for ONE TOUCH OF VENUS.

* * *

At the request of Cardinal Villeneuve, head of the Roman Catholic Church in Canada, a 16mm. print of "Going My Way" was made and shown to the cardinal in his palace at Quebec. This was the first time a motion picture had ever been shown at the cardinal's palace.

A tribute to the Paramount picture was recently delivered by the Catholic clergy on the Sunday Hour of the Radio Canada of Montreal network covering the deeply religious population of French Canada.

A MUSICIAN'S FAN MAIL

Dear Mr. Steiner: The film *The Conspirators* has recently appeared here and I am writing to tell you how much I enjoyed the musical background you created for it. Incidental music in films is generally disregarded by the great majority of cinema patrons, but your score for this film is so outstanding that I must express my appreciation. Your music greatly heightened the suspense and emphasized the dramatic situations present in this fine motion picture.

I hope and trust that I shall soon see another Warner Bros. production for which you have written the music.

* * *

Dear Mr. Steiner: My nephew, Robert A. Brandt, who is serving in the army in the Philippines, recently saw the picture *In This Our Life* at his overseas location and he was very much impressed with the musical scores. He asked me to write you and find out whether the scores have been published or recorded and, if not, if you have copies that you could send him.

He asked that you direct your reply or send the scores to me, to avoid the possibility of the mail going astray if directed to him in the Philippines; but I know it would give him a great thrill to receive a message from you, personally, as his admiration for you and your music was very evident in the letter he wrote to me. Therefore, if it isn't too great an inconvenience to you, I wish you would address your letter to him in care of my address given above.

Thank you very much for any courtesy shown in this matter.

* * *

Attention Music Department: I have exhausted all authoritative sources of information (except, perhaps, Dunninger and the Shah of Persia!) and STILL have not discovered either the name of the composer or the title of the theme music which furnished the background for the movie *Since You Went Away*. Mind you, I do not refer to the song "Together" which was sung frequently throughout the picture; I refer strictly to the music in the background! I have seen the movie so many times that I am practically immune to its pathos, its humor, its joy, its very humanness - all that registers to sight and hearing is the endless, kaleidoscopic blur of faces and a loud, recurrent cacophony of dialogue; my senses are riveted on the unseen music, and I am slowly losing my weak mind trying to remember its identity!

Please spare this soul the ignominious life of a jibbering idiot by giving me the title and its composer; and whether or not I may find it in a record shop is something else I'd like to know.

In grateful appreciation.

* * *

Dear Sir: I am writing to you because I don't think you get the credit due to you, by your music. I want you to know that I really appreciate your incidental music.

You make a film really live and your music fits the scene it is meant for. I go to films just to hear the music. As I am a cinema operator I've seen lots of films you have put the music to. Do you actually write the music? If you do, I would like to know what inspires you to write "that certain theme."

I am interested to know how many different themes you have written and also the personnel of your orchestra. I would also like to know the name title of it.

I hope you don't mind me writing to you but I just love and live for your music. Over in England here they don't often record film music except if it is in its entirety and then only if they have many requests for it, like "Warsaw Concerto."

So please sir, when you put music to a film again remember I am just one who listens for it.

(A MUSICIAN'S FAN MAIL cont'd)

Dear Mr. Steiner: I suppose this would be called a fan letter for I am writing to tell you how very much I like the music you write for the movies.

The music you compose for pictures makes them a great deal more enjoyable. Just to know that you have written the musical score for a new movie is almost enough to make me go to see it, just to hear your music.

I think that the finest music I have ever heard in a picture is that which you composed for Selznick's *Gone With the Wind*. Even though I don't play the piano myself, I bought a copy of the "Piano Miniatures" taken from its score. It's my wish that some day that music will be recorded by an orchestra so that all of us will be able to enjoy it whenever we want.

* * *

My dear Mr. Steiner: I saw *Since You Went Away* twice. The first time was for the picture; the second time was for a different reason. I went the second time purely to hear the music. The theme of the picture, by that I mean the one pattern of melody that was played throughout the picture, simply captivated me. Please don't be confused - I do not mean the published song "Together." I mean the other theme that was played especially at the highly dramatic points of the story. If it is at all possible could you tell me what the name of that theme is or where I could obtain a copy of it?

* * *

(Addressed to Mr. Steiner's secretary) Dear Miss Teller: When you wrote me to be sure to see the Selznick film *Since You Went Away*, as it was one of Mr. Steiner's best scores, naturally I was very anxious to see it. It was possibly Mr. Steiner's very best score! In motion picture score history it is equalled by *Gone With the Wind* but no other.

