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# FILM MUSIC NOTES



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## FOREWORD

Our Music Portfolio this month is, we feel, of especial interest. First, because it contains the stirring excerpts from G. I. Joe which we had hoped to give you earlier in the year but were able to "track down" only recently - and that by bearding Mr. Applebaum directly in his lair, so to speak, at the National Film Board of Canada, which he heads - and which we are very proud to reproduce at this time. Secondly, because we are presenting, with the younger generation of our readers especially in view, excerpts from the first score of a young composer who "crashed" Hollywood entirely on his own and is now making good here. *Girl of the Limberlost* is what is known in the trade as a "B" picture. Its production values are little more than fair, but our reviewers almost as with one voice praised the music and agreed that without it the picture would have but scant value. Some of their comments together with Mr. Gold's description of how he came to write the score and his methods of handling it are published elsewhere in this issue. In conjunction with Dr. Rubsamen's illuminating article we think it should prove of special interest to all those interested in film music and its making.

As a tribute to the increasing recognition of the values of film music the Los Angeles Teachers' Institute Program this year included a meeting on this subject. The Institute was held at the Fox West Coast Boulevard Theatre, Saturday morning, November third. The announcement read: "Planned in cooperation with the National Film Music Council for all teachers, to develop understanding of music in relation to the pictorial, dramatic, and technical requirements of motion pictures." Admission: Teachers' Identification Card. The attendance was gratifyingly large, including more than a thousand from the city school system and about five hundred teachers from the county, from Whittier, Long Beach, Santa Monica and other areas.

The program was arranged by Alice Evans Field, director of the Department of Studio and Public Service of the Motion Picture Producers & Distributors of America. Following the showing of the Victory Loan Trailer "Bonds Make History" and the Frank Sinatra short subject "The House I Live In" (designed to urge greater racial tolerance among our citizenry), Mr. Louis Woodson Curtis, Head Supervisor of Music for the Los Angeles City Schools, opened the meeting with a message of greeting to the audience and the salute to the flag.

Mrs. Field introduced Dr. Miklos Rozsa who presented a masterly analysis of the development and progress of scoring a dramatic picture, illustrated by a sequence from the picture *Spellbound*. "It was," said Mr. Curtis later, "the most comprehensive and brilliant paper on the subject I have ever heard." The long-continued applause of the audience gave further evidence of its enthusiastic reception.

The second half of the program was devoted to music for animated cartoons, with Mr. Jose' Rodriguez of the Walt Disney Studios as speaker. With engaging charm and eloquence, he clarified the difference in approach required by this medium, and presented as "illustrations" a new Pluto subject and the delightful "Pink Elephant" sequence from the unforgettable *Dumbo*.

It is our hope that we may publish these two addresses for the next issue of **FILM MUSIC NOTES**.

## A Message From the National Film Music Council

May the National Film Music Council call your attention to the very fine article by Dr. Walter H. Rubsamen, of U.C.L.A., which appears in this number and to the two special articles which appeared in the October issue of FILM MUSIC NOTES. "An Outline of University Training for Musicians in Motion Picture Work" by Dr. Miklos Rozsa, and "A Music Library in a Motion Picture Studio" by Monachus Minor. Inquiries are coming in to the Council very often regarding such courses of study on film music, which may be used not only in universities but colleges and high schools. We would welcome reports from schools which provide such courses. Librarians are also asking for information on motion picture music libraries. These articles have provided valuable information for above inquiries.

The duties of the National Film Music Council are varied and we wish to supply all such information as is made available to us. The Museum of Modern Art Film Library has a series of 16mm. and 35mm. films for educational institutions which gives the history of this new art which shows all phases of production. Send to Arthur Kleiner, 11 West 53rd Street, New York City 19, for catalog. Brandon Films, at 1600 Broadway, New York City, can supply schools and clubs with a correlated program of 16mm. films, showing an integrated history of the development of the Soviet Union. The production values have not reached the standards of the American producers but the music of these films is most important and written by the finest Russian composers.

Williams Memorial Institute in New London, Connecticut, writes: "The material you have sent to us is exactly what we wish to have. We will use it as follows - for music appreciation classes required by all freshmen; for noon programs when we present the 16mm. recommended films; for all school choruses, glee clubs, orchestras, bands, once each week." The Council welcomes such reports as to how the material is used.

We are pleased to announce that the beautiful cartoon, Peace on Earth, with music by Scott Bradley and released several years ago by M-G-M, is to be re-issued this fall. It will be remembered that Mr. Bradley won the National Award for the best cartoon music in 1941. Be sure and urge your local theatre to show this film. Mr. Bradley has also a CARTOONIA SUITE for school orchestras, which is available free-of-charge with only the cost of mailing. Address Scott Bradley, care of Cartoon Department, Metro-Goldwyn-Mayer, Culver City, California. This Suite has been played by many of the leading orchestras on the west coast.

Material for the film, I'VE ALWAYS LOVED YOU (Concerto), produced by Republic Studios, with Rachmaninoff music arranged and played by Arthur Rubinstein, will be ready for distribution in December in preparation for the film's release in January. The list of numbers to be played in the future will be listed in the December issue of FILM MUSIC NOTES.

Saratoga Trunk to be released this month by Warner Bros., with music by Max Steiner, will be featured also and material will be sent to all members of the Council and other subscribers on request to the National Film Music Council, 70 Fifth Avenue, New York City 11. G. I. Joe material will be sent to those desiring it.

## NEWS ITEMS....COMMENTS

With the opening of new world markets, and the continued demand for more and better motion pictures in this country, it is expected that the yearly production will reach 870 pictures, not counting the short subjects. According to some estimates, this figure is the very minimum needed to fill the greatly expanded demand for film entertainment throughout the world.

All this, of course, means more work for a great many people - actors, writers, directors, technicians, musicians. It may be of interest to note here that, strangely enough, music in the films has not been greatly curtailed during the war. The many musicals produced in recent years have kept composers, arrangers, performers, pretty busy in spite of the big drop in film production.

Because of their "escape" and entertainment value, musicals are bound to be produced for some time to come. On the other hand, with production planned to be twice the present wartime low of 442 pictures, the demand for musical talent - composing, arranging, performing - is going to be something tremendous. If music in the films fared well enough during the war, it is going to reach an all-time high in the post-war era. Yes, indeed, the music departments at the various studios are in for some pretty busy days.

Will all this increased quantity of film music reflect upon its quality? My personal opinion is that, far from deteriorating, motion picture music is bound to improve. A constant improvement in quality has been very evident in the last few years. Not only are producers becoming aware of the importance and contribution of music in the making of films, but they are also becoming conscious of quality.

However the case may be, a definite trend toward the use of more music in pictures is on. For one thing, a cycle of biographical pictures of famed composers has just begun. First, we had Chopin; now we are going to have Tchaikowski, Franz Liszt, Robert Schumann, Rachmaninoff, as well as Schubert and Beethoven. Enough good music here to educate both public and producers alike.

But aside from these great masters, our own Hollywood composers have done their best to bring film music to a high level. Men like Max Steiner, Herbert Stothart, Alfred Newman, Victor Young, Franz Waxman, to mention a few, are truly representative of a high standard in creative achievement.

Composers known also in the concert field, such as Castelnuovo-Tedesco, Tansman, Toch, Bernard Herrmann, Eric Wolfgang Korngold, Copland, are increasingly active in the motion picture field.

All this to make film music what it should be: a real contribution to the culture of the nation. Rudy De Saxe, The Score.

\* \* \*

"We were discussing, Charlie and I, all this business of music for motion pictures and the writing and arranging thereof. We talked of over-all mood music as opposed to 'Mickey Mouse' music, tight sketches as opposed to free sketches, and what not.

"We agreed pretty much that the picture writes the music, and no matter whether the composer's name is Steiner, Stothart, Newman or Joe Doakes, the music he writes for a certain sequence must reflect, or enhance the dramatic, tragic, romantic or comic effect of that particular film episode.

"We who write music for motion pictures must of necessity be dramatists of music, rather than musicians of the drama. This is a distinction with a difference, for, unless one is capable of capturing the dramatic essentials of a picture, no amount of musical ability, even of musical genius, will produce the kind of score which wins Academy Awards and the plaudits of the cognoscenti.

"Next we rambled on about 'tight' and 'free' sketches. We were alluding, of course, to the various writing habits of our various composers. Some composers will hand an arranger a sketch of a composition wherein every instrumental tone color is carefully indicated, so that the arranger has only to transfer the music to the score-page, with very little opportunity to use his own judgment or ingenuity.

NEWS ITEMS....COMMENTS continued

"Other composers, on the other hand, write only the notes, with few or no indications as to whether the strings, brass or woodwind are to predominate. Here it is absolutely necessary that the arranger be as familiar with the picture as the composer and, more important still, he must have the same appreciation of dramatic values.

