



FILM MUSIC NOTES



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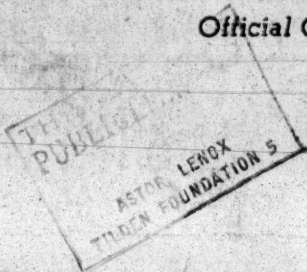
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Founder-Chairman

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FOREWORD

When FILM MUSIC NOTES came into existence in October of 1941 one of its chief aims was to encourage film music and build up an appreciation among audiences and the public in general for what the musicians in the studios (some of them among the finest of our day) are trying to do. As we said last month, we are making progress, slow though this accomplishment may seem at times. One of the changes that is most gratifying is that screen credit is actually given to the music, on the screen, but it is not given, yet, in its entirety and in the reviews published in both the Hollywood Reporter and Variety no mention whatever is given in the credits to the men who write the scores and the full page advertisements, taken either in the trade journals or the daily papers, rarely if ever mention their names. If our readers feel as we do, that this is an injustice, help us to correct it by making your feelings known to the studios. They want to please you and if it is your pleasure that these men who help to make the picture be properly recognized, that recognition will be given.

If the musicals, of which we have had so many lately, contain songs by popular and well-known song writers or famous name bands they receive plenty of space in the advertisements. Then why not give the fine musicians, working behind the scenes to make the picture a success from a musical point of view, their share of the credit? They do not seek the limelight, it is true, but they certainly deserve a by-line, if nothing more, in the final set-up. For instance, on a recent broadcast it was announced that the score of State Fair would be given over KNX. Messrs. Hammerstein and Rodgers were of course mentioned, but neither Mr. Newman nor Mr. Henderson was given the slightest credit in the announcement. Haven't they a "name?" If not, isn't it about time we began giving them one? Perhaps it has not occurred to the producers that musicians may be attracted to a picture by seeing who is responsible for the music it contains. We know that people, and musicians are people, have gone over and over again to a picture not only to see it but to listen to the score. As shown by some of their fan mail which we published last year, music holds a considerable place in the heart of this portion of the public. It is to be reckoned with, for in the last few years certain among our more cultured intelligentsia, who at one time loudly proclaimed their dislike of this medium and the fact that they never went to pictures, are now going to the films in increasing numbers.

* * *

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6162 Hollywood Boulevard
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Please find enclosed two dollars for FILM MUSIC NOTES for one year, September to May inclusive. Money orders or check preferred.

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A Message from the National Film Music Council

The splendid article on Choral Music in Motion Pictures by Charles Henderson, of 20th Century-Fox, will answer the many inquiries coming in from directors of choral groups. Mr. Henderson is well fitted to handle such groups in films as was demonstrated by the special effects he created in the film, Bambi, for Disney and also in Where Do We Go From Here and State Fair for 20th-Fox. He and Alfred Newman, music director of the studio, make a great team.

Two new courses, Background Music for Plays and Motion Pictures, and Film Music Appreciation, will be offered by Hunter College in New York, beginning this fall. They will be conducted by Mortimer Browning, a composer of note. He is a member of the New York previewing committee on music in films.

An urgent request has come in for detailed explanation of how the music of some certain film is taught to students. If any of our readers of FILM MUSIC NOTES will send in such information it will be used to further the cause of music in film study.

Readers desiring lists of musical numbers from films that have been published may refer to the September issue of FILM MUSIC NOTES. Both Columbia and Victor Record Albums are available of the music from Rhapsody in Blue. A Porgy and Bess Album of Records by both Columbia and Victor, called a Symphonic Picture, with Robert Russell Bennett conducting. Two Albums of Rhapsody in Blue, one by Levant with Philadelphia Orchestra, Ormandy conducting. An American in Paris with Artur Rodzinski, New York Philharmonic Orchestra. Four songs from Rhapsody in Blue available from Victor. Theme from film, Laura, by David Raksin directed by Werner Janssen Orchestra; and Scherzo from film, Flesh and Fantasy, by Alexander Tansman, both on same Victor record. These may be obtained through your local music stores.

A list of 16mm. films recommended by the committee and where obtained:

MUSIC OF THE MASTER'S SERIES - interpreted by Master Musicians

Jose Iturbi, pianist, playing Sevilla, by Albeniz; Fantasie Impromptu, Chopin (Reel 1); Three Pieces for Harpsichord by Rameau (Reel 2)

COOLIDGE QUARTET - String Ensemble playing, Andante, E Flat Major, Dittersdorf
Fugue from Beethoven Quartet, C Major, Opus 59

VRONSKY AND BABIN - Duo Pianists, Waltz in A Flat, Brahms; Valse, Arensky, Polovian Dances from Prince Igor; Flight of the Bumble Bee, Rimsky-Korsakoff

IGOR GORIN, sings Largo Al Factotum and Aria from Barber of Seville, Rossini

MILDRED DILLING, Harpist, The Fountain, Zabel; Fireflies, Hasselmanns, March of the Men of Harlech. Rental \$3.50 per reel, \$9.50 for program of three reels,

Walter Gutlohn, 25 West 45th Street, New York City

MOONLIGHT SONATA, 67 minutes. Rental \$4.50; also from Gutlohn, \$15.00 for 9 reels

RUSSIAN, Alexander Nevsky, 91 minutes, music by Prokofieff, Rental \$25.00

FRENCH, Mayerling, 90 minutes, music by Honegger, Rental \$27.50

AMERICAN, The World at War, 55 minutes, music by Gail Kubik, Rental \$2.50

AMERICA, The City, 30 minutes, music by Aaron Copland, Rental \$4.50

RUSSIAN, Golden Mountains, 8 minutes, music played by Shostakovitch, Rental \$2.00

NEW EARTH, music by Hanns Eisler, 22 minutes, Rental \$3.00

MOLDAU, Prague Harmonic Orchestra - a symphonic poem by Smetana, Rental \$1.50

Send for above to Brandon Films, Inc., 1600 Broadway, New York City

LOWE-JANSSEN Music Short in 16mm. conducted by Werner Janssen, Musical Symphonies

ENGULFED CATHEDRAL by Debussy

CLAIRE DE LUNE, Debussy

THE HEN, Rameau

Information from A. Stansvold, Director, 932 North La Brea, Los Angeles, California

Message from National Film Music Council, continued

Lt. Lenar Quinto has kindly consented to prepare study material of some of the forthcoming picture releases expressly for school use: Saratoga Trunk, now set for release in New York in November, and Concerto to be released in January. He is a graduate of Temple University, received his masters degree from U.S.C. on "Music in the Films," and taught in Wilmington, Delaware, before going into the service. He is musical director for the U. S. Army Hospital Service and after his discharge will enter the field of Film Music Study for schools, for which he has a textbook in preparation. We are most fortunate to be able to secure his services in the preparation of these outlines.

* * *

LETTERS FROM OUR READERS

Dear Editor:

I am on fourteen days leave at the moment, and this evening I have been quietly reading through my file of FILM MUSIC NOTES. I feel the time has come for a few frank words. You know, I like your magazine. There is something rather personal about these files of mimeographed sheets that makes you feel that articles and information has been specially compiled for you yourself; a personal dossier with a neat heading, affixed by a single metal staple, and placed on your desk "for the attention of Mr. Huntley." It gets me!

I like the editorials and the news items that pack so much "gen" (to use an R.A.F. term) into a few pages. Then there are the special articles. Every development, every fact, every aspect of film music is covered, always in an interesting manner, by the experts. One of the highlights is undoubtedly the "reviews of current motion pictures from the viewpoint of music interest." They are always sober and reliable, and I get a special kick from your accounts of British films screened in America, the more so because we have no film music magazine or reviewing committee of our own. I must congratulate the reviewers on the accuracy and consideration which they have shown toward our films.

But the Portfolios head the bill for interest. Accompanied by the notes on the composer in question, it is a highly valued part of the publication and shows real keenness on the part of the editors and the composers who have collaborated in making these extracts available.

Not then as a contributor, but as an ordinary reader do I mail this to you today from London with heartiest best wishes for your continued success and grateful congratulations to all of you responsible for FILM MUSIC NOTES.

- John Huntley, England

NOTE: Like all other magazines, in all probability, we receive many suggestions for the bettering of ours. When these suggestions are of practical value we are glad to give them every consideration, but we must admit it is pleasant to find an occasional bouquet like this one among the many letters which reach our desk. And coming as it does from one of our readers overseas makes it doubly welcome. Editor

* * *

Dear Editor:

This subscription of the FILM MUSIC NOTES is to be sent to the U. S. Naval Receiving Hospital, Geneva and Moscow Streets, San Francisco 12, California, c/o American Red Cross Field Director.

The California Federation of Music Clubs is placing several magazines in the hospital and thought the patients would enjoy reading your Notes on the films.

- Miss Edna C. Ford, State War Service Chairman
San Francisco Port Chairman under the N.F.M.C.

