



FILM MUSIC NOTES

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FOREWORD

At this season last year we wished our readers "not the traditional Merry Christmas, but the Season's Blessings and that soon indeed may come the Peace on Earth we all so deeply desire." Now that victory has been achieved, the guns are silent, thousands of planes are being scrapped, the men of our Army, Navy and Air Forces have laid down their arms, and many a family is rejoicing over the prospect of a Christmas that includes the homecoming to which their loved ones have so long looked forward.

But Peace on Earth is not yet ours, and for countless families there cannot yet be a Merry Christmas, for their sons and fathers - perhaps even their daughters - are still either far away or in hospitals while all too many will never return to the homes of America. So, again this year, we will repeat our last year's wish of "The Season's Blessings and that soon indeed may come the Peace on Earth we all so ardently desire." But let us all desire it so ardently that we will work to bring it about - for now the responsibility is ours and upon us is the obligation to those who fought and died, to make it so.

* * *

Across the street from our Editorial Office is one of Hollywood's largest movie theatres. It is featuring for the second and third week a roistering, swashbuckling story of adventure which has proved very popular and been largely advertised. We previewed it in the FILM MUSIC NOTES of October and the score of that picture is a good one, adding considerably to the content, and by a musician of exceptional caliber. Yet, I have yet to see any mention made of him in the credits of any of the trade journals, the posters in front of the theatre or anywhere in the advertising which has been so lavishly distributed. This is not an exceptional case, however, it is simply the average treatment the musician gets from the studio. How different Mr. Selznick's treatment of Dr. Rozsa in Spellbound as shown by the fact that at its brilliant premiere here in Hollywood inside each program was an attractive card stating that "David O. Selznick takes pleasure in announcing that music from Spellbound, composed by Miklos Rozsa, will shortly be available to the public in Album Form on ARA Records." Perhaps composers are really people, at least so far as one studio is concerned!

Recently an English musical was shown our previewing committee. Yet there was not one musical credit of any kind given on the screen. Neither the composer, director, arranger or orchestrator of the music was mentioned in any way, shape or form. Why? While it was not a particularly good picture and the score was one of less than ordinary interest, judged by our standards, with songs innocuous and fairly colorless, the musicians involved certainly should have the privilege of sharing in the credits along with the rest of those responsible either for the success or non success of the production. There is no excuse for it and particularly in this case for one of our own studios is listed as co-producer of the picture.

A Message From the National Film Music Council

A reception is to be given this month in New York in honor of Charles Previn, who is winning laurels as conductor of music at Radio City Music Hall. All musical organizations and music departments of universities, colleges and schools will join with the National Film Music Council and the National Association of American Composers and Conductors, of which Mr. Previn is a member, in paying tribute to a musician who has contributed so much to film music. Lilla Belle Pitts, professor of music at the Teachers College, Columbia University says, "We should honor Mr. Previn. I have been most interested in what I have read of his background and professional experience. In fact, he has been the subject of discussion in my classes. To me, it is important that high school teachers, especially, know about the new kind of musical service that a composer and musician of Mr. Previn's kind is giving to the American public."

Mr. Previn is a very busy man but he has graciously accepted our invitation and we will arrange the day to suit his convenience. Any of our readers living in and around New York desiring an invitation will receive one by writing the Council, 70 Fifth Avenue, New York City 11. He will speak to us on film music and film musicians with illustrations of some sequences of recent pictures.

Members of the Council will find in the November FILM MUSIC NOTES valuable information on the G. I. Joe picture, also The Girl of the Limberlost, contributed by the composers of music for these films. These films, probably have not been shown in your community yet and this material will help in your classroom study. Other material by Captain Lenard Quinto will be sent on application to the Council. This month's issue contains a most comprehensive article on the music of Saratoga Trunk recently released by Warner Bros. in New York. Max Steiner has given it one of his best scores. Captain Lenard Quinto, formerly head of the music department of an eastern city, had just received his Master's Degree on a thesis based on Film Music from U.S.C., Los Angeles, when he was called into service. His article in a recent issue of the Music Publishers Journal on the value of Film Music study in the schools is most timely.