"This brought us to a very interesting conclusion, namely, the contribution of the arranger to music in general, and movie music in particular. We agreed that, even when the composer has made the tightest of tight sketches, the really competent arranger will find spots to add an occasional harp note, a few bars of woodwind reinforcement for the strings, perhaps one solitary french horn tone, which adds, sometimes only slightly but often immeasurably, to the effectiveness of the music."

- Joe Dubin, The Score

\* \* \*

Something new has been added to the output of film entertainment in Hollywood; namely, the motion picture industry has accepted wholeheartedly the fact that the American public is not only interested in the star and the story but the musical backgrounds that often make or break the production. David O. Selznick, leader in many new Hollywood trends, takes the number one position again in backing and re-releasing to the public the symphonic scores of his motion pictures.

The music of *Since You Went Away* was recorded in 1944 and sent to four hundred radio stations throughout the country. According to a research check-up, same was heard and enjoyed by some forty million people. Last week, under the supervision of Borris Morros of American Recording Artists, Inc., the musical score of Alfred Hitchcock's *Spellbound* was recorded for commercial sale. Composed by Dr. Miklos Rozsa, the *Spellbound* music is reputed to be the composer's finest work to follow his other merit-worthy scorings of *Jungle Book*, *Double Indemnity*, *A Song to Remember*, and *The Lost Week-End*.

Highlight of the commercial album of the *Spellbound* music will be the "Spellbound Concerto" played on two grand pianos by Godwin and Griffith, Hollywood's newest two-piano combination which is exciting the praise of all critics. The ARA album will contain four records, eight sides, and will be released for public consumption on the fifteenth of December, this year.

\* \* \*

That Frank Borzage's CONCERTO has been retitled "I've Always Loved You," may surprise nobody, according to Sidney Solsky but it is nevertheless disheartening to anyone of taste, whether musician or not.

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The Martin Crawford Choir of one hundred and ten children will make two recordings for *My Immortal Beloved*, the Beethoven picture to be turned out by Federal Films, the new Borris Morros-William LeBaron company.

\* \* \*

One of our readers speaking of a recent picture made this pertinent comment: "The ability to create in itself an emotion in an audience justifies screen music. Not that it must always be of this highly dramatic quality, but that it is superfluous and out of place when it is not a distinct help and addition to the work of the actor. Music is all too often an interloper, destroying the very mood so painstakingly achieved by actors entirely competent to carry a scene alone in which any music is out of place."

How do our readers feel about this?

It didn't take Rubinstein long to earn that \$85,000, either. All he had to do was record the Rachmaninoff Concerto and a few other pieces by Beethoven, Chopin, Wagner, Mendelssohn, etc., and he was through.

"I did the Concerto in less than eighteen hours," he said. "And I would say I finished the rest off in a couple of weeks."

Which leaves him getting something like \$300 an hour for his work. And that's not bad at all, considering his face doesn't even appear in the picture.

- Virginia MacPherson, Citizen News

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In a recent conversation with Ernest Gold we learned that Mr. Gilbert of the music department at RKO owns one of the rarest instruments in existence: an alto flute. This is one for which Ravel wrote frequently, but even some of the greatest symphony orchestras do not possess one.

At M-G-M there is an oboe d'amour, another rare instrument made known largely through Bach and only recently revived.

Both instruments are particularly rich and smooth in tone.

\* \* \*

We think the following will be of interest to our readers:

There are, of course, a lot of superlatives available in the business of insinuating into the public record a new director of the music department at Radio City Music Hall. For one thing, the plant is the biggest. For another thing, the band in Sixth Avenue is the only permanent resident theatre orchestra of symphonic proportions in the country. Also the new director of music, Charles Previn, is allegedly the first conductor of account to lead his orchestra without a baton. Since that time, other noted bandmasters, including Mr. Stokowski, have charmed their fiddlers, woodwinds and French horns into sympathetic accord with the mere and naked hand, but it is in the record that Mr. Previn was the first practitioner of the insinuant metacarpals without benefit of wand.

Included in the superlatives may very well be the circumstance that Mr. Previn's tastes and choice in music and musicians effects more immediate auditors than anyone in the world. How many persons may hear wireless and music box recordings is an imponderable, but certainly more folk are physically present when the Music Hall orchestra performs during a given year than in any other auditorium known to the record.

What makes Mr. Previn more than usually important seems to be that, being an American citizen by birth and a Brooklynite to boot, his inclinations are Yankee to a degree, and he hopes to bring to the concert schedules at the Music Hall a repertory of American music that will be national without being positively jingo.

"I don't think a man has to be a Russian or an Austrian to be a musician," he will tell you. "A great musician may very well come from Pawtucket or Medicine Hat, but he doesn't have to. He may come from anywhere, perhaps Brooklyn, but I have no least prejudice against the classic composers. As a matter of fact, I like Brahms and have a great affection for Sibelius. There are, you know, still persons who have a suspicion that Brahms isn't a great composer!"

Mr. Previn, if broken down, will even confess a leaning toward Shostakovich, which is a far cry from Brooklyn, Cornell and the Ithaca Conservatory of Music. A gentle, precise fellow whose only identifying hallmark of the professional is a restrained but still distinctively fuzzy hairdo, Mr. Previn knows music from almost any angle you can nominate, including Hollywood. He has, figuratively speaking, brought the muses to lunch at the Vine Street Brown Derby and made them enormously successful. This summer, before leaving Hollywood for his new Music Hall assignment, he completed musical direction of M-G-M's Holiday in Mexico, with Walter Pidgeon and Ilona Massey and Xavier Cugat's Orchestra and, at the same time was arranging the score for Two Sisters From Boston, in which Melchior sings and which contains elaborate sequences deriving from Liszt and Mendelssohn.

Music lovers will find an unusual motion picture tailored to their tastes at the Little Carnegie. Battle for Music, an English presentation of Four Continents Films, is a musical documentary of the London Philharmonic Orchestra. Between renditions of Grieg, Mozart, Rachmaninoff and Beethoven, the members of this orchestra double as actors playing themselves in their war-time struggle to keep the group together on a cooperative basis in the face of financial difficulties. Their story is repetitive, and as actors the musicians are just barely convincing; but the action is of importance only as a musical "book" to hold the interludes of classical music together.

Battle for Music documents the London Philharmonic from the beginning of the war, when the orchestra nearly became one of Britain's first war casualties. The players were determined to stick together, though abandoned by their wealthy patrons, and they aimed at bringing their music to the larger popular audiences, gaining new support in that way. They eventually succeeded, with the help of such people as J. E. Priestley, who appears in this picture. The early disappointments and steps toward the goal are outlined here, with the musicians playing the parts they took in real life. Only a few professional actors are included to round out the proceedings.

The large helping of music is the heart of this film, and it is led by four different conductors: Sir Adrian Boult, Constant Lambert, Warwick Braithwaite and Dr. Malcolm Sargent, the vigorous style of the last named being the most interesting to watch. Included on the musical program are parts of Sibelius' Second Symphony, Delius' La Colinda, Beethoven's Fifth Symphony, Mozart's Fourth Symphony, Rachmaninoff's Concerto No. 2 and Grieg's Concerto in A Minor, with piano soloists Eileen Joyce and Moisewitsch appearing in the last two numbers named. Battle for Music is designed for those who would like to hear the London Philharmonic Orchestra play these works through the medium of motion pictures.

- Otis L. Guernsey, Jr., New York Herald Tribune

\* \* \*

It took a lot of fast talking to lure concert pianist Arthur Rubinstein into another movie. He made one once - and didn't like it. But after they promised him he could play the kind of music he likes, he gave in.

He gave in for the cool sum of \$85,000, too. For that we'd play anything! But Rubinstein would not.

"So when Herbert Yates of Republic Studios wanted me to record the music for his CONCERTO I agreed," he said. "I play Rachmaninoff's Piano Concerto No. 2 and I am a little worried for Republic. They have a lot of courage to attempt art instead of just entertainment."

Rubinstein, whose Hollywood home is less than three miles from a movie studio, has been deluged with offers to make a picture. A one-time child prodigy from Poland, he's one of the world's two greatest living pianists, and producers should see great things for him.

"But always they wanted me to clown it up," he said. "And right in the middle they wanted to have somebody like Jack Benny come in and fiddle while I played."

Stuff like that doesn't appeal to his concert pianist's soul.

"When I play for money I want to play seriously," he said. "Otherwise, I will do anything they ask me to for fun. At a party I will even strip to the waist and play if they ask me to."

He would, even, he added - after a little thought - give out with some boogie-woogie. That is, he would if he knew how.

"It isn't music," he declared. "But it's got rhythm and it's entertaining. I envy Jose' Iturbi because he's so good at it. Or is the word 'hep?'"

One reason he's keeping his fingers crossed for CONCERTO, he says, is because it doesn't have any boogie-woogie in it.

"It takes a young studio like Republic to have the guts to try something new like putting fine music in a picture," he explained. "But Yates and Frank Borzage, the producer, are taking a chance. Me - I am knocking on wood."