NOTE: FILM MUSIC NOTES also goes to the U. S. Naval Convalescent Hospital at Arrowhead Springs, California, through Lieutenant Robert N. Troutman, its Educational Service's Officer. Editor.

LETTERS FROM OUR READERS, continued

Dear Editor:

Enclosed please find my renewal subscription to FILM MUSIC NOTES which I look forward to receiving each month. As a director of band I have many opportunities to contact young people and to point out to them some of the many fine features in your publication. I have recommended your magazine to many of my musical friends and they, too, are enjoying it.

F. Gordon Sealey
Director of Instrumental Music

* * *

Dear Editor:

I have just received the September issue of your magazine and I am extremely pleased with the type of articles and how you present them. I hope you don't change the form to include advertisements although I realize it would aid the Council financially.

Perhaps you can help me. At the Army Hospital where I am stationed we have just seen that new film, Her Highness and the Bellboy. Your article on it is very interesting but it lacks the thing that I wanted to find most. Can you please tell me where I can get a copy of the sweet waltz that June Allyson sings to Rags Ragland in the dream sequence? I've checked everywhere and I still can get no trace of it. I would gladly mail you the fee, plus mailing if you can get me a copy. I had hoped that in the article I would have found a clue to the name of the tune, but no go, I guess.

- Cpl. A. Lewinsohn, 1983 Crotona Avenue, Bronx, New York City

NOTE: The song is an "oldie" (Honey) revived. Published by Leo Feist, Inc., 1537 North Vine Street, Hollywood, California. The Editor

* * *

Dear Editor:

I have just subscribed to the FILM MUSIC NOTES and received the first issue the other day. The contents were of great interest to me, a music student at UCLA, and a future teacher in the Public High School System. I read each page from beginning to end with utmost pleasure. It is indeed of interest and importance to every individual affiliated with music in any way, who seeks to broaden his scope in the field, to read FILM MUSIC NOTES.

As you stated, the welcome of letters of any sort, I thought perhaps a letter from a new subscriber giving her first impression might be of some pleasure to you. I would like to go one step further and inquire as to the possibility of making these magnificent Portfolios available to university music students for vital analysis and research. Perhaps a rental library or some such less expensive system could be made possible in order that the expense would not amount to too much. UCLA has certain courses which devote themselves to research on various scores alone, and we pupils have a difficult time securing these manuscripts. Would you kindly investigate the chances of such a proposition? It might be arranged to have the university library purchase these Portfolios for our use. You did mention on page three that certain material can be secured under various conditions for group and class needs.

- Portia Fisher, 3169 Fairmount, Los Angeles 33, Calif

NOTE: Thank you for your nice letter. I hope we can give the answers to your questions in a later issue. The Editor

NEWS ITEMS....COMMENTS

At a breakfast given recently by the Southern California Motion Picture Council, Mrs. Leiland Atherton Irish, one of the leaders of civic and musical affairs of Los Angeles, spoke most interestingly of a project undertaken this past summer by the Civic Music Guild of Santa Monica. On twelve successive Saturday mornings a series of motion pictures was shown at a local theatre. These all dealt with musical subjects. Among them were The Great Mr. Handel, Water Babies, Battle of the Classic and the Jazz, Life of Franz Schubert, Be Mine Tonight and Leningrad Music Hall. While these were planned chiefly for young people, those of all ages came, including, said Mrs. Irish, many young mothers who pedalled to the theatre on their bicycles with their youngsters perched in front of them in the basket carriers!

So successful and beyond all expectations were the results of this experiment that on an overwhelming popular demand it is to be continued during the fall and winter. It seems to us that this is a particularly fine achievement. If any other cities are doing work along similar lines we should be glad to record their activities in FILM MUSIC NOTES.

Our congratulations to Santa Monica and its Committee which, by the way, includes Mrs. May Knight Siddell, Supervisor of Music Education of the Santa Monica City Schools, long a loyal friend to FILM MUSIC NOTES.

* * *

Anyone interested in the development of film music may derive both pleasure and profit from reading the chapter called "A Cog in the Wheel" in A Smattering of Ignorance, Mr. Oscar Levant's sprightly opus of a few years back. It is not only amusing but highly informative and many of the composers he mentions are the ones whose names appear regularly in FILM MUSIC NOTES today.

* * *

Make Mine Music, the next Walt Disney feature-length picture in Technicolor to be released by RKO among its 1945-46 attractions, will feature Serge Prokofieff's orchestral fairytale, "Peter and the Wolf." Screen treatment discussed by Disney and Prokofieff during the composer's visit to the Disney Studios, demands that the original score be condensed and modified to fit the new vehicle without doing violence to the qualities that have made it a world-wide success.

Artur Rubinstein, celebrated concert pianist has signed with Republic to record the entire piano score for Frank Borzage's film, Concerto, which will include the Second Concerto by Rachmaninoff and some twenty other musical works. The complete list will be published in our December issue.

The British Gainsborough Studio will start in October The Magic Bow, a story about Paganini. Yehudi Menuhin has pre-recorded about forty-five minutes' playing. Several reels of his fingering will be in the film, although Stewart Granger will play the role of Paganini.

Some of George Gershwin's tunes that were never published before will be heard for the first time in 20th Century-Fox' forthcoming The Shocking Miss Pilgrim. These will be chosen by Ira Gershwin.

For the first time since his Vienna song-and-dance days ten years ago, Paul Henreid will sing in The Spanish Main, RKO feature. The tune is "Taunton Dean," first heard in the play, The Jolly Crew, put on in 1641 at the Cookpit, Drury Lane, London and later a favorite of the pirates in the inns of Tortuga Island, West Indies.

Two new courses, "Background Music for Plays and Motion Pictures," and "Film Music Appreciation," will be offered by Hunter College in New York City beginning this fall. They will be conducted by Mortimer Browning, an authority on the theory and technique of background music.

NOTE: The above are taken from the National Motion Picture Council News and Comments

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NEWS ITEMS....COMMENTS continued

According to the New York Times correspondent, Fred Stanley, in Hollywood: Two pictures in production at Paramount and Warner Bros. represent a \$5,000,000 tribute to musical nostalgia. They are the Irving Berlin production of Blue Skies, at the former studio and Warners' Night and Day, the Cole Porter biography. Altogether more than fifty of these composers' tunes which have been popular at one time or another over the past twenty years or so will be featured in the Technicolor musicals.

Blue Skies, which will have Bing Crosby singing the Berlin melodies, got started last Monday. Mr. Berlin has moved into a Paramount office, a discharged veteran as it were, after three years' war service with his This is the Army and sundry war-front tours.

Aside from carrying the largest budget of any musical produced at Paramount - it may reach \$3,000,000 - Blue Skies will pay the song writer-showman a larger share of the profits than he has received from any previous stage or picture venture. Just what his percentage will be is a secret between Mr. Berlin and the Paramount front office, but it is admittedly more than the ten percent which he usually has collected.

Blue Skies is not going to be biographical, Mr. Berlin is emphatic on that point. He says there never will be an Irving Berlin story on the screen as long as he has anything to say about it. The story and songs of the film will cover the years between 1919 and the present.

Night and Day, the Cole Porter musical, has Cary Grant portraying the composer, Arthur Schwartz as the producer, and Michael Curtiz as director. Around twenty-five of Porter's songs and numbers from his stage shows are to be featured. Here, too, the production costs, according to studio estimates, will exceed \$2,500,000.

Another musical in preparation is M-G-M's 'Till the Clouds Roll By, a cavalcade of Jerome Kern's lyrics and melodies, in which Robert Walker will portray the composer and Judy Garland will be seen as Marilyn Miller. 'Till The Clouds Roll By is expected to cost between \$2,000,000 and \$3,000,000.

* * *

Music of the Movies was the theme of the program which Mrs. Ernest Andersen, one of our subscribers, presented recently at a musicale and tea arranged by the social and hospitality committee of the Business and Professional Women's Club of Racine, Wisconsin. Mrs. Andersen, an instructor in voice and soloist at the Universalist Church, is a graduate of Lawrence College Conservatory of Music and is a member of the Carre Studios Club.

* * *

Talking of music, Gabriel Pascal has signed a big shot from Paris to compose the score for Caesar and Cleopatra - Georges Auric, pre-war music critic of Les Nouvelles Litteraires and now critic for Les Lettres Francaises, La Liberation and Paris Presse. Benjamin Britten, whose own piece, Peter Grimes, is the current hit of the Sadler's Wells opera season, introduced his colleague to the British press when he arrived in London for consultations with Shaw and Pascal.

M. Auric is best known outside France for his music for ballet, particularly Les Facheux, Les Matelots, Les Pastorales and Les Enchantements d'Alcine. He has composed scores for three French films: Rene Clair's A Nous la Liberte, the Cocteau surrealist piece, Le Sang d'un Poete and L'Eternel Retour, made in Paris during the occupation. He has just finished work on his first British film, that ghost omnibus of Ealing's called Dead of Night. New York Times (London Film Topics).