Another young musician, Sol Kaplan, graduate from Curtis Institute, is in service with the Signal Corps writing music for documentary films. His latest score is Appointment in Tokyo for the War Activities Committee of the Motion Picture Industry which had its first showing on December seventh in New York. This stirring new Warner Bros. picture reveals the story of our struggle and victory in the Pacific and includes captured Japanese newsreel film. The music provided by Mr. Kaplan is excellent. He is preparing an article on it and it will be sent to anyone who wishes it. Mr. Kaplan will be remembered for his fine score for Tell Tale Heart and Tales of Manhattan before he entered service.

New records available on current pictures are as follows:

- Columbia - Prokofiev's "Alexander Nevsky Cantata" by Ormandy and the Philadelphia Orchestra; Gershwin's music in Rhapsody in Blue, Warner Bros.
- Decca - Album, "The Three Caballeros," Disney, played by Charles Wolcott Orch.
- "White Christmas," Bing Crosby with Ken Darby Singers and Orchestra
- "Intermezzo," Selznick, for violin, piano or voice with orchestra
- "Laura," 20th-Fox, by David Raksin, vocal
- "Love Letters," Paramount, Victor Young Orchestra
- "While You're Away," Warners, by Max Steiner, vocal and orchestra
- "Goin' Home" and "As Long As I Live," Warners, themes by Max Steiner
- "Together," waltz from Since You Went Away, Selznick, Victor Young
- Song of Bernadette, 20th-Fox, Album, themes by Alfred Newman Orch.
- "The Bells of St. Mary's," RKO, vocal with orchestra
- "That's For Me," 20th-Fox, from State Fair, voice and orchestra
- "Clair de Lune," Debussy, from Music for Millions, M-G-M, Harmonica solo by Larry Adler

A Message From the National Film Music Council continued

Victor - "Music to Remember," Showpiece Album of five Chopin numbers, by Iturbi
"I'll Walk Alone," from Follow the Boys, Universal, sung by Allan Jones
"There's Beauty Everywhere," from Ziegfeld Follies, M-G-M, sung by
James Melton
Gershwin's Album, Rhapsody in Blue, Warner Bros.

We hope next month to list published numbers from films.

* * *

Letters to the National Film Music Council

Dear Mrs. Mabee:

In the September issue of FILM MUSIC NOTES I noted with interest an article by the National Film Music Council regarding your new program of giving information, publicity and study outlines on certain recommended films containing good music.

We, at the University of Idaho, would certainly appreciate receiving what information you could send us about film music. With the increasing emphasis on music in the films, your material will be most valuable to us. Also, further information on music taken from film scores which might be available for orchestra or piano solo will be appreciated.

- Joseph Brye
Instructor in Piano and Theory

Dear Mrs. Mabee:

I appreciate your letter with suggestions therein. Enclosed is my check for two dollars for membership and subscription to FILM MUSIC NOTES, retroactive with the September issue if possible.

I wish to launch our study of music in the films in as comprehensive a manner as possible. From that first over-all picture we can carry on with the release of current information. The purpose of the National Film Music Council is challenging. We, in outlying places removed from active centers, are deeply interested and must rely on sources such as your desk for the assistance we need. May I have it? Thank you.

- Mrs. H. N. Sutherland
208 East Chapman Street
Ely, Minnesota

* * *

All inquiries relating to school and club leaflets are to be sent to the National Film Music Council and not to FILM MUSIC NOTES.

- Grace Widney Mabee, Chairman
70 Fifth Avenue
New York City 11

NEWS ITEMS....COMMENTS

Dmitri Tiomkin has been signed to compose the musical score for David O. Selznick's Technicolor saga of the west, *Duel in the Sun*, his first screen chore since release from the U. S. Army Pictorial Service. While in the service, Tiomkin composed music for an operetta of early California in collaboration with scenarist Claude Binyon. The operetta, "Sweet Surrender," is set for early Broadway production. Tiomkin has composed music for such films as *The Great Waltz*, *You Can't Take It With You*, *Mr. Smith Goes to Washington* and *Meet John Doe*. His score for *Lost Horizon* won the Academy Award.

* * *

It has been announced by president Jean Hersholt of the Academy of Motion Picture Arts and Sciences that Alfred Newman, head of the music department of 20th Century-Fox and well-known to our readers through his scores, has been elected to the Board of Governors, filling the post left vacant by Jerome Kern. FILM MUSIC NOTES extends its heartiest congratulations not only to Mr. Newman but to the Academy for having made such a good choice.