Although his musical course of honors has made Mr. Previn a familiar figure in the concert halls of Europe, as well as the studios of Hollywood, it is as a New Yorker with a New Yorker's point of view that he comes to the conductor's stand at the Music Hall.

"The attitude of anyone undertaking the musical entertainment at Radio City is necessarily a cosmopolitan one," he says, "and can't be guided by any regional or sectional tastes in amusement. There isn't any way that I know of checking on what percentage of Music Hall patrons are New York residents and how many are visitors. We know, of course, that for our special festivals at Christmas and Easter interested persons come a very long way especially to be present. In any event, we have to pattern our programs on a very broad scale."

Mr. Previn was educated at Boys' High School, Brooklyn, at Cornell and at Ithaca Conservatory of Music. At college he majored in languages because his family was ambitious for him to become an instructor in this field as being more "respectable and dignified" than music. On the side, however, he played in undergraduate orchestras and ran a small dance band of his own, and it was clear in his own mind, if not to his family, that, willy-nilly, he was going to be a musician.

His first professional job was "musical secretary" to Gus Edwards. Edwards couldn't write a note of music, but his head was always full of tunes and Mr. Previn's assignment was to stick around the master and put down in formal musical phrases what Edwards would bang out on the piano or sing while shaving. He's had a lot more stately jobs since then but none, he admits, that was more amusing.

"I am very anxious that friends and patrons of the Music Hall should know that I'm not coming to the head of the music staff with any violent or revolutionary notions," he says. "The formula for success here has already been evolved by my predecessor, Mr. Rapee, and I admired him greatly both as a musician and showman. Whatever I do will be along the lines he laid down and, if it is possible and appropriate, we'll improve on them. I have in mind no innovations in the immediate future. There is, I hope, a lot of time ahead of me."

Mr. Previn is no stranger to Sixth Avenue. When the Music Hall opened in 1932 he was installed there as assistant to Rapee and remained until the next year when his full time was required for radio programs. In 1936 he went to Hollywood and has been there ever since arranging and supervising more than three hundred films requiring special music background or atmosphere.

"In making up programs here we have to bear in mind that the Music Hall audience is like no other audience in the world," Mr. Previn says. "This is the only big theatre in the world that combines music, screen entertainment and stage spectacle on such an enormous scale and does it with a degree of dignity and formality. Dignified music has always been a favorite with audiences here."

It is one of Mr. Previn's professional theses that one reason there is not more American music in the classic tradition is that conductors are prejudiced in favor of foreign compositions and neglected men of essentially American background. As a Brooklynite, he is determined that American music shall have a large, if not predominant, place in the Music Hall's esthetic bill of fare.

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LETTERS FROM OUR READERS

Dear Editor:

Received your latest issue of FILM MUSIC NOTES last week, and noticed the charming little inscription: "Your subscription expires with this issue."

Being so in the habit of receiving your most interesting magazine each month, I could not allow my subscription to expire, could I?

Enclosed you will find a postal money order for \$4.00 and besides continuing to send the magazine to me, I would like to have you send it to my friend attending the University of Iowa, and engaged in studying music. His address is as follows: Lee D. McGovern, 420 North Dodge Street, Iowa City, Iowa.

Would you kindly acknowledge receipt of this order, and let me know when you will begin his subscription?

I'd like to say again just how much I enjoy your magazine, and how I look forward to its arrival each month. I am one of those who, like you, feel film music has been neglected for too long, and the work of many fine composers providing background music should receive more acclaim.

- Wallace Waterstreet, 3140 North 21 Street,  
Milwaukee 6, Wisconsin

\* \* \*

Dear Editor:

About a month ago I received a letter from Grace Mabey informing me that my article appeared in the June issue of FILM MUSIC NOTES. I would appreciate it very much if you would send a copy to me. I am enclosing two dollars for my membership fee in the National Film Music Council. I am intensely interested in the development of the study and appreciation of film music, and I think your group is doing excellent work in encouraging and stimulating interest in this new art form.

You will be interested, I am sure, in my contribution toward bringing the fine picture Rhapsody in Blue before the outstanding musicians of Cleveland. The manager of Warner Bros. Exchange graciously extended the privilege to me of assembling fifty persons, leaders in all branches of music, at Warners private screening room, to be presented Friday evening October fifth. I am very proud to announce the acceptance of the invitation from Dr. Erich Leinsdorf, conductor of the Cleveland Symphony Orchestra, Dr. Rudolf Ringwall, associate conductor, Mr. Joseph Knitzer, new concert-meister of the orchestra, and head of the Violin Department of the Cleveland Institute of Music, Louise Palmer Dasher, director, and six of her faculty from the Cleveland Music School Settlement, Adella Prentiss Hughes, affectionately called the "mother of the Cleveland Orchestra," and eight members of the Women's Committee of the Orchestra, Mrs. Bergin, secretary, and four members other than Mr. Knitzer and his wife from the Institute of Music. Mr. Russell V. Morgan, director of music, and seven of his supervisors from the Cleveland Public Schools, Mrs. Emil Brudno, impressario and Mrs. Arthur Shepherd, wife of the head of the music department, and four others from Western Reserve University, and many others.

I hope to continue this whenever a fine musical picture comes along or one with a good musical background.

- Mrs. William Roger Thomas, 1315 East  
143rd Street, East Cleveland 12, Ohio

\* \* \*

Dear Editor:

As a subscriber to your magazine, I should like to find out whether or not it is possible to rent some of the musical scores from the various films. I am particularly interested also in making transcriptions of some of these numbers for concert band. Any information you can give will be greatly appreciated.

- Raymond F. Dvorak, School of Music,  
The University of Wisconsin, Madison 6

Can the studios give us any help here? Editor

Dear Editor:

Many thanks for the September set-up in FILM MUSIC NOTES, also your postcard. I much appreciate the honor of writing for such a progressive magazine as yours. I have fresh material now in hand but here is a brief item that may be in time for the November issue.

October Call Board

A British Film Studio's Survey for the Month

1. Allan Gray, Composer  
Latin Quarter - A British National film starring Derrich de Marney and F. Valk  
A Matter of Life and Death - An Archers Production featuring David Niven, Raymond Massey and Kim Hunter  
A Canterbury Tale - American version in preparation with special additional music
2. Hans May, Composer  
Trojan Brothers - A British National Picture
3. Jack Beaver, Musical Director  
Gaiety George - Warner Bros. production with Richard Greene and Ann Todd
4. Dr. Hubert Clifford, Composer  
General Election - Documentary film for the British Council
5. Clifton Parker, Composer  
Steam - Documentary film for export purposes

Further stories and gen to follow. Cheerio for now. John Huntley

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Comments by Our Reviewers on Mr. Gold's Score

"The picture is only fair and is entirely saved by Ernest Gold's score. The music brings magic to the picture. It sings of the beauty of the woods, the simplicity of youth and heightens its tragedies. Silences are used to good advantage and the theme melody is lovely."

"The violin solos are dubbed in badly as the fingering does not follow the music correctly. But this not Mr. Gold's fault - this work is exceptionally good for one so young and I predict a bright future for him and his music here in Hollywood."

"I hate to think what this picture would have been without its lovely musical score."

"The musical score to The Girl of the Limberlost raises this picture from a standard of mediocrity to a vehicle worth seeing."

"Gene Stratton Porter's novel offered a wealth of natural background and richness of characterization which the film failed to recapture, unfortunately. The simplicity and beauty of the story is carried by the music alone."

"In the opening of the picture the music anticipated the natural charm of the woodland with undertones of hidden depths foreshadowing disturbances of this rustic beauty. One felt that the musical score might have been withheld during the first speeches concerning the Comstock land but aside from this instance the music moves throughout the picture with great beauty of mood and expression."

"The highlight of the musical score is the subtlety and assurance with which dramatic contrast is achieved. This is especially noticeable in the background music following the little squirrel. At first the cadences are gay and sylvan then terror deepens the tones and only a wistful memory beckons. Again we have a splendid tonal coloring depicting the conflict of the mother and ending with triumphal voice as tragedy passes and once more the woods are serene."

"Mr. Gold has done very well with the score. The background music was excellent, especially in all the wood scenes, emphasizing the somberness of the swamp and its meaning and in contrast the lightness of butterflies, the beauty of the woods with their own melodies in which the young girl with her love of music, real and meaningful, found consolation."

"For the main theme Mr. Gold chose 'Swanlake' which was well suited to the almost legendary and haunted atmosphere of the swamp. It was the father's melody and was developed with every mention of him. It is played completely for the first time in the violin in the woods, a scene which brings the whole story to a climax."

"The story is made to live through the music, which served as an air cushion for the lumpy places in the drama, delineates contrasts of character, interplay of opposing ideas, development of situations and emotional climaxes. The composer's harmonic method is an obvious improvement over the somewhat casual style of most film composers. His instinct for instrumentation is uncannily acute."

"Scoring for an orchestra of twenty and achieving the effects he does, my only fear is that only 'economical' producers will use him and his music. But what an opportunity big producers will miss. Whoever he writes for I hope they will be sagacious enough to give him screen credit for their advancement, for come a day they'll be proud to have his name under their masthead. Just a prediction, that's all!"