* * *

Charles Previn, the New York City Music Hall's musical director, got a rousing send-off to his new duties this week when the Meromblum Junior Orchestra gave a farewell party for their good friend right after rehearsal last Wednesday. Despite a heavy schedule of studio work, Previn was associate conductor of the Junior Orchestra. The musician received a wallet, traditional farewell gift to all departing "boys" in the orchestra. Citizen News.

NEWS ITEMS....COMMENTS continued

To hear husky, enthusiastic Walter Scharf, Republic Studio's music chief, talk about the music and its problems in the forthcoming film Concerto is like being let in on the secret of a wondrous new musical bomb before it hits Hollywood. It's exciting and Mr. Scharf's enthusiasm is catching. Actually he's a worried man! "I wouldn't produce this picture at any price!" he boomed, trying to hide the fact that he is tickled pink somebody else is, so he can go ahead and do the things he's dreamed of doing with music in the films. Musicianly and anxious to present great music in movies without dragging it in, in small, easy-to-swallow tidbits, Scharf, nevertheless, is wondering if the public will accept as much undiluted music as Concerto will offer - thirty-five minutes straight of the Rachmaninoff Second Piano Concerto, plus a perilous list of Chopin, Mendelssohn, Wagner, Mozart, etc. And two, accustomed as the public is to the music tagging along behind a story, whether audiences will like a film in which it literally carries the story. "We're using the music like mental telepathy," he explained, speculating on whether or not he's going out on the end of the limb for keeps. "For instance, you'll hear the Concerto played in the picture by two people." The girl in the piece performs the work in concert, while her lover, thinking of her thousands of miles away, goes to the piano and plays the Concerto. If this is oversimplification of the scene, it's our fault. Mr. Rubinstein is heard but not seen, and Scharf experimented in recording the music. For the Concerto, Rubinstein sat at a piano separated from the orchestra by a series of twenty foot high soundproof "flats" strung across Republic's mammoth modern sound stage. Atop the middle flat, sat Scharf supported by a ladder rigged up for this purpose. He conducted the entire work from this position with both the orchestra and the pianist a good twenty feet away from him on either side, not to even mention altitude. No stiff necks were reported. Such shinanigans meant that the piano could be picked up on one sound track, the orchestra on another, and later mixed in the dubbing with results that surpass in tonal beauty either the human genius of Rubinstein or the mechanical artistry of a Steinway. The piano is never covered up by the orchestra and even the high tones that invariably lose brilliancy in recording emerge with clear-out rounded beauty. According to reports, Rubinstein is thrilled with these results that may revolutionize general recording technique. As a sidelight on the famous pianist, Scharf tells how originally the story included two piano geniuses in two succeeding generations. Rubinstein voiced objections to this, on grounds that it was false. He offered his own family as an example. "My older daughter is not too concerned with the piano," the pianist said, "and my nine year old son wants to be a cowboy." If genius shows up early in life, Rubinstein may still hold out hope for baby Aline. Anyway, in Concerto's story, there will be only one musical genius. The Rubinstein family has ruled on that!

- Margaret Harford, Hollywood Citizen News

* * *

Our deepest sympathy is extended to the distinguished composer, Erich Wolfgang Korngold, whose father, formerly an eminent music critic in Vienna, passed away here recently.

* * *

The amusement industry here, represented substantially by film theatres, paid between \$20,000,000 and \$27,000,000 in wages to members of Local 802 of the Associated Musicians of Greater New York AFM, last year, Harry Sauber, 802's treasurer, disclosed yesterday. The \$20,000,000 figure is based on minimum scales, the larger one being an estimate of the probable total.

LETTERS TO MR. DIMITRI TIOMKIN

We should like to share with our readers the following gratifying tributes awarded one of our prominent film composers.

Mr. Dimitri Tiomkin
c/o Western Division
Signal Corps Photographic Center
1421 North Western Avenue
Los Angeles 27, California

My dear Mr. Tiomkin:

I wish to express my official, as well as personal, appreciation for the magnificent contribution which you have made in composing and scoring the music for many of the most significant motion pictures produced by the Army during the last several years.

These pictures will long stand as monuments to the combined effort and genius which made their production possible, and no small part of their effect stems directly from their magnificent scoring.

.....there goes with you the keen appreciation of the Signal Corps for your great and unselfish contribution to the war effort.

Sincerely,
James A. Code, Jr.
Major General, USA
Assistant Chief Signal Officer

Dear Mr. Tiomkin:

I wish to express the official appreciation of the Army Pictorial Service for the valuable services which you have rendered the United States Army during the past war years.

The combination of your great musical skill and wide professional experience played no small part in the skilful blending of these approaches to the emotion as well as to the intellect which resulted in the completion of a large number of motion pictures unique in their psychological impact. Those pictures, in which the scoring plays such an important part, have appreciably affected documentary techniques. They include Nazis Strike, Divide and Conquer, Battle of Britain, Battle of Russia, Know Your Ally Britain, Substitution and Conversion, Tunisian Victory, Negro Soldier in World War II, Battle of China, Battle of San Pietro, Two Down and One to Go, War Comes to America, and Operation Titanic.

Even though by necessity in a civilian capacity, you have, with unselfish zeal, always been one of our best soldiers.

Sincerely,
Edward L. Munson, Jr.
Brigadier General, USA
Chief, Army Pictorial Service

Dear Mr. Tiomkin:

I am eternally grateful to you for your magnificent musical contribution to the Army orientation films. Your unselfish patriotic devotion to this war effort is only exceeded by the quality of your work.

Sincerely,
Frank Capra
Colonel USA
Assistant Chief Army Pictorial Service

GETTING THE GEN
(A Course in Film Music)
by John Huntley

The obvious way to begin studying film music is at the cinema. The music was designed that way, its whole existence is bound up with the visual impressions, it is as much a part of the movie as the sound, the photography, the acting. Movie music must be judged first and foremost in its correct context, judged by its suitability to the visuals to which it is related. A jive tune, almost valueless judged as pure music, may be ideal film music to a dance hall sequence; it is strictly utilitarian. The film offers the most profitable outlet for composition of serious music today. Bach earned his living from the church, Mozart and Haydn from the courts of princes, Handel from the Royal household, Rossini from the theatre. Today the motion picture industry provides a living for modern composers of serious music. From the studios we may look for music representative of our times as we might have looked at the chorales and preludes of a German organist to discover Bach, the court music files of German principalities to discover Mozart, the opera houses of Naples, Rome and Milan to discover Rossini. Today we may look for strips of celluloid 35mm. wide in large flat round tins.

Film music takes second place to the story, the cast, the visuals of the medium, but that needn't bother us. Bach's music was secondary to the celebration of the Holy Mass, Mozart and Haydn to the court social functions, Tchaikowski's music was secondary to the ballet or play for which it was written, Mendelssohn's music was incidental to Shakespeare's play. Great music can still emerge in competition with other forms of artistic expression; film music can do just this. It simply makes the search a little keener.

This means that in studying film music, it is no good seeing a film once. Do you read a really good book once and then forget it? You read it again, perhaps ten times. Do you glance at a great painting as you would a comic strip cartoon in a newspaper? You examine the painting in detail, at a distance, expanding your appreciation by a knowledge of the artist and his work. Nor can I expect to appreciate a film score at one screening. I am too interested in the story and if it is a good score I shall not hear it consciously. But my enjoyment of the movie as such will be greatly increased. Pick your films carefully, reject the vast array of mediocre productions, and concentrate on the good stuff. See the really topnotch films more than once. Personally I would never say I had seen a good film before viewing it three times. I saw Citizen Kane twelve times, A Song to Remember eight times, Snow White five times, Fantasia fifteen times. I personally cannot judge a symphony at one hearing; if film music is worthwhile, why should I expect it to be any easier? Get to know your movies, check on the composer, then go and see the film - really see it! If the task seems big, remember that at the outside, only a dozen really good films are produced in a year, despite all the ballyhoo. I would be inclined to say it is more like six a year.

That is the main section of the course.

There are, however, three ways of studying film music out of its context. The printed score, the concert hall, and the phonograph. I can now only speak of Great Britain, but in analyzing the position of a student over here, you will easily be able to fill in the details from your own angle. First then, the printed score; and here there is not much available. Of course we have a full score and piano transcription for Richard Addinsell's Warsaw Concerto and some Tea Time Music that he wrote for a film called A Day Will Dawn. Hubert Bath's Cornish Rhapsody from the Gainsborough picture Love Story likewise, but there it ends. We have songs like Mischa Spoliansky's Canoe Song from Sanders of the River, Steiner's It Can't Be Wrong, and also incidentally I have a copy of his Piano Miniatures from Gone With the Wind, but of the actual background music, there is very little. Here, the FILM MUSIC NOTES Portfolios have proved invaluable.