I will not attempt to describe in detail just how the music affected me. It was its sheer beauty that couldn't help but capture the attention of every music lover. Its main theme (the one played as a prelude to the picture and often during the course of the play) is one of the most beautiful melodies I have ever heard.

There was such a richness of melody in all the "motifs" in *Since You Went Away* that I am wondering if they couldn't be published in a collection similar to the one containing themes from Mr. Steiner's *Gone With the Wind*. If I cannot obtain the music elsewhere, could you get copies of the various motifs, or themes, for me?

* * *

Dear Sir: I have recently seen the Warner Bros. picture *Saratoga Trunk* and thought it exceptional in every respect. I was particularly impressed with the beautiful musical score written by yourself, and would very much like to secure a copy for piano.

Inasmuch as I am in France and unable to contact anyone with regards to obtaining a copy, am writing you direct for this information. If a copy can be obtained directly from Warner Bros., I would greatly appreciate it. If this is impossible perhaps you can give me information as to where a copy might be obtained.

In any event, I will appreciate an answer giving me the name of this score so that I shall know what to look for in the event the score is published for retail sale.

NOTE: *Saratoga Trunk* has not been released in the United States.

For the Attention of Music Clubs

By Sigmund Spaeth

(Co-Chairman of Motion Picture Music, National Federation of Music Clubs)

Three programs of musical films are being conducted by the writer this season at the Museum of Modern Art, 11 West 53rd Street, New York, under the combined auspices of the National Association for American Composers and Conductors, the National Music League and the National Federation of Music Clubs, with helpful cooperation from the Museum itself, the Motion Picture Producers & Distributors of America, and the outstanding manufacturers of motion pictures. The first of these programs took place on Sunday evening, February 25th, and was a complete success.

Since these programs may well serve as models for the discussion of screen music in other cities and by local clubs, a somewhat detailed account of the opening event may be permissible. After some preliminary remarks by the chairman on the significance of music in motion pictures, certain sections of the old sound film, *The Lights of New York*, were shown on the screen. This picture was made in 1928 by Warner Bros. the recognized pioneers in developing "the talkies" and early film music. At that time the directors and actors were handicapped by the necessity of using stationary microphones so that freedom of motion on the screen was definitely limited. In spite of this, the old picture produced some impressive and amusing effects, particularly in sequences showing speakeasies of the prohibition days, with singing and dancing to the tunes that were then popular. Among the performers who could be recognized were Eugene Pallette, Helene Costello and Cullen Landis.

A striking contrast was afforded by the closing scenes of *Hangover Square*, shown through the courtesy of the 20th Century-Fox Film Corporation. Here the modern possibilities of sound on the screen, with complete freedom of action and unlimited mastery of detail were amply demonstrated. Bernard Herrmann has composed a highly significant score for this horror film, including a Piano Concerto, played by its supposed creator as a climax. The part of the composer, Bone, who has committed murder in moments of aberration, and finally dies at the piano, is magnificently played by the late Laird Cregar, whose own death occurred shortly after the completion of this film. *Hangover Square* is another important step in the development of music in motion pictures and a reminder of the results that can be attained by a combination of superb scoring, acting, photography and direction (John Brahm).

Next came the opening and closing reels of *An American Romance*, supplied by its producers, Metro-Goldwyn-Mayer. The start of this great Technicolor picture was first shown without sound, even the M-G-M Lion roaring in pantomime. Then the same sequence, carrying Brian Donlevy in the character of Steve Dango all the way across the country from New York to Minnesota, was shown with the music of Louis Gruenberg, leaving no doubt whatever as to the absolute necessity of such an accompaniment today. Gruenberg's fine score was emphasized again in the closing scene, showing the building of airplanes for the war.

The program ended with an attractive dessert in the form of the M-G-M Technicolor cartoon, *The Unwelcome Guest*, for which Scott Bradley has written one of his inimitable scores, full of humor and highly skilled musical workmanship. The audience included Walter Damrosch, Mrs. Henry Hadley and many other distinguished figures in the musical world, all of whom expressed the greatest interest in this practical demonstration of the importance of music for motion pictures. The second program of this unique series was scheduled for March 11 and the third and last for March 25.