"The music for this picture is remarkably good - a richness and body achieved by an orchestra of only nineteen pieces would do credit to many a numerically larger group. The theme melody is fresh and pleasing and the various moods of the picture are well expressed."

"Ernest Gold's music lends the needed dignity to an otherwise too simple offering. It will be interesting to see what this young composer, who has done so well in this, his first picture, will achieve in a more important assignment."

"The music to this picture is suitably chosen and well planned - the violin solo an integral part of the plot contributing greatly to the emotional appeal."

"The theme used for the girl heroine was beautiful and appropriate and in some cases the plaintive, pastoral quality of the music seemed quite original."

"The music was not heavily orchestrated but pastoral in quality, with melodic, simple musical introduction. The background music was slight, but plaintive and suggestive, very suitable to the story."

"The artistry of the musical score was shown in its economy."

"The music composed by Ernest Gold is outstanding and adds greatly to the value of the picture, moving with grace and charm from light woods-and-swamp passages to dramatic climaxes of genuine feeling and intensity."

"The music for the picture, The Girl of the Limberlost, was excellently written and employed a combination and sympathetic feeling throughout the entire score. Given a mediocre picture, the composer nevertheless set about with a limited sized orchestra and wrote a most interesting score. Through the use of fine technical equipment for writing orchestral and instrumental effects he managed to make this film reasonably successful. His use of woodwinds and strings, both in solo and group, were constantly strengthening the action and adding beauty of mood to the picture. An original motif with fine discrimination and musical intelligence, was constantly employed, bringing color and mood to the story. The all-too-small orchestra at one sequence was whipped into unusual color to give fine interpretation to a highlight of action at the pool. There was great warmth and sympathetic dramatization throughout the picture which raised the quality of this composer's work above the average. If this is a sample of his ability then one eagerly awaits the time when he may give his best to a picture which merits the best."

Question: Is the composer's music superior in artistic value and greater than the film as a whole at any point?

Answer: Certain famous musical classics were introduced which were of superior aesthetic value to the picture as a whole - their value having already been proven.

Question: Does the music, or large parts of it, if original, have enough appeal to use apart from the picture in concert form or recording?

Answer: Yes.

We print the above in the belief that other young musicians may be encouraged thereby to write their own success story. It has been a pleasure to offer Mr. Gold's as an example.

A university Course in Dramatic Music, Including Music for the Cinema  
by Walter H. Rubsamen

For several years past, a course entitled Music for the Theatre, Cinema, and Radio Drama has been offered in the Department of Music of the University of California, Los Angeles. The first half of the course, as the title would indicate, is devoted to an analysis of incidental music for the stage drama, whereas the second concerns itself with music for the two most modern media of dramatic entertainment, the sound film and the broadcast play. In respect to the cinema, the class seeks to determine where music may be used to best advantage and what are its various functions. The several opportunities for music in the course of a motion picture are typified and analyzed by studying numerous examples. Considered first is the main-title music, which accompanies the list of credits at the start of a film and helps set the mood of the opening scene or the entire drama, or perhaps characterizes the protagonists.

A study of current films reveals that certain sequences need music more than others: a chase or a journey, for example, with its rapid changes of scene, continuous action, and little or no dialogue (a good illustration is the episode from *Suspicion*, during which Joan Fontaine awakens, looks over at her husband's empty bed, flings open the curtain and suddenly becomes suspicious, rushes downstairs into her car and drives out to the seacoast, walks to the edge of a huge cliff and peers over at the angry waves below - all without speaking. Here the music (by Franz Waxman) builds up tension and stimulates our suspicion that foul play has been committed;) or picture of a landscape as it changes during successive seasons, in order to indicate a lapse of time; or montages which leave a total impression through a series of contrasting shots that briefly take in all aspects of the pictured activity. These may also lack dialogue, hence a need exists for music which provides continuity between fragmentary scenes and unifies the entire sequence.

Scenes in which essentially irrational moods or emotions are portrayed on the screen seem more credible when music fills the background. An audience will respond more easily to an expression of love, patriotism, or religious fervor, if it too is transported into an emotional state by means of mood music. This is especially true when mysterious or fantastic events are depicted, or the atmosphere is unreal or uncanny. Similarly, the tale of a narrator (as in *Our Town*), like that of all story tellers, possesses elements of fantasy and therefore gains from the addition of underlying music.

Often the musical background interprets unexpressed thoughts that course through an actor's mind during a scene of inner conflict, or helps to intensify the emotions he expresses audibly. One of the most important functions of cinema music is to establish the atmosphere of a scene, that of a rural landscape, or a battlefield, for example. Unfortunately, all-too-familiar and commonplace themes are frequently employed for this purpose, primarily because their extra-musical associations strike a responsive chord in the minds of the audience. How many times has "Auld Lang Syne" been heard as background for a moment of nostalgia on the screen, or "Home on the Range" for a western landscape, or "Jingle Bells" for a snow scene!

Finally, there are many occasions when music is actually called for in drama; it may provide an authentic background (a hurdy-gurdy playing in the street, for example; a radio playing in a living room; or a trumpet fanfare announcing the arrival of a king), or be a motivating force in the plot. A notable illustration of the latter was contained in *Voice in the Wind*. The sick wife, long separated from her refugee husband, who was once a concert pianist, hears the distant strains of familiar music and rises from her bed to search in the streets for its source.

DR. RUBSAMEN'S ARTICLE continued

In listening to the various recorded examples of cinema music during classroom discussion, students become aware of the descriptive capacities of particular instruments or instrumental combinations. Thus the orchestral color of a flute above muted strings seems appropriate for a quiet night scene and is so used by cinema composers; electrical instruments that sound somewhat unnatural because they lack the requisite number of overtones often are used to point up an eerie moment in a mystery drama. By the end of the course students have usually compiled a valuable catalog of instrumental effects that are descriptive of moods, atmosphere, action, or individual characters.

It is sometimes difficult to obtain records that illustrate each trait and function of cinema music, since very few of the best scores have been issued commercially. Several of the film composers have been kind enough to lend me discs made at the time of actual recording at the motion picture studios. By this means the class was able to study the scores of *Rebecca* and *Suspicion*, by Franz Waxman; *Ladies in Retirement*, by Ernst Toch; *The Memphis Belle*, by Gail Kubik; and others. Among the commercial recordings that serve as illustrative material are Arthur Bliss' music for *Things to Come*, the film made from H.G. Wells' famous book (Decca 25606-8); Prokofiev's *Lieutenant Kije*, a Soviet film of the early 'thirties (Victor Album M 459); and Alfred Newman's *The Song of Bernadette* (Decca Album 365).

The class at UCLA also studies the basic differences between methods of recording motion picture music, and the reasons, budgetary and otherwise, for choosing one or the other technique. Dubbing, play-back, direct recording with complete or incomplete accompaniment are described and contrasted.

A bibliography that lists some sixty books and articles about film music is available to students who prepare term reports. The most important books on the list, which will be published in a forthcoming number of the *Hollywood Quarterly*, are Aaron Copland's *Our New Music*, New York, 1941 (ch. on Music in Films); Charles Davy's *Footnotes to the Film*, New York, 1937 (ch. Music on the Screen, by Maurice Jaubert); Serge Eisenstein's *The Film Sense*, New York, 1942; Kurt London's *Film Music*, London, 1936; Nancy Naumburg's *We Make the Movies*, New York, 1937 (ch. Scoring the Film, by Max Steiner); Leonid Sabaneev's *Music for the Films*, London, 1935; and the forthcoming volume, *Music for the Movies*, by Hanns Eisler and Theodore Adorno, tr. by G. S. McManus (Oxford University Press).

AFTERTHOUGHTS  
By Sigmund Speath

One of the great scores of the year is that of the documentary film, THE TRUE GLORY. This important task was originally assigned to Maro Blitzstein, who collected much significant material from the Maquis and Resistance fighters of France. Unfortunately he had to drop the work when informed of the death of his father. William Alwyn, the young English composer responsible for the scores of Desert Victory and The Way Ahead, was called in to finish the job. The result of this international collaboration was a brilliant success, with ample credit to both of the creative musicians, as well as the London Symphony Orchestra and its conductor, Muir Mathieson.

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Richard Addinsell, best known for his Warsaw Concerto (based on a Rachmaninoff theme), is responsible for the clever music to Noel Coward's BLITHE SPIRIT. The motif which he assigns to the sprightly ghost of the hero's first wife has a suspicious resemblance to the start of a Saint-Saens Violin Concerto, but there is plenty of originality in the details of the score. A feature of the film is the use of Irving Berlin's "Always" as a theme, closely related to the appearance and disappearance of the "blithe spirit" herself. The old ballad has already enjoyed a revival that placed it well up in the Hit Parade.