GETTING THE GEN, continued

But some orchestral scores do exist for special works that have received concert hall airings. William Walton's music Spitfire Prelude and Fugue has received a number of concert performances, as well as Arthur Bliss' music from Things to Come, Sir Arnold Bax music for the film Malta G. C., and Constant Lambert's score for Merchant Seamen. The B.B.C. occasionally gives performances of film music composers including Ralph Vaughan Williams (49th Parallel - American title: The Invaders), Clifton Parker (Hotel Reserve) and William Walton (Henry V). By carefully scanning concert hall programs it is possible to hear film music in this exciting way.

By far the most valuable method for private study is with a phonograph and I conclude with a catalogue of recommended records, finishing up with a further viewing of the film to observe how the music checks both in and out of its context.

Recommended Records for Film Music Course

1. Spitfire Prelude and Fugue (from the film First of the Few. American title: Spitfire). Composed by William Walton. Recorded by the Halle Orchestra by the composer. Solo violin: Laurence Turner. 1944. H.M.V. C.3359
2. Things to Come. Film Music by Arthur Bliss
 1. March
 2. Attack: Melodrama
 3. Ballet for Children
 4. The World in Ruins
 5. Pestilence
 6. EpilogueRecorded by the London Symphony Orchestra conducted by the composer. 1935. Three records. Decca 810,811,817
3. Warsaw Concerto (From the film Dangerous Moonlight. American title: Suicide Squadron). Composed by Richard Addinsell. Recorded by the London Symphony Orchestra conducted by Muir Mathieson. Pianoforte: Louis Kentner. 1942. Columbia DX 1062
4. Cornish Rhapsody (From the film Love Story). Composed by Hubert Bath. Recorded by the London Symphony Orchestra conducted by the composer. Pianoforte: Harriet Cohen. 1944. Columbia DX 1171.
5. Prelude and Waltz (From the film Blithe Spirit). Composed by Richard Addinsell. Recorded by the London Symphony Orchestra conducted by Muir Mathieson. 1945. Columbia DX 1186.
6. Symphonie Moderne (On a Theme by Rabinowitsoh - from the film Four Wives). Composed by Max Steiner. Recorded by the Janssen Symphony of Los Angeles conducted by Werner Janssen. 1943. H.M.V. C.3386
7. For Whom the Bell Tolls. Six Scenes.
 1. The Massacre and Love Theme
 2. Pablo's Gipsy Cave
 3. The Earth Moved. (Love Theme)
 4. Pilar's Warning
 5. Maria's Tale of Horror
 6. Roberto's FarewellComposed by Victor Young. Recorded by Victor Young and his Concert Orchestra. 1944. Brunswick 03505/07
8. Alexander Nevsky. (Russia, 1938)
 1. Arise Ye Russian People
 2. Song of Alexander NevskyComposed by Lugovsky and Sergei Prokofiev. Recorded by the Moscow State Philharmonic Choir and Orchestra conducted by Professor A. I. Orlov. Col. FB 2758

GETTING THE GEN, continued

9. March themes used for films.
1. Empire Builders (From the film: Rhodes of Africa). Composed by Hubert Bath Recorded by Louis Levy and his Gaumont British Symphony. Columbia FB. 2380
 2. Music from the Movies (Gaumont British newsreel theme). Composed by Louis Levy. Recorded by Louis Levy and his Gaumont British Symphony. Col. FB 2380
 3. Target for Tonight (Film: Target for Tonight). Composed by Leighton Lucas. Recorded by the R.A.F. Orchestra. H.M.V. RAF. 11.
 4. Desert Victory (Film: Desert Victory). Composed by William Alwyn. Recorded by H. M. Grenadier Guards Band, conducted by Lieut. F. Harris, A.R.A.M. Columbia DB.2140.
 5. The Eighth Army (Film: Nine Men). Composed by Eric Coates. Recorded by H.M. Guards Band, conducted by Lieut. F. Harris, A.R.A.M. Columbia DB.2140.
10. Commando Patrol (Film: Colonel Blimp). Composed by Allen Gray. Recorded by the R.A.F. Dance Orchestra. Decca. F.8364.
11. Walt Disney Productions. The following Walt Disney sound track recordings should all be examined carefully after the films have been viewed.
- | | | |
|---------------------------------|--------|------------|
| Who Killed Cock Robin | H.M.V. | BD.358 |
| Lullaby Land | H.M.V. | BD.370 |
| The Pied Piper | H.M.V. | BD.375 |
| Mickey's Grand Opera | H.M.V. | BD.382 |
| Orphan's Benefit | | |
| The Grasshopper and the Ants | H.M.V. | BD.386 |
| Mickey's Moving Day | | |
| Three Little Pigs | H.M.V. | BD.387 |
| Three Little Wolves | | |
| Farmyard Symphony | H.M.V. | BD.910 |
| The Reluctant Dragon | H.M.V. | BD.96102 |
| Snow White and the Seven Dwarfs | H.M.V. | BD.514-6 |
| Pinocchio | H.M.V. | BD.821-3 |
| Dumbo | H.M.V. | BD.993-4-9 |
| Bambi | H.M.V. | BD.1021 |

And from a large available collection of songs, dance tunes and musical extracts, the following contain items of value:

1. Voice of the Stars. A set of six records made up from short re-recorded sound track excerpts from different films. Regal Zonophone VS1, VS2, VS3, VS4, MR.1234, and MR. 2722.
2. Charles Provin and his Orchestra. The musical director of Universal Studios for many years conducted his own orchestra in recordings by Universal stars. Recommended are the Deanna Durbin series, especially: One Fine Day (Puccini) from Madame Butterfly; Spring in My Heart (J. Strauss), Brunswick Ol47; and Who Are You?, and Falling in Love (Hart-Rodgers). From the film: The Boys from Syracuse, Allan Jones, H.M.V. B.9106.
3. A number of records exist to illustrate post-syno. work. Recommended: Isn't it a Lovely Day?; Top Hat, White Tie and Tails (Irving Berlin). Film: Top Hat. Fred Astaire with Leo Reisman and his Orchestra. Brunswick, RL. 297-A. Includes tap dancing sound effects.
4. Silent Films. Recommended for every film music fan so that he may never forget it. Hearts and Flowers (Jessel arr. Willoughby). J. H. Squire Celeste Octet. Columbia, DB. 690.
5. Intermezzo (Souvenir de Vienne) from the film Escape to Happiness (H. Provost). H.M.V. B.9026.

GETTING THE GEN, continued

6. Senorita (Film: The Private Life of Don Juan). Composed by Arthur Wimperis and Mischa Spoliansky. Recorded by John Brownlee, Baritone. H.M.V. B.8218.
7. A reminder of one of the slickest musicals ever made, and fine integrated scoring: Watch the Birdie (Raye, De Paul). Film: Hellzapoppin'. Jack Simpson's Sextette (vocal by Betty Kent). Rex 10132.
8. Nathaniel Shilkret, a pioneer of musical recording for films has many records to his credit. Recommended: The Donkey Serenade (Wright, Forest, Stothart-Friml). Giannina Mia. From the film: Firefly. Recorded by Allan Jones with orchestra conducted by Nathaniel Shilkret. H.M.V. B.8714.
9. Paul Robeson songs include extracts from the following films:
 - (a) Sanders of the River. Canoe Song, Love Song, Congo Lullaby, and Killing Song. Composed by Arthur Wimperis and Mischa Spoliansky. Recorded by Paul Robeson with orchestra conducted by Muir Mathieson. H.M.V. B.8315-6
 - (b) Song of Freedom. Sleepy River, Song of Freedom, Lonely Road, and The Black Emperor. H.M.V. B.8482-3
 - (c) Show Boat. I Still Suits Me, and Ol' Man River. H.M.V. B.8497
 - (d) King Solomon's Mines. Ho! Ho! (Wagon Song), and Climbing Up (Mountain Song). Composed by Mischa Spoliansky. H.M.V. B.8586
 - (e) Jericho. Deep Desert, and My Way. H.M.V. B.8621
 - (f) The Proud Valley. Land of My Fathers, Ebenezer, and All Through the Night. H.M.V. B.9020-1. Recorded from the sound track of the film Deep River (arranged Ernest Irving) and Rehearsal Scene (including Baal Chorus and Lord God of Abraham - Elijah). Musical direction by Ernest Irving. H.M.V. B.9024.
10. Foreign Films. Specially recommended:
 - (a) Tarantella, and Santa Lucia. (Neapolitan Folk Song). (Murrols and Scotts Film: Naples au baiser de feu. Recorded by Tini Rossi. Columbia DB.1746
 - (b) Boun!..., and Vous Etes Jolie. Film: La Route Enchantee. Recorded by Charles Trenet accompanied by Wal Berg and his orchestra. Col. DB.1847
 - (c) Kann denn Liebe Sunde sein, and Von der Puszta will ich traumen (Lothar Bruhne-Bruno Balz). From the Zarah Leander-Tonfilm: Der Blaufuchs. Recorded by Grobes Tanzorchester. Tempo 1388
 - (d) La Donna e Mobile, and Questa o Quella (Rigoletto - Verdi). Lenski's Aria (Eugene Onegin - Tchaikowski) M'Appari Tutti Amor (Martha - Flotow). Sung by Sergei Lemeshev. Recorded from the sound track of the Russian films: A Musical Story, and Russian Salad. Decca. F.8154-5
 - (e) The Tractor Song (Soviet Film: The Rich Bride). Composed by Dunnayesky. Recorded by the U.S.S.R. Red Banner Ensemble of Red Army Songs and Dances. Conducted by A. V. Alexandrov. Topic TRC.21