(FOR THE ATTENTION OF MUSIC CLUBS cont'd)

The second program, held on March 11, opened with the all-Negro "Hallelujah," and then offered several reels of Guest in the House, for which Werner Janssen has composed some of the best music of the year. Dance sequences from the Technicolor Tonight and Every Night provided a lighter touch of entertainment, and the finish was the immensely funny short subject, Who's Who in Animal Land, which later won an Academy Award in its class.

For the final program, Dr. Spaeth first exhibited the latter part of the old Douglas Fairbanks' film, Mr. Robinson Crusoe, for which Alfred Newman wrote one of his earliest scores. Then came two reels of The Keys of the Kingdom, admirably representing the current technique of the same composer, who last year won top honors with his music for The Song of Bernadette. Excerpts from the new musical comedy, Delightfully Dangerous, introduced a preview of Morton Gould as screen composer, arranger and actor, with entertaining production numbers and excellent orchestral and vocal performances. The series ended with the Oscar-winning cartoon, Mouse Trouble, again successfully scored by Scott Bradley.

For Clubs and Classes

The function of the new committee on Motion Picture Music of the National Federation of Music Clubs has now become fairly well defined. Its chief object at the moment is to encourage local exhibitors to show the best musical films by giving such pictures all possible support.

Films recommended by this Committee should be demanded at local theatres, if not already scheduled, with subsequent cooperation in building appreciative audiences. Preliminary study of the music presented by such films is often possible, in club meetings and in the classroom, through records. Endorsement by local Chairmen of Committees, teachers and musical leaders in general will prove helpful. Arrangements can sometimes be made for special benefit performances or the allotment of special blocks of seats, whereby local clubs and schools may actually make money for a good cause. This can be worked out with any progressive exhibitor, with mutually beneficial results. (Under the chairmanship of Mrs. Grace Widney Mabee, some Federated Clubs made over \$200 through such activities). The list of recommended musical films is constantly growing, with increasingly high standards of production.

Preliminary reactions to the filming of George Gershwin's life by Warner Bros. under the title of Rhapsody in Blue have been most favorable. The picture contains splendid performances of the "Rhapsody" itself, "An American in Paris," the "Piano Concerto" and parts of "Porgy and Bess," conducted by Paul Whiteman. Oscar Levant does most of the actual piano playing, besides serving as comedy relief. The treatment of America's leading composer is both serious and stimulating.

Metro-Goldwyn-Mayer promises musical excitement in the coming THRILL OF A ROMANCE, which introduces the Metropolitan tenor, Lauritz Melchior, to the screen. A new film, with the literary touch of Robert Nathan and a non-singing role for Judy Garland, is THE CLOCK, for which George Bassman has supplied some unusually good music.

Guest in the House, with a distinguished score by Werner Janssen, remains one of the outstanding pictures of the year, musically perhaps the best of them all. United Artists now add to this important achievement a light but well produced comedy, Delightfully Dangerous, for which Morton Gould has written brilliant music, particularly in his treatment of Strauss waltzes at the close. The composer also appears in the picture as conductor and actor.

A Music Library in a Motion Picture Studio
By Monachus Minor
(Reprinted through the courtesy of The Score)

(The important part the Music Library in the Motion Picture Studio plays in the making of films, as well as its functions, are competently described in this series of articles. The writer is head music librarian at one of the largest studios here in Hollywood, and is well qualified to discuss the problems connected with the running of such a department - Editor).

Since the screen assumed the aspect of culture and "Pony Boy" on a player piano in the nickelodeon gave way to Tchaikowski on the sound track, music has become an elemental, essential part of film manufacture.

The music library is an integral function of this essential part of the industry. Here we must be able to supply - figuratively - "in the twinkling of an eye," in the time necessary to "bat an eyelash," - anything from "soup to nuts," from "Cambodian melodies" (?) to "Palestrina ecclesiastics," from description of Nero's fiddle (?) to a picture of a Peruvian nose flute. And, too frequently, due to insufficient information on the part of the inquirer, we have to guess at what is wanted.

The development of the music library has been gradual - like Topsy; it just grew, it continues to grow. The music library was formerly a division of the General Library of the studio. Now it is a separate entity in the motion picture field.

There have been many changes in the function of the music library since the advent of talking pictures. In 1928, when pictures were still silent, the library was the source of supply for all the music used to accompany these silent pictures. In those days standard music was used, and was classified for motion picture purposes into about 150 different categories - categories of the conventional type - such as "Andante," "Allegro," "Sinister," "March," and so forth. In those days the composer of a picture used these standard numbers, composing only short modulations or bridges to connect two or more standard numbers into one sequence.