\* \* \*

The spectacular CONCERTO, now being prepared by Republic Pictures, contains the entire score of Rachmaninoff's Second Piano Concerto, played off screen by Arturo Rubinstein, who is said to have been paid a record-breaking fee for the job. This is not a musical biography, however, but a dramatic fiction story in which music plays an important role. It is probable that one or two popular songs will emerge from this film, for the Russian successor to Tchaikowski was noted for his appealing and emotional melodies.

\* \* \*

It is now a matter of history that Columbia's A Song to Remember made America Chopin conscious. The Polonaise in A Flat has become a Tin Pan Alley hit, heading the list under the title of the foxtrot, "Till the End of Time," but also appearing in fifteenth place in its original form, an almost unique achievement for a single tune. It is encouraging to note that phonograph records of the Polonaise itself have been in constant demand ever since the motion picture began its phenomenal success. Hollywood is now working on the lives of several other composers.

\* \* \*

Victor Young has managed to combine modern film scoring in Paramount's KITTY, with authentic suggestions of the music of the eighteenth century. Some of this period material is borrowed, but much of it must be credited to the composer himself. His treatment of the Minuet and Gavotte is masterly and does much to maintain the atmosphere of the picture.

\* \* \*

Short on audience appeal but long on musical value is the English motion picture, BATTLE FOR MUSIC, which dramatizes the struggle of the London Philharmonic Orchestra for survival during the war years. The recording of the orchestra is excellent, and there are memorable passages for the eye and ear alike when Moiseiwitsch plays the piano. The real thing is still definitely more exciting than the best of imitations. American listeners may prefer fiction to fact, but they will find it hard to resist the appeal of the music itself.

\* \* \*

AFTERTHOUGHTS continued

Milestones in the history of motion picture music include Saint-Saens' score for L'Assassinat de Duc de Guise (1908), Georges Hue's music to Le Retour D'Ulysse (1915), the arrangements and compositions of Joseph Carl Breil for The Birth of a Nation (1915), including The Perfect Song, later a well-known radio signature, Mortimer Wilson's Thief of Bagdad (1924), Don Juan, with a symphony orchestra conducted by Henry Hadley (1926), The Jazz Singer and Sunrise (1927), Riesenfeld's visualization of the Tchaikowski 1812 Overture (1929), Virgil Thomson's The River, Aaron Copland's The City, Louis Gruenberg's Fight for Life, and of course Walt Disney's Fantasia, to which various composers contributed.

\* \* \*

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Music Hath Charms  
by Alice Evans Field

Poets have written about the charms of music, all the way from classic verse to that merrily wise little jingle, "I'm ignorant of music, but still, in spite of that, I always drop a quarter in the organ grinder's hat." Philosophers have extolled its healing power - "It is the art which, above all others, ministers to human welfare," declared Herbert Spencer. The world's greatest music has been composed in times of greatest stress and people turn naturally to it for comfort in sorrow or anxiety. But it may also express thanksgiving and lighthearted joy. Whatever the reason for the present upswing of music in films and on the stage, it is at full tide. It is reported that Hollywood has some twenty million invested in pictures in production in which music is featured.

Maker of music and dreamer of dreams at M-G-M is producer Joe Pasternak. He began his American musical career at Universal when he made Deanna Durbin's first picture, *Three Smart Girls*. In happy succession he brought forth others of equal freshness and charm, including the most memorable of them all, *One Hundred Men and a Girl*. His use of symphonic music directed by Leopold Stokowski was a daring innovation, but he gave it warmth and humor by weaving it through an appealing story of a young girl's aspirations. It is a formula which contains a certain magic, one which is still his touchstone, proved again and again with *Music for Millions*, *Thrill of a Romance* and *Anchors Aweigh*. *Two Sisters From Boston*, with Kathryn Grayson, June Allyson and Lauritz Melchior is just completed. And in production he has two more: *Holiday in Mexico*, and *No Leave, No Love*, co-starring Van Johnson and Pat Kirkwood.

If you might step into his office on the ground floor of the Irving Thalberg building, a room of quiet taste, furnished in soft brown leather with its grand piano beside his desk, you would feel music in the air. If you might sit here alone for a few moments, you would like to study the portrait of its occupant with his little three year old son, which hangs on the wall adjacent to signed photographs of important musicians, and so be prepared for the youthfulness of the man himself when he comes in. Slim, casual, almost boyish in appearance, it is not until he begins to talk that you realize his maturity and his eagerness to bring great and good music to the millions. European by birth, he loves his adopted country for its laughter, its overflowing optimism, its desire to forget all unhappy things as quickly as possible. He likes stories which portray his country as a land of opportunity for young people of talent. "Nothing like the story of *Two Sisters From Boston* could have happened in the Europe I knew," he explains. "There, a girl whose parents were unable to give her a musical education could have found no way to get one."

*Holiday in Mexico* is beautifully planned, with lovely settings of the American and British embassies in Mexico City and a fascinatingly designed house-of-the-future, opening into a patio graced by orange and blue parrots. Walter Pidgeon is cast as our Ambassador, Jane Powell as his fifteen year old daughter, Roddy McDowall as the son of the English Ambassador, Ilona Massey as soloist with Cugat's orchestra and Jose' Iturbi as himself. Its theme, as explained by Mr. Pasternak, is the very understandable one of any man's problems in trying to train and discipline his young daughter alone. There is the natural instinct of the girl to take her dead mother's place as companion, social hostess and advisor to her father and to resent the coming of another woman into his life. Music includes *Fille de Cadiz*, *The Beethoven Minuet*, *Chopin's Polonaise*, *The Walter Winchell Rhumba* (a medley of American folk songs) and some new numbers written especially for the picture. And making their screen debuts are Iturbi's two little granddaughters, Tony and Theresa, in a rendition of *Three Blind Mice*. Of course it will be filmed in Technicolor, with Harry Stradling at the cameras and that young American, George Sidney, as director.

## MUSIC HATH CHARMS continued

A gallery of film portraits, framed in music, is promised, following in the wake of Rhapsody in Blue and A Song to Remember. Warners have just completed Night and Day, with Cary Grant as Cole Porter and Monty Woolley as himself. The story begins in 1914, when these two, one a student and the other a member of the faculty at Yale University, go to the Porter home in Indiana to spend Christmas and then and there decide to forsake the halls of learning for a theatrical career. With Alexis Smith as Linda Lee, the aristocratic Kentucky girl who became Mrs. Cole Porter, Henry Stevenson as Omer Porter, anonymous backer of his grandson's first shows, and Selena Royle as the sympathetic mother, it is an American success story with just enough of defeat and disappointment to make it good drama. The first joint effort of Porter and Woolley to crash Broadway ends in failure, then comes the war when the composer is wounded fighting with the French armies. Later reunited the two friends have no luck in selling "Miss Otis Regrets" but fortune's door opens for Woolley, and later Porter is the talk of New York with his productions, Fifty Million Frenchmen, The New Yorkers, and others. A honeymoon across Europe, separation, and reunion at Yale, with music as the keynote throughout fill in and complete the story.

Jerome Kern's musical career is the inspiration of Till the Clouds Roll By, which Arthur Freed will soon be putting before the Technicolor cameras at M-G-M. Just now he is making pre-recordings with Judy Garland in the role of Marilyn Miller, while the sets are being constructed for the modern radio studio where the story opens with Frank Sinatra singing "Old Man River," then flashed back to review the highlights of the composer's life as played by Robert Walker. Oscar Hammerstein's contribution to the popularization of opera on Broadway is the subject of the script, Romance with Music, Oscar Hammerstein II is writing for 20th-Fox. There is wonderful opportunity here for the picturesque settings and costumes of the Old Harlem Opera House, and for the ups and downs of show business in that gilded era.

The Al Jolson Story is Columbia's contribution to nostalgic musical memories of yesterday, with the Winter Garden and many famous theatres as its chief settings. It begins in boyhood days in Washington, D.C., and on hand, to see that all details are accurate and (confidentially) to record most of the songs, will be Mr. Jolson himself, although his role will be played by Larry Parks.

A musical treat is promised in Concerto, now being produced and directed in Technicolor by Frank Borzage at Republic Studios. Taking its title from Rachmaninoff's Piano Concerto No. 2 in C Minor, it is a picture in which action, dialogue and settings are made subservient to the fifty minutes of masterpieces of piano music. Something of a tour de force was achieved in persuading Arthur Rubinstein to make the recordings. Only when he was assured that music would be the chief factor and that he would be permitted to make the selections was this illustrious pianist willing to accept. Then began the long and arduous task of sifting out of the world's literature of piano music, the passages which would be most suitable. Gradually the script began to take form, integrating and coordinating lines and plot to the music. It is a story of the unrequited love of a brilliant young pianist for a distinguished conductor and the threatened repetition of the story in the life of her young daughter twenty years later. Its settings are a delightful Pennsylvania farmhouse, brief glimpses of travel in Europe and South America, and Carnegie Hall. This week the stage has been crowded with hundreds of extras in full dress as concert audience for the rendition of "Concerto" in its thrilling beauty. The players, except for Philip Dorn who plays the conductor, are carefully selected "unknowns," a factor which Mr. Borzage believes will give greater reality to the production. And starmaker that he is, it is likely that his leading players, Catherine McLeod and William Carter, will find themselves famous when the picture is released early in the year.