SOUND AND THE AMATEUR

By Don W. Loomer

Los Angeles Smm. Club

Sound has had its place with motion pictures, almost from the advent of the motion picture itself. Since the days when the old so-called silent pictures came into being as an industry, sound in one form or another has been progressing along with the cinema art itself. We all can remember the first movies we saw, with some magician of the keyboard pounding out a piano obligato to a potent love scene dripping with "Hearts and Flowers" or a stirring chase of the villain through a rocky gulch accompanied by a whirlwind rendition of parts from "The William Tell Overture!" No, sound is not new, it has just grown up. It grew from a barrel-house piano, and its many variations through the four and five manuals of magnificent pipe organs into recorded sound. Vitaphone presented sound on discs, synchronized to a high degree, in which stage it remained until the sound was recorded on the film itself, at which point it now stands in a near-perfect form.

With this brief background, it is easy to understand why the advanced amateur and many beginners in the practice of making home movies have turned their eyes and ears to sound as an added feature to their hobby.

In the amateur field, the sound possibilities have progressed to the stage of sound on film also; but since very few amateurs may ever hope to be equipped to operate on this basis, we will confine our comments to sound as it may be applied through the use of recordings.

Anyone who possesses a phonograph attachment, or one built into his radio at home, may enjoy the addition of sound to his pictures simply by selecting standard recording which fit the mood or tempo of the pictures to be projected. A careful selection of records played with your movies will add immeasurably to their appeal and effect. Since the equipment required for this simple handling of the sound problem is readily available in many of your homes, why not take advantage of it?

Those amateurs who are fortunate enough to have a dual turntable unit on which to play their records may elaborate on the previously outlined arrangement by being able to provide an uninterrupted sound accompaniment as well as being able to inter-cut portions of several records at the appropriate time, such as special sound effects that might be needed to enhance certain scenes.

For the more advanced worker, the addition of facilities for the cutting of records will provide an almost unlimited scope to the sound field. For now he will be able to re-record the various parts of melodies he wishes to use, and by adding a microphone to his equipment he can add the spoken word in the form of narrations. An ideal set-up for this work is three turntables. Two of the tables to be used for playing the records to be re-recorded and the third table equipped with a recording head on which the records can be made. This will no doubt mean the rearrangement of the furniture in the house to make room for this stuff and the probable purchase of several items of wearing apparel for the lady of the house - but, after all...

The playback feature of two of the turntables should then be so arranged as to enable the operator to control them individually, and they should be fed into the cutting head. This allows the operator to place on one record the multiple effects that can be achieved fading or dissolving the music from one table into that of the other. The microphone may be placed in the circuit to allow narrations being recorded supported by a background of appropriate music or sound effect.

SOUND AND THE AMATEUR, continued

Grand Canyon Scenes

Grand Canyon Suite - Grofe (Album) - Sunrise, On the Trail, Sunset, Painted Desert, Cloudburst

Shows or Ice Follies Scenes

A Pretty Girl is Like a Melody - Berlin Skaters Waltz
Anniversary Waltz
Our Waltz

General Scenic Scenes

Serenade - Schubert
Moment Musicale - Schubert
Ballet Music...from Rosamunde - Schubert
Ballet Music...from Faust - Gounod
Meditation - Massinet (See Largo)
Morning...from Peer Gynt Suite - Grieg (See Peer Gynt)
Cinderella - Eric Coates
Dance of the Hours - Ponchielli
Waltz of the Flowers...from Nutcracker Suite - Tchaikowski

Sunrise Scenes

Morning...from Peer Gynt Suite - Grieg
Sunrise...from Grand Canyon Suite - Grofe
Overture to Oberon - Weber

Evening Scenes

Liebestraum
In a Monastery Garden
Traumerei - Schumann
Evening Song - Schumann
The Poet Speaks - Schumann

Mountain Scenes

Kamennoi Ostrow...Cloister Scene - Rubenstein
Painted Desert...from Grand Canyon Suite - Grofe

Oriental Scenes

In a Persian Market

War Scenes - Semi-Martial

Coronation March...from The Prophet - Meyerbeer
Hungarian March - Berlioz
Hungarian Rhapsody - Liszt

A MUSIC LIBRARY IN A MOTION PICTURE STUDIO
By Monachus Minor
(Reprinted through the Courtesy of The Score)

Practical Library -

Let us now proceed to the Practical Library. Here we should have available the actual music in piano, piano-vocal, or orchestral partitur form.

If possible the music of each major classification should be grouped together. It is my feeling that it is better to have all of the symphonies together than attempt to have all of the works of one composer together.

*In the Practical Library one should be able to find all of the available Histories of Music, histories of instruments, books in connection with operas and operettas giving their synopses, casts, performances, musical reviews, etc.

We never discard any information that we may be able to gather relative to instruments of this or other countries. The Smithsonian Institute has a good catalog containing photographs of instruments in their collection. While it is serviceable, it is very inadequate.

You'd be surprised at what information one can get through the pictures and descriptions from such publication as the National Geographic Magazine. International Musician recently gave a very lucid description of contemporary instruments being sounded over the air.

Magazines, whether they are weekly, monthly or trade magazines, should be indexed if there is anything in them covering our particular field. I refer especially to photographs showing native instruments and costumes, persons dancing, and any information pertaining to the lives and habits of composers and musicians. A "clipping" service or file is the ideal set-up if one has unlimited funds and the space available.

We frequently have requests for information relative to the operas, dating from the time of Monteverdi to the most current work or revival. It is my contention that many published works bearing on the opera and its music should be placed in the library.

Music Journals such as the Music Quarterly, Music Review, Musical Courier and similar publications should be made available not only for the library staff but also for the whole creative music department.

Another asset of the Practical Library is the accumulation of a good repertoire of commercial recordings; particularly those of well-known artists in standardized operatic roles; also the various recordings by recognized artists and orchestras of foreign nations and the folk music of their respective countries.

A further adjunct to the Practical Library is the sound track from films already recorded at the studio. The interpretation recorded by the composer and orchestra of a particular sequence covering a situation in a foreign country, is usually made after considerable thought has been given to the sequence. The chances are that this interpretation, which has been based upon intensive research and thought, is much nearer to the correct mood of the music of that country, than any hasty judgment might be.

As in the case of sheet music, both the regular commercial records and those from the sound track should be indexed and cross-indexed.

A MUSIC LIBRARY IN A MOTION PICTURE STUDIO, continued

I have been asked to suggest an ideal staff for a music library in the motion picture studio. Without "sticking my neck out" I suggest that such staff consist of: (A) Librarian; (B) Assistant Librarian; (C) File Clerk; (D) Clerks; (E) Secretary.

(A) The Librarian should be a college graduate; he should be a musician; he should, if possible, have had some experience in the theatrical world. He should, if possible, be a linguist.

(B) The Assistant Librarian should be a musician; he should be a business man or have had some business experience.

(C) A File Clerk should be a stenographer - or at least a typist; he should be a college graduate.

(D) Clerks should be interested in music and should have some active interest either in radio or phonograph recordings.

(E) Secretary should be not only a stenographer but, if possible, should have experience in more than the English language.

Of course if your budget will permit, and you can diversify your file clerks, it would be ideal, to my mind, to have a clerk for your popular music, a clerk for your standard music, a clerk for your operatic music, and so forth. In any event, try to get as wide a spread and familiarity with foreign languages and with all types of music as possible. You'll be surprised what assistance you can get from your lowest paid clerk if he can speak something other than English when it comes to reading foreign material.

(This is the last in a series of articles dealing with the music library in a Motion Picture Studio, by Monachus Minor - Editor).

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

TOMORROW IS FOREVER, Int'l-RKO. (Orson Welles as Enoch Arden). Dir: Irving Pichel
Musical Score by Max Steiner

Though often moving, generally absorbing and superbly acted, the well worn theme of the story is a strain on one's credulity and the picture drags in spots. However nicely mounted and beautifully photographed, the film in spite of all that is unconvincing and unnatural, has unquestioned entertainment and ethical value. Orson Welles' Kessler is a sensitive and poignant characterization and Claudette Colbert gives the fine performance we have come to expect of her. Richard Long, a newcomer to the screen, brings a remarkably restrained yet human touch to the part of Drew and Natalie Wood as the little German girl bids fair to give even Margaret O'Brien sharp competition. Max Steiner's idiom in the score is unmistakable, creating a distinguished background for the action. The dated military music, the muted alarms of the heart which punctuate the scenes weave a consistent pattern to the end, linking the two wars. Choral music is always an adjunct to Steiner scores, building a bridge to another dimension. The use of "Till We Meet Again," the song of an earlier day as a sentimental theme, is expert, and "Hark the Herald Angels Sing" is a welcome change from "Silent Night" as Christmas music. Mature-Family.
Running time: 1 hour and 45 minutes.