Today the motion picture technique has developed to such an extent that we require additional classifications. Most of the original 150 categories of 1928 are now divided and subdivided. (These various classifications are not to be confused with the thousands of classifications used in the Dewey or other standard systems for music in the public libraries. We are speaking only of classification as it affects the motion picture field).

While standard music is not used as much today as it was formerly in silent pictures, it must be made readily available however for reference purposes. Practically every score accompanying a feature motion picture is an original score, but the idea embodied in the score usually is authentic in character.

Because of ever changing conditions, and the rapid advance of motion pictures, I believe that the music library in a studio should have three component parts, yet all in one: Research Library, Reference Library and Practical Library.

Research Library

The Research Library is the seed from which grows the Reference Library. Here we must be able to answer questions ranging from "What was the National Anthem of France during the reign of Napoleon?" to "What music was played at the inauguration of President Roosevelt?" etc.

In order to be able to answer this wide span of questions, no source material is turned down in the research division. We utilize magazines of all kinds, local, national, popular; we scan the newspapers whether they be daily, weekly or trade;

(A MUSIC LIBRARY cont'd)

we have available histories not only of music but also political histories; we must have access to biographies and autobiographies of persons connected, even though in a minor sense, to the musical world.

In connection with such pictures as "Romeo and Juliet," "Tale of Two Cities," "Marie Antoinette," "Good Earth," etc., the preparation on some of these extended over a period of three years. During that time we had opportunity to read histories, to contact the British Museum, the Bibliotheque Nationale and other sources for authentic material which in turn was passed on to the composer connected with the picture.

In addition our department has contacts and representatives in most of the foreign countries of the world, which are invaluable sources of supply for securing the folk music of their respective countries. When necessary we do not hesitate to contact consulates and embassies of countries in question. The Library of Congress is also a good source of supply.

(This is the first in a series of articles)

* * *

Alfred Hitchcock has his own theories about background music for dramatic pictures. It will be recalled that he used none at all, except for the "overture," in Lifeboat. For his new picture SPELLBOUND, adapted from the book "The House of Dr. Edwards" and to be released under that title in England, he engaged Miklos Rozsa to write the score. It is suspenseful mystery, in which Ingrid Bergman plays the role of a skilled psychiatrist and Gregory Peck that of an amnesia victim, suffering from what is known as a "guilt complex." Settings have been designed by Salvador Dali.

As reported, Mr. Hitchcock claims one reason for having dramatic music in such a picture is so that he may be able to stop it. "You've seen people in danger?" he asks. "People at some high point of tension? Let's do a scene: We're sitting in this room talking when suddenly a burglar enters and points a gun at us. We freeze. We don't move or breathe. Certainly we don't talk. At any dramatic moment such as this there comes a hush. When the danger is over, everyone starts talking. It's a release. So, in a psychological mystery, there are appropriate intervals at which I want the music stopped - with a hush! Well, if we didn't have the music in the picture in the first place we couldn't stop it for the effect."

* * *

M3c John B. Young, son of Dr. Eva W. Young of 2151 South Harvard Boulevard, Los Angeles, plays in an island orchestra here which has as its specialty an original number, "The Ulithi Jump."

"It's too good a piece for just Ulithi to hear," he confides.

War correspondents at this base had the unusual experience recently of witnessing the fleet premiere of The Fighting Lady. Three thousand officers and men assembled on the hangar deck to witness the premiere. The skipper drew thunderous applause when he told the gathering 75 percent of this film was taken aboard the carrier or from its planes. And Lt. Comm. Dwight Long, who supervised most of the filming, won even greater cheers when he presented the skipper with a print of the film for the ship's library, and added that 12 prints would be dropped over Tokyo so the Japanese can see what's in store for them. Citizen News.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

HOTEL BERLIN, Warner Bros. (Dying City). Director: Peter Godfrey

Music by Franz Waxman. Musical Director: Leo F. Forbstein

The movie, while omitting certain colorful and important details of Miss Baum's exciting book, and interpolating others, does give us from the outset authentic Nazi atmosphere and types, the hurly-burly seething of the hotel lobby and all its underlying atmosphere of intrigue and tragedy is well drawn and the actors do a more than creditable job in their various parts, Raymond Massey's and Peter Lorre's, in particular, being outstanding. Thanks to presentation and treatment, under Peter Godfrey's direction color and credence are achieved in spite of a theme which, overworked as it has been in countless "underground" pictures, is, nevertheless, in this case timely, dramatic and absorbing. The Waxman score is of signal interest, punctuated throughout by the Nazi tread and rhythm. There is a new development for this tramp, tramp of searching parties: explosive cut-offs and the expert cueing in of bombs, detonations and muffled effects add much to the tragic suspense. Orchestration is nicely somber and pregnant. Occasional relief in the playing of records and cafe music and by long and effective silences, breaks the tension and gives body and balance to the whole. Mature-Family.