* * *

A full-length original musical score has been written for the new documentary film *Fury in the Pacific* by Lieutenant (j.g.) Lehman Engel, USNR.

* * *

According to the *Hollywood Reporter* a Theatre Classroom has been formed in Omaha. A special screening of Warners' *Rhapsody in Blue* was held there yesterday for music teachers. A special study course in George Gershwin music will be given by the teachers, following the opening of the picture, at the Brandeis Theatre for 14,000 students.

* * *

Of pictures now in production in England, none will be more eagerly awaited in this country by lovers of good music than *The Magic Bow*. For this is another film in the cycle started by *A Song to Remember*. It is based on the life of the immortal violinist, Paganini, and England's noted star, Stewart Granger, is playing the Paganini role. Margaret Lockwood and Phyllis Calvert head the featured cast. Audiences will hear some of the most wonderful violin music ever recorded on a sound track, for Yehudi Menuhin was engaged for the recordings. Except for close-ups of his hands, Menuhin does not appear in the film. His forty-five minutes of recorded music includes largely Paganini's work, but Beethoven, Paganini and Tartini also are represented. *Hollywood Citizen News*.

* * *

The current issue of *TIME* says of *The Prokofiev Alexander Nevsky Cantata* (Philadelphia Symphony Orchestra, Eugene Ormandy conducting Jennie Tourel and the Westminster Choir; Columbia ten sides): Russia's greatest living composer shuttles from Gregorian chants to jazzy brass fanfares in this expanded concert hall version of his score for a Sergei Eisenstein film performance - good.

* * *

Subscribers to *FILM MUSIC NOTES* will find several articles of interest in the new *Hollywood Quarterly*, published by the University of California under the joint sponsorship of the University and the Hollywood Writers Mobilization, to study the problems of the entertainment industry as centered in Hollywood. Among the musicians on its advisory committee are such well-known names as Ingolf Dahl, Adolph Deutsch, Hanns Eisler, Hugo Friedhofer, Gail Kubik, David Raksin, Earl Robinson and Walter Rubsamen. Most of these, we are proud to add, are friends of *FILM MUSIC NOTES*. Its chairman is Lawrence Morton, Los Angeles correspondent for *Modern Music* and music editor of *Script*, and himself a composer and orchestrator. His article, "Chopin's New Audience" and that of Gail Kubik on "The Composer's Place in Radio" are both stimulating and enlightening.

NEWS ITEMS....COMMENTS continued

Recent radio performances also include, from Saratoga Trunk, "As Long As I Live" song for soprano and orchestrated selections of the Amnesia Music from Spellbound on the Prudential Family Hour.

* * *

Preceding the start of their own productions, in Mexico City, Ali M. Ipar announces that he and his partner, William Roland, will start shooting an all-Spanish musical, Song of Love, starring Armando Tokatyan, the Metropolitan baritone, November twenty-sixth, at the Clasa Studios. Ipar planed in from Mexico last week to select a cast for Accusation, Continental Films first picture to be made in both Spanish and English, at the RKO-Churubusco Studios.

* * *

Ferde Grofe, who wrote "The Grand Canyon Suite," has signed a contract with Universal. He will compose a new symphony and a concerto for Time Out Of Mind, Rachel Field's novel. The music is an integral part of the story, which revolves around a composer. Jane Murfin will produce the film. Walter Bullock is writing the screenplay. New York Tribune.

* * *

It's strictly an Iturbi family group George Sidney will direct in the boogie-woogie "Three Blind Mice" number of M-G-M's Holiday in Mexico. Jose Iturbi's grandchildren, Antonio and Teresa Hero, aged six and eight, respectively, have been signed to play Jose Iturbi's grandchildren in the number and Jose Iturbi will play the number as a piano duet with his sister, Ampara Navarro.

* * *

The community and industry owe a vote of thanks to the Hollywood Bowl Association. Sparked by assistant manager Douglas Field, the Bowl people have inaugurated a series of private screenings of films with scores of merit to be shown to educational, musical, church and political leaders in an effort to win recognition for the composers who work in pictures. The Bowl had planned to run these shows in the amphitheatre, but the acoustical problems were insurmountable. Hollywood Reporter.