RIVER GANG, Universal. (Sweetness versus Crime). Director: Charles David
Musical Director: H. J. Salter

This thriller, evidently the beginning of a series, is too strong for youngsters and would not merit serious adult attention, were not the music its strongest factor. Mr. Salter's score is a remarkable one for inducing creeps, suspense and horror. All the young singers are now becoming, or endeavoring to become, emotional actresses, so Gloria Jean dutifully registers. The little lullaby (Brahms) with violin and toy orchestra is delightful. We regret that we cannot say as much for the rest of the picture. Mature-Family. Running time: 1 hour and 10 minutes.

THE DOLLY SISTERS, 20th-Fox. (Song and Dance Sirens). Director: Irving Cummings
Musical Directors: Alfred Newman and Charles Henderson

The Dolly Sisters, who were at one time undoubtedly a colorful part of the American theatrical scene, are here glamorized and streamlined almost beyond recognition, but the picture is firstclass entertainment and one of the best musicals, moreover, in treatment of background and interpolated numbers that we have had in some time. The signature gives the full flavor of the early 1900 period: a compact overture skillfully arranged. It flares brilliantly against a gaudy background of Broadway, then subsides into sentiment in "I'm Always Chasing Rainbows," which threads its way through the story. There are the usual anachronisms in coiffures and dress which occur in most of these productions and a narrative patter which certainly did not exist before Cole Porter. Mature-Family. Running time: 1 hour and 55 minutes.

THAT NIGHT WITH YOU, Universal. (Susanna and her Elders). Dir: William A. Seiter
Musical Director: H. J. Salter

Expert direction with original angles, such as the treatment of the dream sequence by means of the whirling disk of the record, is present in this latest vehicle for the talents of Susanna Foster. The opening scene is gay, amusing and smartly paced with "Santa Lucia" knitting it together and "M'appari" adapted to market cries, thus presenting Penny's idea of streamlining familiar tunes (Grace Moore did it with Funiculi, Funicula in one of her pictures). The Russian Ballet numbers and the Figaro parody all carry out the same intention. Susanna Foster is more at home in this type of singing, especially in the finale of the duo with her pretended mother, and seems to have found her stride in this Salter score. Though she is often corny, as in the opening scene, yet she maintains her role and purpose throughout. Photography is interesting with a charming shot of sleepy Penny kaleidoscoping into the spinning record. What a title, though, for an expurgated picture! Mature-Family.
Running time: 1 hour and 33 minutes.

THE SPANISH MAIN, RKO. (Pirates in Technicolor). Director: Frank Borzage

Music by Hanns Eisler

Storybook pirates have been roaming our American screen quite frequently of late and this one will give pleasure, too, to the many among us who like to dip into the romantic blood and thunder days of the past. Some of the Technicolor shots, especially the out-of-doors ones are singularly beautiful and will linger in one's memory. Walter Slezak and Paul Henreid give fine life and value to the stock characters and Binnie Barnes' robust portrayal is excellent, also. Music lovers will find in this picture a score that is much above average, however some of the too numerous and long battle scenes make it hard for the composer to sustain interest and the duel, toward the end of the picture, between Van Horn and his fellow traitor pirate in front of the prison is not up to the rest of the picture so far as the score goes. It is too light and almost satirical in character. Some of the scenes, too, showing the ship sailing at sea are dangerously close to being too sweet and sentimental in their orchestral coloring. But by and large it is a good score that comes through in spite of a rather uninspired and run-of-the-mill orchestration. Less would have been more! Mature-Family. Running time: 1 hour and 45 minutes.

HOLD THAT BLONDE, Paramount. (Cops and Robbers!). Director: George Marshall

Music Score by Victor Young

A riotous farce-comedy, distinguished by arresting photography in night effects, and good slapstick a la Bracken, well directed by George Marshall who is an expert at this sort of thing. There is a thread of story about jewel thieves involving the kleptomaniac of our hero, the inevitably good-bad girl played by the beautiful Miss Lake with her hair in its proper place and not over one eye, and the usual assortment of players to be found in a picture of this type. It is good fun throughout, but the window and flagpole sequences should be mercifully shortened, for besides being too reminiscent of earlier Lloyd and Benny films, they are tiresome. Mr. Young's score, though far from original, is generally effective as gay and pleasing background and no one "breaks out into song" which is a relief. Mature-Family. Running time: 1 hour and 25 minutes.

THE ENCHANTED FOREST, PRC. (Nature Story). Director: Lew Landers

Music by Albert Hay Malotte

This woodland saga running a close second to Sequoia and replete with fanciful touches and lovely photographic effects will be of interest to musicians chiefly for the sensitive, yet sane and sturdy score Albert Hay Malotte (known to the American public especially for his musical setting to the Lord's Prayer) has written for it. The definite pattern he has followed, employing a dramatic build-up, a wide range of emotion and fine out-of-door mood, would make an interesting woodland suite or symphony. Strings are used throughout to excellent purpose, giving a body of sentiment that is appropriate to the story and voices are, from the first, an integral part of the score, their mystic overtones supporting the inner voice and its message to the soul. Sounds are expertly cued in: "one tone" color lends pictorial value and the song of the woodsmen, a virile and hearty number, would make a fine number for men's choruses. (It is interesting to note, incidentally, what young people think of this film as reported elsewhere in this issue). Family. Running time: 1 hour and 20 minutes.

THE TRUE GLORY, OWI-WAC. (Record of Service). Music by William Alwyn

Too much praise cannot be given to this poignant and fine documentary film, which brings the latter phases of the European war right into our deepest consciousness. All production values are of the highest caliber - the narration by the different voices representing different branches of Allied services. English, Canadian and French, as well as our own, is most effective and William Alwyn's music, as in the earlier Desert Victory, is well selected and supplements the action fittingly at all times. Mature-Family. Running time: 1 hour and 20 minutes.

COLONEL EFFINGHAM'S RAID, 20th-Fox. (Don Quixote to date). Dir: Irving Pichel

Music by Cyril J. Mockridge. Musical Director: Emil Newman

A rather wordy adaptation of Mr. Fleming's fine novel, but high in ethical value and generally entertaining if one can accept the premise that a mayor and city council have the authority over a county court house that the picture suggests and, also, that the problem presented could so easily be solved! The film is good Americana, however, has much human appeal and is superlatively acted (interestingly enough by a cast which does not boast of a single Southern accent!), settings have an air of authenticity which displays good planning by that department and background music is of the best, solid and substantial with a nice sense of humor like the introduction to the column "on the front line" with its rattle of drums and charge, the meaningful whistle and Jubilo and the other Southern tunes giving a fine lilt to the proceedings. In the ordinary sense Mr. Mockridge's score is not a score at all, for except for one or two short scenes the music is drawn entirely from such well-known airs as Dixie and other old Southern melodies. The strength of the music lies in its extraordinarily skilful use and the way it is treated. The term, creative arranging, might well be applied in connection with Mr. Mockridge's work, as such is as perfect as it is possible to make the treatment of old songs. Perhaps, however, had there been more original music, the artistic level of the score and the picture might have been even higher. The fact that nowhere in the orchestration can be found even a trace of the conventional orchestra "gags" is deserving of the highest praise and shows fine sensitivity on the part of the orchestrator. The little snare drum solo in the early part of the film and the harmonica solo near the end are stronger in their creation of mood than a fifty-piece orchestra could have been. (Mature-Family. Running time: 1 hour and 10 minutes.

MAN ALIVE, RKO. (Farce-Comedy). Director: Ray Enright

Music by Leigh Harline

Pleasant and mildly entertaining is this zany farce along old-fashioned slapstick lines. That it is as enjoyable as it is, is due chiefly to the valiant efforts of a well-chosen cast and direction which keeps things moving at a good clip. Incidentally, however, some of us are getting so fed up with nightclub and drinking sequences that if we never saw another night spot or "comic" drunk in pictures we could easily bear it! Our compliments to Mr. Harline for taking the trouble to think of something off the beaten track for the main title. However, his freshness does not last through the picture. The ear and mind are fatigued by too much music which is too heavily orchestrated too much of the time and sometimes actually seems to slow down the action. It is excellent in many sequences, though, and shows long and wide experience on the part of the composer and the use of Irish airs throughout is delightful. Discretion, however, is the better part of humorous scoring and it is easier to write good music than to know when not to write it. (Mature-Family. Running time: 1 hour and 10 minutes.