THE AFFAIRS OF SUSAN, Paramount. (Comedy of Manners). Director: William A. Seiter

Music Score by Frederick Hollander

A gay and witty farce-comedy expertly performed by a well-chosen cast. Clever dialogue, smart settings and adroit direction make this smoothly written vehicle distinctly worthwhile entertainment. Joan Fontaine and Rita Johnson wear their lovely clothes with distinction and are well teamed. Mr. Hollander's delightful, sparkling score exactly complements the amusing proceedings - so spontaneous and graphic and "under the skin" at all times that it might serve as a model (only that sounds too pedantic) for up-to-date treatment of sophistication. Bits of the Marseillaise were skilfully woven into the Joan of Arc scenes and the barber shop rendition of "I'm in Love With Susan" as an apt introduction to the tale. Mature-Family.

SUDAN, Universal. (Fantasy in Color). Director: John Rawlins

Music Score by Milton Rosen

Exceptional staging and photography mark this really beautiful Technicolor spectacle which is pleasing to both eye and ear. Overall picturization of great spaces, luxurious Egyptian settings and an intriguing cast, with emphasis on sex, will further insure the popularity of a production to be hailed chiefly for its scenic effects, costuming and music. Milton Rosen's score, with its wealth of oriental color, rhythms, changing moods and interesting orchestration giving it popular value, could well be adapted and paced for concert and radio presentation. Its fine atmospheric background, pursuit sequences with barbaric accents, sentimental scenes and a military march of triumph, all lend it variety and pace. Family.

EARL CARROLL VANITIES, Republic. (Candy and Cake). Director: Joseph Santley

Musical Director: Walter Scharf

Music and Lyrics: Walter Kent and Kim Gannon

Though attractively produced and well photographed this film is decidedly low in entertainment as well as social and ethical values. Constance Moore sings pleasingly but seems a trifle mature - or is it her "royal" upbringing - for the role she plays. There is too much accent on drinking, insufficiently motivated and though Mary Forbes brings a note of dignity and sincerity to her fine interpretation of the Queen of a mythical country, the picture otherwise has little to recommend it. Music is light and made to fit the general tone of the picture. Adults.

BACK TO NORMAL, Short Subject. British Information Services

A brave and inspiring exposition of constructive thinking and training for war victims. This rehabilitation program is sponsored by the British Ministry of Pensions and is designed for all who are handicapped by loss of limbs. Family.

COLONEL BLIMP, GCF-UA. (Gentleman of England). Dir: M. Powell & E. Pressburger
Music Composed and Arranged by Allan Gray

The bringing of David Low's famous cartoon character to the screen has been excellently done. The picture is a trifle long and for this reason may not be acceptable to the average American audience, but the older generation and especially those who knew the Europe of the absorbing earlier scenes will enjoy and appreciate the interesting contrasts of Berlin and London at the turn of the century even if they may wonder how a governess could afford such beautiful clothes on the salary of the period! That the present one is not a "gentleman's war" and that the Nazis, therefore, must be conquered by a different code is brought out to good purpose. The cafe sequence, the procedure of the duel, etc., are new to the screen and pictured with a delicious underlying sense of humor, and the episode of the soldiers at the hospital is vastly amusing and clever. Delightful and original, also, the introduction credits on their tapestried background with our modern knight pictured against family trees, coats of arms, etc! Roger Livesey, as the British officer, gentleman and sportsman, who makes the unhappy discovery after forty years in the service of his country that this is a young man's war and that the fair play methods of his campaign days are a poor defense against Nazi brutality and treachery, is Colonel Blimp to the life. Deborah Kerr is not only good to look at but perfectly believable in all three of her excellently played roles. And Anton Walbrook turns in one of the thoughtful and well rounded characterizations we have come to expect from him. Though the recording in general is not up to our standards, the arrangement and distribution of music throughout the film are very fine. The score contains excerpts from Mignon, Zampa, Offenbach, the Fate motif from Lohengrin, a parody on the March of the Wooden Soldiers (so popular in the days of the inimitable Balieff and his "Chauve Souris") and, especially well used, the "Fingal's Cave" overture of Mendelssohn, and the British Grenadiers at the end. Family.