* * *

Orson Welles, director-star of International's The Stranger, will make a quick trip to New York when camera work is finished, in about two weeks, to confer with Cole Porter on production of their musical, Around the World in Eighty Days. Welles will return to supervise final cutting of The Stranger before going to New York to start directing rehearsals on the musical about January 15th. Hollywood Reporter.

* * *

The OWI Overseas production department, now under supervision of the State Department, will terminate activities on November thirtieth, Irving Learner, chief of production, announced yesterday. The State Department will continue the OWI's 45th Street offices for dubbing of films to be sent abroad and also as a headquarters for contracting for productions by commercial films. OWI Overseas has just completed production of San Francisco 1945, with a score by Morton Gould; Cumington Story, a short on refugee adjustment to life in a New England town, with a score by Aaron Copland. The Pale Horseman, a short on international health, is now being completed.

* * *

NEWS ITEMS....COMMENTS continued

George Pal will make a grand opera short for his 1946 program. Miniature version of one of the standard operas will be made with topflight voices singing the music legitimately but the screen action will be comedy interpretation by Pal's Puppetoon characters. Hollywood Reporter, November sixth.

* * *

Believing that the arts form a natural link between nations, the National Council of American-Soviet Friendship of this city has planned a conference on American Soviet cultural cooperation which will be held November eighteenth.

"There is urgent necessity for greater understanding between American and Soviet artists," says a statement from the council, "for bringing all the power of art to the cause of international goodwill. Facing a future trying and difficult, but which holds great promise, we call upon you writers, musicians, artists, actors and all interested in the arts, to attend this conference."

Three panel sessions have been planned, one each for music, theatre and literature. Speakers at the music session will be Serge Koussevitsky, Aaron Copland, Elie Siegmeister, Leonard Bernstein, Olin Downes and Marc Blitzstein. The musical program will include performances of two arias from Serge Prokofiev's long-awaited opera, "War and Peace," to be filmed.

* * *

There will be no individual camera credits flashing on the screen of the Gotham Theatre when Appointment in Tokyo, the new War Department account of the fighting in the Pacific, opens next Friday. Much of the film is captured Japanese footage never before shown to the American public. More is pictorial material produced by anonymous Army photographers who landed on the beachheads with the assault troops. Behind the words "Produced by Army Pictorial Service, Signal Corps," is a record of photographic coverage which five years ago would have been called impossible.

One of the chief problems in the Pacific was to spread the Army's camera power properly. Island campaigns involved countless beachheads, and every beachhead was a photographic possibility. During the campaign for New Britain photographic officers attended all staff conferences in order that they might plan that never-more-aptly-named necessity of "movie" making, the shooting script.

* * *

Stravinsky Likes Blues -- An ardent admirer of Woody Herman's blues music, Igor Stravinsky, the eminent composer has written a score titled, "Ebony Concerto," combining classical and jazz idioms, expressly for Herman. The composition will be played at a Carnegie Hall concert by Herman's Orchestra next spring. Daily News.

* * *

Our serious American composers can be extremely heartened to know that requests for our serious music have increased over four hundred percent in the last three years.

* * *

I am very interested in the discussions Hal Wallis has been having with the great pianist Vladimir Horowitz on doing the life of Tchaikowski. Hal told me negotiations are just in the talking stage and it hasn't been determined whether Horowitz merely plays the piano for recording, or appears in the motion picture. He is Toscanini's son-in-law, and is one of the greatest pianists of our time. Don't let anyone tell me that the motion picture public isn't being musically educated, what with Jascha Heifetz doing the score of Humoresque, Jose Iturbi recording A Song to Remember, and Arthur Rubinstein playing the concerto in I've Always Loved You. New York Journal Correspondent.

* * *

The following cannot fail to be of interest to our readers, as we published excerpts from Dr. Rozsa's score in our October number:

Miklos Rozsa Sets Hangover to Music -- Just like Ray Milland, the star of Paramount's *Lost Week End*, Miklos Rozsa, composer of the film's musical score, carefully refrained from seeking the logical inspiration for his musical interpretation of the picture's moods. In fact, he stayed high and dry on the water wagon while laboring on the chore of translating delirium tremens into sharps and flats!