PARDON MY PAST, Columbia. (Mistaken Identity Mix-Up). Director: Leslie Fenton

Musical Score by Dimitri Tiomkin

A sprightly, agreeable and smartly paced farce-comedy written and well acted, including a memorable performance by the late Harry Davenport and considerable scene stealing by the adept Mr. Tamireff. It is also directed with understanding and skill by its producer-director, himself well remembered as an actor by many movie goers. Music, starting with a lively signature is used to excellent advantage with the piano playing a major role not usually given to it in such scores but very effective here. The string passages for the love scenes, sensitively conceived and delicately handled, are also especially worthy of note. (Mature-Family. Running time: 1 hour and 30 minutes.

MEN IN HER DIARY, Universal. ("Oh What a Tangled Web!" etc.). Dir: Charles Barton
Musical Score and Direction by Milton Rosen

Kerry Shaw has written for us here a clean and sparkling comedy - too good indeed to have given it its third-rate title. Production and direction are, for the most part, satisfactorily handled and the cast is one rich in histrionic ability slightly distorted by horseplay but thoroughly enjoyable nevertheless. Settings, too, are in fine style. It is all light and amusing and it is a relief to have a picture without the omnipresent drinking and night spots for a change. Music is done to match in gay and pleasing vein and supplies a nicely fitting background to the action. Mature-Family. Running time: 1 hour and 12 minutes.

THE HOUSE ON 92ND STREET, 20th-Fox. (The Hidden Enemy). Director: Henry Hathaway
Music by David Buttolph

Excellent not only as absorbing and thrill-packed entertainment but as showing us the inner workings of the F.B.I., and its invaluable accomplishment in protecting us from sabotage both before and during the late war. Authentic backgrounds add much to the value of the film, and music, well written and directed, plays an important part in maintaining suspense throughout. The military themes at the opening, the sound effects, the mysterious overtones giving the feel of things to come and, above all, the long silences which punctuate the action - all serve to heighten and accentuate the fine work done by a hand-picked cast, expertly directed. Mature-Family. Running time: 1 hour and 30 minutes.

SHADY LADY, Universal. (Crooks, Cards and Comedy). Director: George Waggener
Musical Score and Direction by Milton Rosen

Satisfactorily sumptuous settings, good photography and an excellent cast skilfully directed make this always popular type of gangster-nightclub-cardsharp movie very good entertainment. The story is well written, full of clever comedy situations and the specialty numbers are beautifully executed. Charles Coburn's characterization is outstanding and Kathleen Howard's convincing performance, also, adds much to the pleasure of the film. Music throughout is light and appropriate and Ginny Simms does her songs with ease and charm. She has developed into a sure-fire personality and her voice, moreover, is more interesting and under better control than formerly. It seems rather a pity, by the way, to label her by such a misleading objective as the title of the picture suggests. Mature-Family. Running time: 1 hour and 35 minutes.

FIRST YANK INTO TOKYO, RKO. (The Man with the Modern Mask). Dir: J. Robert Bren
Music by Leigh Harline. Musical Director: C. Bakaleinikoff

An absorbing war picture, timely and well written and having, besides, a logical ending. Photography and make-up add much to the picture's value and from a musical standpoint it contains an unusually good signature, adventurous and foreboding in character. From the first notes it goes directly into a Japanese theme, complete with octaves, low frequencies and ending with a shivery gong. The rest of the score is good background, unobtrusive and fitting, partly Japanese and partly Western. Adults. Running time: 1 hour and 30 minutes.

LOVE, HONOR AND GOODBYE, Republic. (Good Material Badly Used). Dir: Albert Rogell
Music Score by Roy Webb. Musical Director: Walter Scharf

A disappointing picture, for in spite of photography outstanding in unusual effects, a fine and intriguing cast and music of the best, what has been evolved is Hollywood at its most mediocre: a rowdy farce, unamusing and poorly paced. The crux of the matter is that Virginia Bruce, an actress of high caliber, is made to prove the contrary both to her husband and to the audience. Even the theatrical angle, Coney Island, unbelievable luxury, liquor and sex fail to interest. Too bad to waste such good background music on this kind of thing. Republic, which has been consistently growing in stature in recent years will have to do better if it wishes to maintain that reputation. Mature-Family. Running time: 1 hour and 31 minutes.

PEOPLE ARE FUNNY, Paramount. (Musical Farce). Director: Sam White

Musical Director: Alexander Laszlo

Another adaptation of radio to a movie set-up, which although hybrid is fair entertainment with its amusing specialties in the Hollywood pattern. That versatile quartet, the Vagabonds, is omnipresent with original arrangements cleverly executed. The name is reminiscent, of course, of the Vagabond Lover who also, rather sadly, takes part in the proceedings. But while the Alouette number is good, the best feature of the film is the really delightful Mexican sequence. The story is poor, but endeavors to show that sincerity and work rather than double crossing produce best results. Perhaps the most pleasant surprise of the picture is Ozzie Nelson, otherwise it is strictly olio. Family. Running time: 1 hour and 35 minutes.

SUNBONNET SUE, Monogram. (The Good Old Days). Director: Ralph Murphy

Musical Director: Eddie Kay

Every inch of this romantic musicomedy film is good entertainment - packed solid. It presents a vivid panorama of that profligate period when men fought honestly, if boisterously, for the ideas they espoused and the homespun sincerity of the governor's wife had its parallel in New York history. A well rounded story stressing the contribution made by the famous Bowery to all walks of life supplies nostalgic zip and precious hokum, with Tammany politics and the clambake entertainingly incorporated into the script. East side versus Uptown is the theme and the familiar tunes are part of the score as they should be. This music might be considered to have been easily handled but this is not the case. Fine orchestration and deft conducting makes it outstanding and one should not be deceived into not giving due credit to the score simply because the arrangements may seem already familiar to us. The period numbers have authentic atmosphere, settings are as convincing as can possibly be made today and even the extras are true to type as Irish and Italians vie with each other. Direction is expert, particularly in the handling of the crowds and fight scenes and the cast is well chosen. Gale Storm has an engaging quality all her own. She is sweet without being cloying and is fortunate in having an excellent singing voice. Good breath control, equalized registers and practically no evidence of overhanging technique, a fault still found in most screen singers. Charles Brown as Father Hurley and Minna Gombell as Mrs. Fitzgerald deserve special mention and the photography of the lake and boat scene is lovely. Even the sad snowstorm belongs...in fact, a subtle pathos runs through the whole picture that is hard to define, perhaps due to its unpretentiousness. It all keeps within the frame and is good Americana. Mature-Family. Running time: 1 hour and 25 minutes.

THE SPIDER, 20th-Fox. (Murder Will Out). Director: Robert Webb

Music by David Buttolph. Musical Director: Emil Newman

This revival of the late Oliver Morosco's popular thriller of yesteryear, with its intriguing cast and locale is high in entertainment value. The story is closely knit and carefully written, with a minimum of "creepy" sequences, and as a murder mystery it is interesting and engrossing to the end. A bohemian cafe - a magician's act in the theatre - and generally disturbing shadows and vibrations set the story in motion. Ethical values are distorted but a pure love emerges - Chris deserves to be framed, for his actions are quite unexplainable until the long drawn out web is destroyed. The score is exceptionally well orchestrated and treated, opening on a sinister note of oriental quality which sets the mood. The musical background is only in evidence for shivers, premonitions and punctuations with drifting bits from here and there like *Aupres de ma Blonde* (note to composers: why not try another French folk song for a change - there are others!). These long pauses during the tense action are most effective, gathering and adding suspense as the picture progresses. In fact, it is this discriminating omission of music which heightens the drama and credits the score. Mature-Family. Running time: 1 hour and 1 minute.

WANDERER OF THE WASTELAND, RKO. (Romance and Revenge). Dirs: E. Killy & W. Grissell
Music by Paul Sawtell

Good, hearty western melodrama throughout, the usual fine photography and riding we have come to associate with this type of picture, interspersed with tuneful music. Of course it would be nice to know how Uncle Collinshaw could have established the CJ brand on his way out from Kentucky and leave behind a dead horse with that brand for a clue when he only got \$10,000 with which to establish the ranch and the brand at the time of the robbery. But to be sure, this has nothing to do with the music which is, after all, our province: this is apt and indicative of expert musicianship wherever used. Production values of the film, too, are deserving of commendation and the whole thing carries a certain stamp of sincerity and unpretentiousness which lifts it above the average run of westerns. Mature-Family.
Running time: 1 hour and 10 minutes.

* * *

A T T E N T I O N

FILM MUSIC NOTES offers FILM MUSIC NOTES PORTFOLIO, October 1943 - June 1945 at three dollars.

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CITY & STATE (please give zone number)

Moderato assai "Alcohol" - theme from "The Lost Weekend" Miklos Rosza

W.W. *Clar. and Vla.*

Novach. Brass *Nova. Hr. Trp. Strach.*

Hp. Cel.