WITHOUT LOVE, M-G-M. (Allegro con Brio). Director: Harold S. Bucquet
Music Score by Bronislau Kaper

A delightful and entertaining picture high in production values - its sparkling dialogue, maturity of approach and fluid timing all very good indeed. The cast is exceptional and so well does each actor integrate his part that the story is made fairly credible. The comedy aspects are beautifully handled: there are hilarious moments throughout, swift and devastating repartee, amusing mirror distortions, charming out-of-door photography reflecting the essence of spring and, above all, Hepburn still conveys youth's joyous alertness - there are times when she seems almost like a disembodied spirit, so graceful that she appears to float rather than walk, and always does she reflect her own great gift of apparently lighting up from within. Tracy is at his best, the little dog priceless, Kitty and Quentin alarmingly up-to-date and Lila gains in interest by not being seen at all. The romantic interest is strong yet delicately portrayed and the music consists of a very deft score with conventional orchestrations but original moods - whimsical - sometimes brought about by simultaneous use of differing keys. Most original is the topsy-turvy interlude when Quentin sleeps off his dissipation! It is purely fantastic and extra-dimensional: distinctly subjective. Along this same subjective line are the sleep-walking sequence and the highly effective piano interlude with Debussy's Clair de Lune still a favorite and having great sentimental value. Sound effects are a comedy in themselves and all fit admirably into the pace of the picture. Adults.

HIGH POWERED, Paramount. (Noisy Melodrama). Director: William Berke
Music Score by Alexander Laszlo

Fast moving action picture, reminiscent of old time slapstick with plenty of loud talk, thrills and brawls. Scenes of the men climbing high to the heroic rescue of a man trapped are unusual, and the setting - oil refineries on San Francisco bay - gives it novelty. On the whole, ethical values of the film are constructive and it affords fair entertainment for those who like the type. Music, superior to the picture, is both suitable and effective. Family.

A ROYAL SCANDAL, 20th-Fox. (High Comedy). Director: Otto Preminger

Musical Director: Alfred Newman

Gay, witty, sophisticated, this is brilliant comedy beautifully mounted, directed and cast and so well acted that it must bring pleasure to any audience with a fair knowledge of history and a conveniently placed funny-bone! Like good wine, the picture is full bodied and rich throughout. Tallulah is a joy to watch: subtle and clever as always, her work sharp and sparkling as the facets of a diamond, the film is seemingly made to order for her. Her moods, her voice, her expert comedy, her rise at times to dramatic heights, are all absorbing, and never has she looked so lovely as in the beautiful costumes with which the studio has endowed her. Every actor in the cast measures up to what might be expected from him or her and as a consequence one is never let down - the fascinating Catherine of legendary charm endures right to the end. In short, A Royal Scandal is royal fun! Mr. Newman has given exactly the right flavor with his score to the regal surroundings, with typical Russian moods and rhythms. There are, rightly, long silences so far as the music is concerned, which allow the action to proceed at its own fast pace, but the splendor and pomp of the Polonaise at the opening, the weariness and lassitude of the disillusioned chancellor, the subtle pointings and emphasis at the proper moment are supplied with real humor and the thrill of the old Russian National Hymn will never be matched. It still makes one tingle! Adults.

THE THREE CABALLEROS, Walt Disney-RKO. (Present Day Enchantment). Dir: N. Ferguson

Music Dir: Charles Wolcott, Paul J. Smith, Edward Plumb

In this fantasy with but slight story thread and continuity, Disney has lost nothing but gains greatly by the innovation of putting into it living men and women to contrast with his cartoon figures. The tremendous technical achievement resulting in miraculous effects and coordinating features in astounding accuracy and at the same time synchronizing music and action in precise and unfailing unison is a marvel of perfection. Many of the shots have true artistic beauty and too much cannot be said for the extraordinary good looks of the girls, in whichever city they are represented. Judicious cutting, however, would enhance the value of the whole - since the uninterrupted, bewildering speed with which it is presented tends to tire one's eyes and ears to the point of exhaustion, whereas, shortened, it would become exciting and pleasurable so. Music is gay and exhilarating throughout, with the weaving of intricate patterns and the whole score is worthy of serious attention as the South American and Mexican rhythms are differentiated. Many and various dances are given with verve and showmanship, with native orchestration predominating and new lines of speed are established with the ship's voyage and the path of the winged carpet. Color is lavish and riotous, with the Baia and Mexican sequences outstanding in this respect. The singing is hybrid but, nevertheless, pleasing. Family.