"All I really had to do," he said, "was to read the book. This I did ten times. Each time I felt myself getting a worse case of the heebie-jeebies. I went to work after I decided I couldn't stand another rereading."

* * *

With *Spellbound* already receiving acclaim for its musical score, the Deanna Durbin-Charles Laughton film, *Because of Him*, coming up, and the Rimsky-Korsakoff picture on dock, it begins to look like a Rozsa year in Hollywood music. On the latter film Rozsa is doing more of an arranging than a creative job. Other producers of important pictures are giving him little rest. He has demonstrated that he has a touch that aids greatly in creating the proper audience mood for a movie.

No story about a musician would be complete if it didn't record that he had a terrific fight to pursue the profession of his choice. The father of Rozsa was sure the boy never could earn a living as a musician and sent him from his native Budapest to the University of Leipzig to study chemistry. Miklos neglected science and enrolled secretly at the Conservatory of Music. Noted musicians abound in his family, all on his mother's side.

Many famed orchestras have performed his compositions. He has written two songs to fit lyrics penned by Lord Robert Vansittart, the famous former British Undersecretary for Foreign Affairs.

* * *

A survey by the *Hollywood Reporter* reveals that virtually every studio, major and independent, has either snapped up or has pondered over story properties based on the life and loves of famed composers. Perhaps the first move toward bringing them to the screen and thereby launching the trend was made by Columbia when Cornel Wilde portrayed Chopin in *A Song to Remember*. Since then Warners stepped out in front with Robert Alda playing George Gershwin in *Rhapsody in Blue*.

Biographical musicals, tucked away in story closets for years, are being disinterred and spotted as objects of picture conferences. Among them are *Orpheus in Paris*, a story of Offenbach, composer of "Tales of Hoffman"; *Days of Their Love*, a Franz Liszt yarn; *Home Sweet Home*, a story of the ballad composer, John Howard Payne; *No Greater Love*, love story of Tchaikowski; *The Waltz King*, a Johann Strauss story; *The Magic Melody*, story of James Bland, Negro composer who wrote "Carry Me Back To Ole Virginny," and *Stormy Victory*, another story of Tchaikowski.

Preparations are under way at Universal for a picture about Rimsky Korsakoff, who clefied "Song of India." Titled *Heat Wave*, the production will be produced by Walter Reisch and Edward Kauffman. Republic is planning the picture of Mozart's life, which producer Herman Millakowsky is readying under the title of *Mozart's Trip To Paris*. A script labeled *Life and Times of Tchaikowski*, a story of the genius and featuring his works, has been added to Hal Wallis' production schedule at Paramount. Producer Boris Morros' first Federal Productions picture will be *My Immortal Beloved*, based on the life of Beethoven, to go into production soon, with part of the film to be made in England. M-G-M has *The Immortal Idler*, which covers the life of Gioacchino Rossini and his thirty years in Paris. The famed Italian composer wrote "William Tell" and "The Barber of Seville."

The new musical cycle has been stimulated by records, sheet music and the radio.

* * *

It's all a matter of taste. If you're willing to overlook self-conscious acting, direction that often ignores pointing the action in order to retain complete authenticity and invariably dark photography - if you're willing to overlook the fact that this is a screen production and concentrate wholly on the music, then you will like *Battle for Music*, the story of the London Philharmonic Orchestra struggling to keep alive during the years of World War II.

The film opens in 1939, when the imminence of war with Germany brought about the prohibition of all large gatherings for the purpose of amusement throughout England. The Philharmonic company is liquidated and the orchestra about to fall apart, when four members of the orchestra, played by the musicians themselves, form a directors' committee and trust to their fellow-members' artistic spirit and their own ingenuity to keep the group from dissolution.

Subsequent action, peppered and salted with music from such favorites as Tchaikowski's "Romeo and Juliet" overture, Beethoven's Fifth Symphony and the Grieg Piano Concerto, depicts the financial and booking difficulties of the committee until its final success in securing the support of Jack Hylton, the music-hall impresario.

Battle for Music is a documentary film, all-out, even to the extent of making use only of the actual personalities who figured in the "battle." Sir Adrian Boult, Constant Lambert, Dr. Malcolm Sargent and Warwick Braithwaite all are shown conducting the orchestra from time to time; Moisiwitsch and Eileen Joyce appear in full pianistic bloom, and J. B. Priestly enacts (not badly, either) his role as the noted author who uses his influence in behalf of the orchestra.