Vl. Theron. Vibra. *Glocks. epr.*

Celi Bass

Detailed description: This system contains the first two measures of the score. The woodwind part (W.W.) features a complex melodic line with many accidentals. The brass part (Novach. Brass) has a similar melodic line. The piano (Hp. Cel.) part consists of a dense, arpeggiated texture. The strings (Vl. Theron. Vibra.) play a rhythmic accompaniment with some glissandi. The bass line (Celi Bass) provides a steady accompaniment.

W.W.

Novach. Brass

Hp. Cel.

Vl. Theron. Vibra. *Glocks. sfz*

Celi Bass

Detailed description: This system contains the next two measures. The woodwind and brass parts continue their melodic lines. The piano part maintains its arpeggiated texture. The strings play a similar accompaniment, with some glissandi and a 'sfz' (sforzando) marking. The bass line continues its accompaniment. The system ends with a double bar line and the word 'etc.' written to the right.

Rosa

Love theme from the, last Weekend

Lento
 Str. f cpr.
 etc.

Adagio lugubre The Alcoholic Ward - theme

Clar. Vla. Theremin

Adagio lugubre
 Clar. Vla. Theremin
 p x Gong
 p Trb. sord. and Novachord
 Cello Bass
 etc.

"The walk to the pawn shops" theme

Largamente Str. W.W.

Largamente
 Str. W.W.
 f cpr.
 f Hr. Cello
 etc.

An Outline of University Training for Musicians in Motion Picture Work
by Miklos Rozsa

The introduction of sound to motion pictures created new possibilities of musical expression for the creative artist and an array of jobs for the averagely talented educated musician. The music in motion pictures became an important feature and an integral part of the industry. Its importance is equal to the other component elements of this new art, as are the story, scenario, direction, acting, art direction and photography.

The evolution of the music in motion pictures in the last seventeen years has been enormous. The requirements for original music have grown steadily and the most important member of the music department has become the composer! The composer of the twentieth century finds not only new artistic problems and new possibilities of artistic expression, but from a purely social point of view it plays an important and not to be underestimated part in his life, as it offers new economic advantages, defying the old tradition that a composer of serious or even progressive music cannot make a decent living by his art. This is one of the reasons why nearly all foremost contemporary composers do, or sooner or later will contribute music to motion pictures.

Let us now see what are the jobs for which musicians are needed in the film industry, and in what way a basic university training can prepare young men for these jobs.

First of all, the creative artist - the composer. Film composers often like to surround themselves with a mysterious fog and talk about their God-given abilities for writing music in motion pictures as an extremely special gift - a feeling for this kind of music which is not given to every averagely talented composer. This is naturally nonsense and nothing but an expression of a strong inferiority complex! Every composer who knows the technical requirements of his art and who has a dramatic vein is able to adapt himself to writing dramatic music for motion pictures. Therefore, the kind of composer who a century ago would have composed operas, dramatic theatre music or program symphonies is the one who can turn in our century to the cinema. There are naturally numerous new technicalities which he has to learn and from the artistic point of view the most important fact is to condense his musical writing to a given and unchangeable time. But even this, which may be the most difficult task for a young composer who is used to formulating his musical thoughts according to the rules of musical form and logical development of his themes, can be learned by practice in a short time by a talented man. He must possess, however, a gift for fast musical invention and ability for quick writing. At the present time motion picture scores have to be completed in such a short while that this kind of talent is absolutely essential.

He has to be an absolute master of his art and therefore his college or conservatory training must be the same as every composer has to undergo.

I don't have to point out that little as composing can be taught to people without a special gift for it, so little can film composing be taught. My advice for young composers would be to attain maturity in style, form and technique of musical composition first, before thinking of composing for motion pictures.

The composing of dramatic music for films is entirely loose from the point of view of form and, inasmuch as the mastery of musical form is one of the most important factors in the study of composition, I would advise that exercises in motion picture music should only be included in the study of composition for fully matured students. Just as much as composition exercises in the dramatic arts, as scenes for an opera or oratorio are part of the last year in the study of composition, exercises in dramatic film music should only follow these. A work shop where

dramatic film scenes would be available for the student for which he could try to compose music, and a teacher who is either a composer for films himself, or a man who has been closely associated with music in films, should point out to the student his shortcomings in his dramatic endeavors.

The competition between composers is so great today that it is hardly to be expected that a young man of ability just having finished a course in film music would find a job right away as a composer in the studios. His study therefore should be only optional and the young composer should try to make himself a name through his compositions before hoping to enter a studio. But he will find his early studies and the familiarity with the technical requirements of the studios an enormous help, and no head of a music department will be able to turn him down with the usual excuse that he has no practical experience in film work, not wanting to take a chance in giving him his first motion picture job.

The next important musician in the studios is the orchestrator. This is an entirely new occupational possibility for a skilled musician, as before the highly industrialized methods of the cinematographic arts came into being, composers had enough time to orchestrate their own works. At the present time, however, when a film score has to be completed in a few short weeks, this is physically impossible. The potential film orchestrator who has no talent for composition has to master the art of orchestrating as thoroughly as a modern university curriculum demands. Again, he not only has to have skill in orchestrating but also great practice in it, as the time element in this work is vital. Therefore, the potential film orchestrator should take a regular course in orchestrating and after having mastered that he should join the film workshop where he can be familiarized by experienced teachers with the microphone technique and other specific requirements of film orchestration.

The conductor in motion picture studios must have the education and abilities that we expect from every conductor entrusted with a conductorial job. Inasmuch as time in motion picture studios is valuable and expensive he has to be experienced in his work. This experience could be greatly enhanced in the workshop, where the university orchestra could be at his disposal. Here he could try conducting music written by himself or other students to given scenes. He has to learn how to conduct with a stopwatch to a given time and how to synchronize music exactly with the dramatic action.

Musicians without abilities for composition, conducting or orchestration can find other jobs in the film studios. An important job which should be filled only by musically educated people is the assistant to the conductor who helps in the technical preparation of a film ready for scoring. He helps in timing of the scenes to be scored. He sits in the sound engineer's booth at the recordings and he handles the recorded sound tracks.

Another job in which musical education would be essential is the sound cutter. He synchronizes the sound tracks with the film. He has to make cuts in it if so required and for this purpose he has not only to be able to read music but also to be musically intelligent enough to know in which part of the music such cuts can be made without destroying its very structure. A workshop at the university supervised by skilled technicians could greatly help in the training of musicians who want to specialize in these occupations.

Other possible jobs like librarian, copyist, orchestra musicians, don't require such training and can be filled by anybody with the usual qualifications. Though song writers and arrangers of popular music are in great demand in the studios, I don't think that any college education could help them in their profession! I firmly believe that university training in motion picture work would greatly improve the quality of the cinematographic art and open new occupational possibilities for talented young men and women.

Biographical Notes on Miklos Rozsa

Miklos Rozsa was born in Budapest, 1907. He entered the University of Leipzig (musicology) in 1925 and Conservatory (composition) 1926. Before final examinations with the noted publishing house of Breitkopf & Hartel signed long term contract with him, publishing first works (mostly chamber music and orchestral). First international success with "Theme, Variations and Finale" performed by nearly all leading orchestras of the world. American premiere 1937 (Chicago Symphony Orchestra).

Last year he was with New York Philharmonic Symphony Orchestra, Bruno Walter conducting. 1938 awarded Hungary's highest musical honor the Francis Joseph Prize for composition. 1939 "Capriccio, Pastorale e Danza" outstanding success of the International Music Festival in Baden Baden. Later performed in America by Ormandy, Coates, Lange and Stokowski. Published works in America "Sonata for Two Violins" (Assoc. Music Publishers). Two songs (Delkas) "Concerto for String Orchestra" (Delkas). Two madrigals for female voices (Assoc. Music Publishers). "Kaleidoscope" piano pieces (Assoc.).

Conducted the premiere of "Concerto for Strings" with the Los Angeles Philharmonic in 1944 and appeared with the same orchestra in the Philharmonic and Hollywood Bowl several times.

First engagement for pictures, 1936, for Alexander Korda's Knight Without Armor. Came with Korda to America as his musical director, 1940, when latter shifted his activities over here. Composed music for following pictures in Hollywood: Thief of Bagdad, That Hamilton Woman, Lydia, Sundown, The Jungle Book, Jacare', Five Graves to Cairo, Sahara, So Proudly We Hail, The Man in Half Moon Street, The Hour Before the Dawn, Woman of the Town, Double Indemnity, Song to Remember, Dark Waters, Blood on the Sun, The Lost Week-End, Lady on a Train and Spellbound.

RCA Victor recorded the music for Kipling's Jungle Book. The suite was performed several times in America and in England.

In 1943 the National Association for American Composers and Conductors awarded a citation of merit for outstanding services to American music.

Music from David O. Selznick's forthcoming Spellbound being recorded in a four disc album by the American Recording Artists.

In 1945 appointed by the University of Southern California as professor of film music for the university.

NOTE: For a more extended biography of the composer, see FILM MUSIC NOTES for November 1943. The Editor.