THE CORN IS GREEN, Warner Bros. (Onward and Upward). Director: Irving Rapper

Music by Max Steiner. Musical Director: Leo F. Forbstein

The adaptation of this play to the screen has lost nothing in power and it has gained much by the addition of fine music, satisfying photography and unusually competent and understanding direction. Played with the utmost sincerity by Bette Davis and a hand picked cast, including two especially gifted newcomers, John Dall and Joan Lorring, the result is a stirring and lovely picture. Mr. Steiner's score establishes its key in the main title - it is sturdy in character, rich in orchestration and pregnant with possibilities. The singing throughout has beautiful choral quality: the tone floats but it is virile and human and there is something very poignant in the release it suggests. Again, the singing of the Welsh group, of all ages, in the schoolroom ("All Through the Night"), the sensuous strain sung by Bessie, the finale, (the grand old "Men of Harlech") is one of Steiner's most thrilling arrangements - all give great character and emotional uplift to the story. Convincingly cued in, there is a reason for its appearance and the music becomes part of the narration. Settings, too, are noteworthy and unusual and interesting is the "feel" of the village brought us as the young miners trudge through a changing landscape. Nigel Bruce, as the Squire, gives one of his best characterizations to date and Bette Davis scores again, this time with a strong Barrymore overtone. M.F.

THE HORN BLOWS AT MIDNIGHT, Warner Bros. (Comic Fantasy). Director: Raoul Walsh
Music by Franz Waxman

All values have been combined to give Benny fans an entertaining picture in comedy-fantasy vein. It is mostly whimsy of the "stuff that dreams are made of" with plenty of suspense and thrills of the type instigated by Harold Lloyd. The opening, satirizing the Paradise Coffee broadcast with the syrupy blurb about "Sleepy Time" coffee is the best thing in the show. When we consider the acting talent employed, when we remember the gorgeous settings, the grand chorus and orchestra, the wonderful photography and Franz Waxman's score, it should add up to an exceptional picture. But it doesn't - chiefly because presumably on the theory that if a thing is good it will be doubly good if repeated, the falling and hanging from the roof sequences are dragged out interminably. Ideologies are vague, also, but on the other hand, it is beautifully staged and directed with the scenes of massed "angels" most impressive and music that is sheer delight. In his score for this picture Mr. Waxman, ably abetted by "sounds and effects," shows himself master of comedy and what he does here reflects admirably the character Jack Benny projects "soft and tender in head as well as heart." The prelude horns gaily blow: the broadcast tempo, introduced by the Humming Bird, is deliciously funny; the phalanxes and cohorts of the celestial orchestra, a deft parody (with contrapuntal mastery) on educational films; the tonal quality of the infinite choir is superb. Very original the spiral effect of the descending elevator with its indicator gradually unspinning. Even hiccups are punctuated and the twinges of the fallen angels. Family.

NOTE: The counterpoint in the heavenly orchestra has only one other example to be compared with it in films: the Rain ensemble in Bambi.

DILLINGER, Monogram. ("Crime Does Not Pay"). Director: Max Nosseck
Music Score by Dimitri Tiomkin

The necessity or timeliness of a film of this nature is, of course, open to debate, but aside from this the picture is well produced and ethical values are properly maintained. The authentic background of the gangster's life gives an almost documentary character to the motivation from the first petty theft, prison life, his entry into the field of big time crime with its scope and thrills to the finale with its swift, sure retribution! Characters are well drawn with Lawrence Tierney, at all times, convincing and menacing in the lead. There is nothing banal about Mr. Tiomkin's score with its piano dissonants - no pursuit theme, nor the usual methods for suspense - in fact, if anything it is rather "underplayed" throughout. M.F.

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Notes on the Life and Works of Max Steiner

Max Steiner has won the Academy Award three times for his original music scores and scoring of pictures: the first time for RKO's *The Informer* in 1935; the second time for Warner Bros'. *Now, Voyager* in 1943; and this year for David. O. Selznick's *SINCE YOU WENT AWAY*.