## MUSIC HATH CHARMS continued

Fusing music with dance and romance is Paramount's Blue Skies, featuring Bing Crosby, Fred Astaire and Joan Caulfield in a cavalcade of Irving Berlin music. All the old favorites, twenty-six in all, including White Christmas and A Pretty Girl is Like a Melody will be heard, although some only in brief fragments. This week Fred Astaire is doing his final solo dance for the picture (and he insists it is his farewell to the screen!) in shining patent leathers and "tails," for the beautifully staged number, Puttin' on the Ritz.

There have been musical cycles on the screen before, but never one quite like the present one. As in musical comedy on Broadway, the idiom is new and fresh, the structure varied and interesting. State Fair put us all in a mood for singing. A Song to Remember brought forth a great new interest in the music of Chopin. With the promised feast of music ahead, we may all be bursting into song as we go about our daily chores or drive along the highways. And the excerpts of the world's masterpieces as brought to us by Iturbi, Melchior and Rubinstein may well be the inspiration for new ventures into classical music, solidly supported by newly appreciative millions.

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### Casts and Credits of Musicals Previously Mentioned

CENTENNIAL SUMMER (20th-Fox). Linda Darnell, Jeanne Crain, Cornel Wilde, W. Brennan  
CINDERELLA JONES (WB). Joan Leslie, Robert Alda, Julie Bishop, William Prince  
EASY TO WED (M-G-M). Lucille Ball, Van Johnson  
KITTEN ON THE KEYS (20th-Fox). Maureen O'Hara, Dick Haymes, Reginald Gardiner  
THE HARVEY GIRLS (M-G-M). Judy Garland, John Hodiak, Ray Bolger, Angela Lansbury  
MASQUERADE IN MEXICO (Paramount). Dorothy Lamour, Arturo de Cordova, P. Knowles  
THE ROAD TO UTOPIA (Paramount). Bing Crosby, Dorothy Lamour, Bob Hope  
TARS AND SPARS (Columbia). From the Coast Guard Show. Janet Blair, Marc Platt  
THE TIME, THE PLACE AND THE GIRL (WB). Dennis Morgan, Jack Carson, Janis Paige  
ZIEGFELD FOLLIES (M-G-M). An all-star cast in spectacular Technicolor revues

### More to Come - Now in Preparation

CARNEGIE HALL (Morros-LeBaron). Highlights in the history of that famous music center; also in preparation MY IMMORTAL BELOVED, the life and music of Beethoven  
JUMBO (M-G-M). Adapted from the New York Hippodrome success, with Jimmy Durante in the role created by him, Kathryn Grayson, Frank Sinatra. Filmed in Technicolor, staged and directed by Rouben Mamoulian.  
MY WILD IRISH ROSE (Rogers-UA). Based on the career of Chauncey Olcott  
SHOCKING MISS PILGRIM (20th-Fox). Betty Grable and Dick Haymes in a story of the early "feminist" days. Unpublished music by George Gershwin.

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### "Credit to Broadway" - and to Hollywood

American musical comedy has indeed grown mightily from the seeds that were firmly and wisely planted in American soil. Today the term musical comedy is inadequate; musical theatre would be more appropriate. The elements have at last fused, most happily perhaps in "Oklahoma!", but in greater or less degree in most of the current productions. The book has become literate, intelligible, dramatic, with emphasis on the American scene, present or historical; the music clothes the story, enhances the mood, moves the action forward; the dance blossoms effortlessly from music and narrative, serving to expand the story and deepen its significance; the comedy is a part of both plot and characterization; the mise-en-scene is an artist's interpretation of reality. All this, presented with a masterly showmanship that has lost none of its drive and expertness. The new pattern is complete. It can be developed indefinitely into those regions which theatre pioneers have long envisaged and which Richard Rodgers, one of Broadway's most creative composer-producers, has described as "a field where music has emotion as well as rhythm, where lyrics become poetry, where design has artistry and where dancing has meaning." Theatre Arts, August 1945

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

KITTY, Paramount. (Gainsborough's London). Director: Mitchell Leisen

Music Score by Victor Young

This romantic comedy of the late 18th century is adult entertainment of a high order taking into consideration, of course, the manners and morals of the period. Photography in clear out black-and-white is unusually beautiful with the costumes and sets designed by Raoul Pene du Bois reminiscent of Hogarth, especially in the earlier scenes. Later they add charm and dignity to the superb acting of its principals and weld the picture into an outstanding achievement. While the film moves well on the merits of pungent dialogue, adept handling of plot situations and good continuity of action, the music lends important color to certain scenes and in others conveys a subtle sympathy of mood, as for instance with the character of Kitty following her with puckish humor as the street wench and with the winsome loveliness as she becomes a lady. This is a score conspicuously limited in the use of musical atmosphere yet preserving a wonderful balance in combining background music of the same idiom and texture as the period music interpolated. The main title, richly orchestrated with a blast of strings, gives just the romantic introduction demanded by the story and the Minuet and Gavotte of the ballroom scenes, their Mozart flavor heightened by the use of his Ronda alla Turca lend authenticity and grace to the historical and artistic period of the picture. The orchestration of the dances is well arranged and recorded, with the use of the harpsichord adding to their value and the music of Scarlatti played on this instrument especially fitting. Mr. Young's treatment of silences is most telling - the opening sequences with Meg and her girls - notably also those of the Duke hurrying through the magnificently exaggerated and interminable corridors would have lost their potency with music. On the other hand, a light musical background might have been used to effect to give a more sympathetic quality to Kitty's emotional reaction after dismissing Sir Hugh from her boudoir. On the whole, however, it is an excellent score, never overdone, and with those long pregnant silences, above mentioned, being allowed to enrich the music whenever music is definitely called for. Adults. Running time: 1 hour and 45 minutes.

THE STORK CLUB, Paramount. (Sugar and Spice). Director: Hal Walker

Musical Director: Robert Emmett Dolan

Sumptuously mounted and played at a riotous tempo this is entertainment that should delight the many to whom musicals are a joy. No one can outdo Betty Hutton in hilarity and her charm steadily increases. One marvels at her timing as she performs her antics and she is always worth the price of admission. The story is in itself none too plausible but it has some originality and is good as far as musical comedy stories go. The part of Judy is a natural for Miss Hutton and she and Barry Fitzgerald make an appealing combination, giving a performance rich and warm in human values. Robert Benchley is delightful as he never fails to be and Mary Young contributes some poignant and unforgettable moments as Mrs. Bates in one of the highlights of the picture, the exhibition waltz (taboo) of the old sweethearts. Music, while not outstanding, is lively and agreeable throughout. Mr. Dolan has supplied a fine piano bridge, by the way, between the main title and the opening scene, and later in the picture the "Shade of the Old Apple Tree" forms a most charming and effective contrast to the more modern rhythm arrangements which he has interpolated into his score. We sometimes wonder if the America that is represented in so many of our recent pictures which seem to flaunt the luxury of certain phases of American life, will be resented when they are shown abroad, or will they be looked upon simply as modern fairytales lacking in reality? Perhaps time will tell. Mature-Family. Running time: 1 hour and 40 minutes.

YOLANDA AND THE THIEF, M-G-M. (Fairytale - Ultra Modern). Dir: Vincente Minnelli  
Musical Direction: Lennie Hayton

Entertaining, original and often entrancing is this romantic musical fantasy with story - except for one or two weak points - acting and direction tops. Interesting color in every variation ranging from harsh contrast to soft pastels, unusual settings likewise graded, superlative dancing and music expressed not so much in melody as in rhythm, make this an outstanding picture. Lucille Bremer, beautiful to look at and playing her part with a sensitive and even spiritual understanding that is a delight, proves herself as well a worthy dancing partner to the world's best beloved Fred Astaire. The photography in her scenes is delicately and enchantingly handled, but what makes the picture pre-eminent is the music - music made expressive of moods to a rare degree. Some of the credit for the most arresting and unusual musical texture heard in a long time must go to the arranger, Conrad Salinger (whose name, by the way, we are glad to see listed on the screen credits for a change). Perhaps the most interesting rhythms are those of the fiesta or carnival sequence, i.e., the clapping in 5/4 time against the solo cymbal in 4/4. Later the kettledrums in 3/4 are added and a very fine use of woodwinds and celeste add to the stimulating total effect. Rhythm is also employed spectacularly in the dream sequence beginning in high, delicate instrumental strains and changing gradually as the dream becomes a nightmare, into a sinister low beating of drums, increasing as nightmare horror develops into a thunderous sound as of African tom-toms, till the dreamer to the horrifying pounding of these drums finds himself enmeshed and entangled in the maze of sheets. Here is a marvelous example of the power of film music to create in itself an emotion. Unfortunately the songs of the picture which supplied the thematic material are not up to the rest of the score, being quite undistinguished, and to anyone familiar with convents the absence of rosaries, crosses or crucifixes and especially of grace before meals in the convent scenes will come as a jarring note to be regretted. Mature-Family. Running time: 2 hours and 10 minutes.