Discriminating music lovers will probably find the sound a little heavier than they would have it, especially in the passages from Mozart's G Minor Symphony, but generally this phase of the production was good. This, of course, despite the fact that no attention is given to shading subordinate sound in the non-musical scenes. Sometimes the conversation is simply a garble over the shuffling of feet and the putting up of instruments in the practice room. But it was all very authentic. Donald Taylor was the director, Edwin Reiner the editor.

Among the excellent shorts which accompanied the feature was a film of Tito Schipa singing two arias in very good style indeed. Gordon Anderson, Hollywood Citizen News

* * *

The premiere performance of "Genesis" occupied the major portion of Werner Janssen's opening program for his sixth year of Janssen Symphony concerts at Wilshire-Ebell Theatre.

Commissioned by Nathaniel Shilkret of the M-G-M Music Department, this suite for orchestra, chorus and narrator, chronicles the first chapter of the Old Testament in six separate sections contributed by Shilkret, Alexandre Tansman, Darius Milhaud, Mario Castelnuovo-Tedesco, Ernst Toch, and Igor Stravinsky, with a Prelude composed by Arnold Schoenberg. Screen actor Edward Arnold was narrator and a chorus of sixteen voices, directed by Hugo Strelitzer, was used in three of the compositions.

"Genesis" is the collective product of significant men in music who are living and creating in our time. Nearly all of these composers have deep personal reasons for welcoming an opportunity to approach the Bible in this fashion. The results are extremely diversified since each composer has maintained complete independence of style, and the Biblical text, a compilation of various editions, is the only connecting link. Despite Mr. Arnold's splendid narration, the text more often than not, disrupts the music. When the actor, the orchestra and the chorus are going full blast over the microphone, the effect is not pleasant.

Following the Schoenberg work, Shilkret's "Creation" pales in harmonic structure, and in fact, falls into some of the cliches of studio music. But as descriptive music it is good.

Tansman turned to subtle impressionism to relate the story of "Adam and Eve" with sensitivity and emotion. Milhaud achieved intensity and power with clean-cut harmonies and economy in scoring.

Castelnuovo-Tedesco graphically depicted the flood with easily discernible themes. The score for "The Covenant" by Toch is devoid of excessive scoring, with harmonic progressions which are more obvious, perhaps, here than in previous compositions.

NEWS ITEMS....COMMENTS continued

Stravinsky's gift for masterly orchestration is apparent in his score for the concluding work of "Babel," a Cantata. The chorus carries the narration for the first time, rather than providing orchestral effects as in the Schoenberg and Shilkret works. Unfortunately, only a few words surmounted the orchestra, busy with an animated score, and it sounded like babble, indeed!

Beethoven's "Egmont" Overture and the Sibelius First Symphony, played in honor of the Finnish composer's eightieth birthday anniversary this year, were also programmed.

* * *

Among the modern works performed by Max Kotlarsky in Town Hall, at his recent New York concert, were three excerpts from Aaron Copland's music for Our Town - "three modest, though very effective morsels," says the New York Times of Nov. 15th.

* * *

The Nelson Eddy program of November twenty-fifth on KNX Hollywood, featured the Concerto from Dr. Rozsa's Spellbound, played on two pianos by Godwin and Griffith.

* * *

The following is a list of the standard works which will be performed in Republic's forthcoming musical, Concerto (now titled I've Always Loved You).

1. Sonata 23, Beethoven - Piano
2. Prelude 1 Opus 28, Chopin - Piano
3. Magic Flute Overture, Mozart - Orchestra
4. Liebestod-Tristan and Isolde, Wagner - Piano
5. Toccata and Fugue, Bach - Piano
6. Rondo Capriccioso, Mendelssohn - Piano
7. Prelude C Sharp Minor, Rachmaninoff - Piano
8. Spinning Song, Mendelssohn - Piano and Orchestra
9. Prelude 1-Waltz, Chopin - Piano
10. A Minor Concerto, Schumann - Piano and Orchestra
11. Brazilian Folk Song, Unknown - Piano and Orchestra
12. Nocturne, Chopin - Piano
13. Mephisto Waltz, Liszt - Piano
14. Moments Musicale, Schubert - Piano
15. Sonata 1, Mozart - Piano
16. Reverie, Debussy - Orchestra
17. Second Piano Concerto, Rachmaninoff - Piano and Orchestra