In addition to these Academy Awards, he has won many other awards of distinction, among them the Bronze Medal, awarded him by the King of Belgium at the Cinema Exhibition in Brussels in August, 1936. He was decorated by the French Government for his outstanding musical scores in pictures, having been presented with the Award of Officier de l'Academie Francaise. His father, Gabor Christian Steiner, also was decorated by the French Government for his artistic achievements. Before him, his father, Maximilian Steiner (for whom Mr. Steiner was named), was awarded a decoration by the French Government in appreciation of his artistic ability and genius. He was Direktor of the Theatre on the Wien; the Carl Theatre, in Vienna, etc.

At the early age of fourteen Max Steiner wrote and conducted his first operetta called, "The Beautiful Greek Girl." This was produced at the Orpheum Theatre in Vienna and ran for one year. He also wrote much symphonic music and had a number of compositions published by Hermansky (Doblinger) Vienna. He studied at the Imperial Academy of Music under Fuchs, Graedener, Mahler and Rose', and won the Gold Medal even at that early stage in his career. He went to England in 1904 and conducted at Daly's Theatre, the Adelphi Theatre; Hippodrome; the London Opera House; and Blackpool Winter Garden. He wrote some successful compositions while in England which were published by Francis, Day & Hunter, in London.

He conducted and orchestrated many musical comedies, reviews, comic operas, etc., after he came to America in 1914 before starting his career in motion pictures, and as far back as 1923 his musical comedy, "Peaches" was published. Many of his themes from RKO pictures have been published, such as "Josephine" from *Little Women*; "Buy a Kiss"; "I Can't Waltz Alone"; "King Kong March"; "Sweepings"; "The Conquerors"; "Fountain Waltz"; "The Blue Lagoon," together with many others, among them a collection of his themes from various RKO pictures, published by Sam Fox and entitled: "Sam Fox Collection of Max Steiner Compositions, Vol. 1."

His theme from Selznick's picture, *A Star is Born*, has been published under that title and two commercial recordings have been made of it; also his themes from *Gone With the Wind* have been published under the title: "Piano Miniatures from *Gone With the Wind*"; however, no commercial recordings have been made of this music. Many of his themes from Warner Bros. pictures have also been published and commercial recordings made of them, such as "It Can't Be Wrong"; "Symphonie Moderne"; "Dust Be My Destiny"; "Someday, I'll Meet You Again" from *Passage to Marseille*; "We Watch the Skyways" from *Dive Bomber* and "I Have So Much More" from *The Great Lie* have been published but no commercial recordings made of either one. "Orchid Moon" which is from *The Conspirators* has been published but no commercial recordings have been made to date. His theme from *My Reputation* entitled: "While You're Away" will be published soon, and also two outstanding numbers which he composed for *Saratoga Trunk* which will be published as soon as this picture is released.

None of Mr. Steiner's music from *Since You Went Away* has been published, nor have there been any commercial recordings made of it.

Incidentally, in addition to inquiries being received regarding recordings of his songs and other numbers, many are received pertaining to the possibility of securing commercial recordings in album form of his music as recorded in pictures, and various music stores keep inquiring as to when these recordings will be available to the public.

"THE CORN IS GREEN" MAIN TITLE MAX STEINER

GRANDIOSO

Handwritten musical score for the first system. It features a grandioso tempo. The score includes staves for strings, woodwinds, and brass. Performance markings include *TRB*, *1*, *2*, *3*, *3*, and *3*. There are also notes for *T.C.* and *ff*.

MAESTOSO MOLTO MOD^{TO}

Handwritten musical score for the second system. It features a maestoso tempo. The score includes staves for strings, woodwinds, and brass. Performance markings include *ff*, *3*, *4*, *5*, *6*, *HARP PIANOS*, *T.C.*, *CHIMES-BELLS*, *ARPEG.*, *Temp.*, and *+ VIBR.*

Themes from
Guest in the House

WERNER JANSSSEN

MAIN TITLE

Slowly

Handwritten musical score for the Main Title. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'Slowly'. The piano part includes dynamics like 'p' and 'pp', and articulation like 'acc.'. The string part includes a triplet of eighth notes. The score ends with 'etc.'.

5C

mod to

Handwritten musical score for section 5C. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'mod to'. The flute part is marked 'Flute' and 'pp'. The piano part is marked 'App' and 'Harp'. The string part is marked 'BASSON'. The score ends with 'etc.'.

8B

Handwritten musical score for section 8B. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked '3 HORNS.' and 'nac.'. The score ends with 'etc.'.

9B

Broadly

Handwritten musical score for section 9B. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'Broadly'. The horns part is marked 'HORNS.' and 'nac.'. The piano part is marked 'HARP'. The score ends with 'etc.'.