FALLEN ANGEL, 20th-Fox. (Sacred and Profane Love). Director: Otto Preminger  
Music by David Raksin

Absorbing, if sordid, mystery story built on a standard formula - that of the chief prosecutor being the guilty person (as such Charles Bickford does a nice job, too). The picture is so adroitly worked out and well acted against the natural and simple settings of a California small town that its entertainment value is considerable. The actor who carries the most audience sympathy, however, is not Dana Andrews - the metaphysical angle of his being permanently healed by the trusting love of his very certain wife is a little hard to take - but Pop as played by Percy Kilbride. His performance is one to remember and he and Linda Darnell are outstanding. Credits are interestingly and originally handled at the opening of the film. They appear on speeding and vanishing signposts which fade into the actual ones seen from the inside of the bus. All this over the accepted, click-clack traveling rhythms: first muted and in low frequencies, gathering volume until we have full orchestration as the tale begins. Most of the music is of the sultry, juke box variety, very cleverly done and as in Laura absolutely essential in building and maintaining the suspense of the whole. One song, "Slowly," used as a theme, merits special mention. Mature-Family. Running time: 1 hour and 45 minutes.

ALLOTMENT WIVES, Monogram. (Wartime Racket). Director: William Nigh  
Musical Director: Edward Kay

Kay Francis, stunningly gowned as usual, and Otto Kruger, suavely villainous, are an expert and convincing team in this expose' of one of the most colossal "rackets" engendered by the late war. Production values of the picture are mediocre, but the story, though lurid, is well enough done to maintain interest and provide fair entertainment. It is to be hoped that producers will stop putting an actress of Gertrude Michael's ability into the underworld parts in which she has recently been seen and give her something commensurate with her real gifts for beauty and dignity. The documentary prelude is treated to good effect and the rest of the background music, stemming from juke boxes, canteen scenes and night atmosphere, ties in appropriately with the various happenings depicted. Mature-Family. Running time: 1 hour, 15 min.

MY NAME IS JULIA ROSS, Columbia. (Mystery and Melodrama). Dir: Joseph H. Lewis  
Musical Director: Mischa Bakaleinikoff

This average drama with murder theme has, thanks to the acting of a well chosen and expert cast and suspense which is convincingly built up and maintained, some thrilling moments. Photography and direction are especially to be commended for the scene in which the murderer meets his death - one feels the action to be really taking place and not posed for a camera. (This somewhat atones for the ease with which Julia removed the bars placed at her window in an earlier sequence). The entire musical score is arranged from library material and Mr. Bakaleinikoff has done a fine job in selecting and connecting various cues by various composers to obtain an all-over effect that is surprisingly adequate. However, there is a conspicuous lack of unity as far as the musical end in its own field is concerned. An original score would have been of advantage. This way the music is of purely "background" character establishing no more than incidental moods. Although very well adjusted to the individual scenes, an original score would have unified and strengthened the picture. The use of the novachord in some sequences intensified the orchestral coloring. Otherwise, the orchestration was rather undistinguished, although adequate. There was almost too much music. Not a good film for children as the maniacal son, whose emotions are loosed whenever a knife is allowed him, would have a bad effect on those youngsters who tend toward cutting seats with their knives and destroying property anyway. Mature-Family. Running time: 1 hour and 5 minutes.

GIRL OF THE LIMBERLOST, Columbia. (Nature Set to Music). Dir: Melchor G. Ferrer  
Music Score by Ernest Gold. Musical Dir: M. Bakaleinikoff

This latest picturization of Mrs. Porter's famous novel of psychological conflicts set in the Indiana woodland, is made fairly believable largely through the acting of Ruth Nelson as the mother and her interpretation of the sentimental, almost juvenile, story content, for the picture does not have the wealth of natural background and richness of characterization which were so much a part of the book. Settings are of the utmost simplicity, the final capture of the butterfly a strain on one's credulity, and while undeniably moving at times it is only the music, coming through each sequence with great beauty of mood and expression which raises the picture over and over again from a standard mediocrity to a vehicle worth seeing. With a limited size orchestra at his disposal (nineteen pieces) the composer, through the use of excellent technical equipment for the writing of orchestral and instrumental effects combined with fine imagination and sympathetic feeling has managed to give us a most commendable first score. This use of woodwind and strings both in solo and group constantly strengthens the action and adds to the atmosphere. An original motif treated with discrimination and musical intelligence is fittingly employed to bring life and color into the story and the small orchestra is whipped into unbelievable effectiveness in the highlight of action at the pool. There is great warmth and a dramatic quality to Mr. Gold's work which raises it above the average and in this case lends the needed dignity to an otherwise too simple offering. It will be interesting if this is a sample of his ability to see what he will accomplish when he may give his best to a picture meriting that best, and we shall eagerly await that time. Family. Running time: 1 hour.

SEÑORITA FROM THE WEST, Universal. (Minor Musical). Director: Frank Strayer

A gay little overture opens this pleasantly unpretentious musical with its amusing hokum, many clever ideas and some good radio numbers. Allan Jones is allowed to be more of a human being than heretofore and his fine singing is of course the highlight of the picture. Some of the music is good, some of it is bad, but it is all enjoyable entertainment. Unusually effective was Jones' song, while walking at night. As he turned away from the spot where the sweet young thing had snubbed him, from an open window came piano music, a few steps further a violinist was playing at an open window, when he began his song the violin supplied the obligato for some measures, blending gradually into the full orchestra. Other good spots: the dubbing of the favorite's voice and the girl's vision of the radio singer in the radio itself (television?). Bonita Granville fits into her part acceptably and Jess Barker is a most villainous "meanie!" Mature-Family. Running time: 1 hour and 4 minutes.

DANNY BOY, PRC. (Boy and Dog). Director: Terry Morse  
Musical Director: Walter Greene

War dogs must be rehabilitated as well as men and the problems arising therefrom make this a picture of special interest to young people and dog lovers. The story is a sympathetic and satisfactorily rational one with strong emotional pull and ethical and social values higher than in some of our million dollar productions. Ace is extraordinary, and extraordinarily trained in an impersonal technique that makes him altogether unique. The children are well cast and Buzzy Henry does a convincing piece of work as the dog's owner. The well-known Londonderry air, "Danny Boy," furnishes appropriate thematic material in various fine arrangements and many different words. It fits the scoring beautifully for the dramatic sequences are done in the best tradition and not a hair escapes rising on its own scalp as the boys - all engaging youngsters - race on their bicycles to reprieve Danny Boy before execution. The harmonica and boy soprano solos on the river bank are also effective, but the bit from the Moonlight Sonata seems a little overcharged and some of the tenser scenes could be shortened to advantage for young people. Family.  
Running time: 1 hour and 5 minutes.

THIS LOVE OF OURS, Universal. (Social Drama). Director: William Dieterle  
Musical Director: Hans Salter

This adaptation of one of Pirandello's fine plays, denatured and toned down presumably to fit American taste, makes an excellent vehicle nevertheless for Miss Oberon's talents, dramatic and interesting and in which she has admirable support from a cast headed by Claude Rains and the talented newcomer, Charles Korvin. Direction is able and well sustained as might be expected from William Dieterle, and the settings and photography add considerably to the production values of the whole. The artistic value, therefore, ranks high but ethical and social values are doubtful. When the Pirandello text is closely adhered to, something exceedingly fine comes through, like spun silver or perhaps platinum, but when "done over" the lines do not survive the heavy hand of a "practical" production. The conventional score, which accompanies the picture, has beauty and fantasy, the main title with its movie background and richly sentimental theme giving us an inkling of the type of story to be expected. The emotional pattern of the music and an orchestration in which strings predominate date the happenings. There are charming episodes wedded to the photography such as the moving moods with woodwinds that give lovely out-of-doors atmosphere and there are journeying rhythmic sequences with delicate balance. This music is definitely an envelope. Merle Oberon acts the challenging role of Karin in her best vein. Mature-Family. Running time: 1 hour and 35 minutes.

DAKOTA, Republic. (Carpetbaggers of the West). Director: Joseph Kane  
Musical Score by Walter Scharf

The memorable and startling photography of the burning wheat fields and the comedy relief scenes of Walter Brennan, always a joy, are the highlights of this rootin' tootin' pioneer days and ways movie in which speed, action and noise are dominant. It is, in general, well acted, with John Wayne satisfactory and Ward Bond and Mike Mazurki turning in fine characterizations, but the casting of Miss Ralston, to say the least, unfortunate, and Ona Munson wasted on the type of thing given her to do. An elopement, a train ride in the '70s and a river boat journey with plenty of hokum, stops at Fargo taverns, etc., all enliven the tale with graphic background music adequate, but tiresome and noisy probably as befitting the constant fighting and various pursuits depicted. Mr. Scharf's score is lengthy and elaborate but it is definitely not one of his better ones and is distinguished only by being too loud, too fast, too brassy and too commonplace. It is too bad that a man with so much experience and ability does not break away from outworn cliches and tricks. It sounds like back work throughout. A better score could have made it a better picture. This way it is just another western - too bad. Family.  
Running time: 1 hour and 22 minutes.

My First Movie Score  
by Ernest Gold

The 'phone rang and Morris Stoloff, Musical Director at Columbia Pictures, said: "I want you to do a little picture for me. Come in this afternoon." That was all there was to it. Just like that.

I had met him less than a week before and had played some of my music but I never expected things to happen that fast. I was a moderately successful composer but not a big name and it always seemed to me quite a step forward to have had a movie.

I was slightly dizzy and I replaced the receiver on the 'phone as though I was sleepwalking. I became scared stiff that I would not be able to do it and when I arrived at the studio that afternoon I was both terrifically happy and terribly scared. They showed me the picture and all the time but one thought kept going through my mind: I can make this movie a better and warmer story or I can make it ridiculous and unbelievable. I was given a stopwatch, pencils and paper and the cue sheets. These are sheets with the complete dialog on them with exact timing of each line exact to one-half of a second, just the way it is acted on the screen. I also was told that I was to make my own orchestration and that I was only allowed nineteen men in the orchestra since it was a picture with a small budget.

I started to write, bringing in the various characteristic themes to signify the various situations and tried to fit the music closely to the dramatic action. Complete unity between the lines spoken, and photography and music are necessary to make a movie an artistically sound work. Unless there is a closely knit relation between the lines, the photography and the music it is artistically bad which simply means that it is not effective and stirring. That is why it is of the utmost importance for all pictures to have original scores rather than to use classical and standard selections. They cannot possibly give the same support to a picture that even a modest score will give.\*

I finished the whole score after five days of hard work.\*\* There is about twenty-five minutes of music in the picture. Soon I was told that in some places footage had been added to the film making it necessary to revise and add to certain sections. Then I started to orchestrate the picture which I did in three days. I do not intend to work at this breakneck speed again nor do I recommend anybody to do so. I wanted to know just how fast I could work, should an emergency make it necessary. However, there is no doubt about the fact that the quality of a score is endangered by too much speed on the part of the composer.

In this issue of FILM MUSIC NOTES there is included a sample from the score. The end title held a particular problem since it was necessary to come in softly under the dialog and to build up to the climax and end of the picture. A little observation will show how that was accomplished. The first theme sets the stage and when the music turns to 4/4 time it starts building right up to the end. The orchestration as well as the action and photography come to a climax in the last few measures which is also indicated by the harmonic structure. I do not think, however, that it is possible to write effective music by calculation but rather by feeling and sensing what would be most striking. That sense and the ability to express what the composer feels should be expressed, that is his talent which cannot be taught but which can be nourished by experience and sensitivity.

\*We have heard this opinion voiced by some of the top-ranking musicians of the studios. The Editors

\*\*Something in the nature of a record we should say! The Editors

## Biography of Ernest Gold

Ernest Gold was born in Vienna, Austria, on July 13, 1921. His father was a lawyer and an accomplished violinist and composer on the side. His mother had studied singing for a long time and both his grandparents were fine pianists and composers as well as businessmen.

When Ernest started to speak, one of the first words he could say was Beethoven and his parents liked to show him off by playing some of the "Egmont" Overture and have him tell whom it was by. At the age of five it was decided to start him on the violin and he learned to read music even before he could read letters. At the same time he started to pick out little tunes at the piano, which his father wrote down for him. Ernest soon showed his dislike for the violin and preferred to listen to the recordings of orchestral music. It became apparent that the meager sound of a single violin, badly played, could not compete with the full orchestral sound of the piano. Ernest discontinued his study of the violin and took up the piano instead soon afterward. He showed a remarkable memory for orchestral colors and used to amuse his relatives by playing Wagnerian selections on the phonograph and "conducting" his imaginary orchestra, never missing a cue. When he was twelve his father started to give him a few lessons in harmony since he attempted many compositions. However, soon his study of music was entirely discontinued since he became progressively worse in school and composed during classes. When fifteen he proceeded to write an opera using a play as libretto. He finished it a few months later but never attempted to orchestrate it.

When he was seventeen, his family went to New York and he became very interested in writing popular music. He wrote about fifty songs and soon after got a chance to play some of his music for BMI, the big New York Publishing House. He was put under contract immediately and soon had a hit song "Practice Makes Perfect" which stayed on the Hit Parade for seventeen weeks. When it got to be number one he felt that at last he could devote himself entirely to music. He started by taking a teacher and studying harmony, counterpoint, form and orchestration. In the meantime he had more than forty publications including "Accidentally on Purpose," "Montevideo," and many more. At the same time he played backgrounds on various dramatic shows on the radio. He seldom wrote the music down but preferred to improvise on the air. At twenty, after finishing his studies he wrote his Pan American Symphony and sent it to NBC. It was immediately accepted for performance on the radio and was broadcast on a national hook-up and repeated by public request only a few weeks later. He decided to study conducting and soon found Leon Barzin who took interest in him. When he was twenty-one he wrote his piano concerto while making a living playing at bars and cocktail lounges. He also started teaching and soon stopped working at nightclubs. In January 1945 only a bit more than twenty-three years old, he was invited to direct the New York Philharmonic Orchestra in a reading of one of his shorter orchestral works. The same month also saw the world premiere of his Piano Concerto at Carnegie Hall. Also the Army Air Force had him direct a revue on Broadway. Ernest decided that it might be interesting to take a chance on going to Hollywood and left for the west coast in June. On his twenty-fourth birthday, July 13, he got his first assignment at the Columbia Studios writing the score for their production "The Girl of the Limberlost." His experience with his first picture can be found in his story, "My First Movie Score," on another page in this magazine.



## Notes on Louis Applebaum

Louis Applebaum is probably one of the few composers whose career as a composer has developed entirely within the film idiom. Soon after his student days and after having written perhaps too few concert works, he began to write for films made by the National Film Board of Canada. This organization was created in 1939 by the Canadian government to serve as the official film outlet for the many government agencies and Canada's armed services. Through the inspiration of its Commissioner, John Grierson, it quickly grew into what is now the foremost producer of documentary films in the world. Its wartime contribution has been amazingly effective and its extensive and varied output, directed at audiences in Canada and throughout the world, has inspired the documentary movement everywhere.

After three years with the Board, working with it through its exciting development to the point where it now makes over 300 films a year, he has to his credit more than fifty film scores. The varied subject matter, and the sometimes trying conditions under which these scores were recorded have no doubt contributed to a well-rounded film education.

Mr. Applebaum learned to respect the fact that film is the most cooperative creative expression in our culture and that the way to better the conditions, about which many composers complain so bitterly, is to understand the condition that created the complaint in the first place. So, for most films on which he works, in addition to the musical chores (cueing, writing, orchestrating and conducting) he goes out of his way to do the music editing, cutting of the sound effects, working out the scoring and re-recording problems with the sound engineers, the printing problems with the laboratory engineers, and general improvements with other technical personnel. And when possible, he accompanies the camera crews on their location jaunts, works with the editors of the visual materials, and helps write and spot the commentary (few N.F.B. films use actors and stage shooting). And always there is discussion with the producer and director. Thus in his way, he makes a comprehensive attempt to study and determine the potential of music in this idiom. At times he finds the opportunity to do experimental work directed at enlarging musical thinking and technique by employing some of the wonderful film resources which are unfortunately almost completely ignored by film composers.

One of his earlier scores, for a film by Joris Ivens called "Action Stations," lately came to the attention of Ann Ronell, wife and music director for Lester Cowan. Subsequently Mr. Applebaum was invited to write the score for Tomorrow the World, a film which Cowan made at the end of 1944. At its completion, he returned to Canada, worked on several N.F.B. films and a series of radio dramas for the Canadian Broadcasting Corporation. In January of this year, he went again to Hollywood to write, in collaboration with Ann Ronell, the score for Cowan's excellent film, The Story of G. I. Joe. Since then he has written the scores for several films in stylized animation made by the Film Board for Canada's present Victory Loan, and for two of the Board's theatrical films in the series "Canada Carries On" and the "World in Action." He helped produce the first film about a symphony orchestra as part of his plan for music education through film. Also, since his return in May, he has participated in experimental work in applying oscillography to animated film, and on the use of music with stereoscopic film.

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The attached excerpt is taken from the score to THE STORY OF G. I. JOE. It was written for the scene in which the Captain and the Sergeant go after German snipers in the church battered during the attack on the town. Suspense and awe was suggested by the line "This is a funny place to kill men in, isn't it?" Sliding violin tremolos in harmonics and a muffled glissando on the harp, were used as an ostinato for a theme in modal harmonies for low flute and four solo cellos. The whole was recorded quietly to help support the suspense and stillness.