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LETTERS FROM OUR READERS

Dear Editor:

Is there any publisher that you are aware of at present who would be able to furnish excerpts of music from films for school orchestra or band use? As a suggestion, I would like to use the little Mexican Dance from Anchors Aweigh, also the few excerpts from Pinocchio. I had seen no mention of these beyond recordings, which, by the way, I would like to have more complete also.

Your list of music films for school consumption was good, but I would like to add that I have a more complete list of artist films and other prominent companies that are able to furnish prints. This list was compiled in a thesis I wrote for the Eastman School of Music last summer. I brought this to the attention of Mrs. Mabee a while ago, especially that I had compiled the list for the use of school music educators. Naturally, in these years when things are moving swiftly toward a more modern, audio-visual approach toward more graphic work in school, the film companies are not at a standstill and they, too, have caught the gleam of action toward filling the prevalent need of better films. I believe that you could give these other companies a chance to offer their wares, just as you have the Brandon Films Company.

We, in our school, are awakening to the news in your "News" and I will bring it to the attention of the other music educators in the county and the state.

Keep up the good work.

- Marion Constable, Instrumental Supervisor
Board of Education, Bergenfield, New Jersey

* * *

Dear Editor:

I have received my second edition of FILM MUSIC NOTES of this current series, and would just like to express their importance to me. In reading the foreword of the October 1945 issue I found for the first time in print a very serious and considerable aim toward giving credit to those responsible for motion picture music.

I feel it really important to me to receive such a publication as yours, with this aim that has my full appreciation. Being a movie goer, and music student of arranging I have become (through the screen) familiar with many names of writers and directors of the fine music scores of various films. And through reading FILM MUSIC NOTES I have become acquainted with even more of these fine musicians and their works.

Getting back to the foreword and its aim for more credit to these men, it is something I sincerely believe in. The men behind the scoring, arranging, and directing of the fine music that has been heard in countless films, certainly deserves more credit than just screen mention.

As the foreword pointed out concerning film music, I have also seen many pictures more than once in order to hear again the fine music score that it featured.

So if I can interest other music fans and students in subscribing for your publication, and familiarize them with the men of motion picture music and their work, I feel I may be a part of this important aim.

Thanking you very much for accepting my subscription, I remain, very truly yours,

- William Wyatt

* * *

Dear Editor:

I have enjoyed your magazine giving advance news of the pictures with music worthwhile listening to. It is a great advantage to know which pictures to select, since one always prefers to seek the music best suited to his own liking.

I have appointed a chairman in our club to report on the music of the films, which is a new feature on our programs. Our programs have been based upon themes and composers in many of the current pictures - such as one very outstanding program of George Gershwin music. An interesting summary of the music and picture of Rhapsody in Blue was given. We have scheduled a Grieg program and will use the music from "Song of Norway." The stage will be set on the classic lines and a review from FILM MUSIC NOTES on the music will be given.

We have a membership of four hundred and the need of music today is indicated by our steady increase, and the interest displayed.

- Mrs. Merton B. Smith

From "United in Music"

By Merritt E. Tompkins in The Hollywood Reporter

Today there is a closer harmony between the people who make music and those who present it for public enjoyment. The music publisher finds the radio and the screen to be great instruments for the popularity of his songs. The film producer looks to radio performances of his picture tunes as a means of stimulating public interest in his product. The music publisher knows that when his songs are being featured in a picture, the possibility of their developing into hits is greatly enhanced. Such songs, for example, as "You Belong to My Heart" and "Baia" from Walt Disney's production of *The Three Caballeros* perfectly demonstrate the effect of films on the popularity of songs.

Altogether there is a spirit of closer cooperation among all concerned in this business of entertaining the public and in the ultimate goal of enriching American art and music.

But there was a time - not too many years back, before the sound track on films was a reality - when music played a minor role in Hollywood's industry. What music there was in the early days of film-making was limited to the musician on the studio set who played mood music as the stars performed before the silent camera. And in the exhibition of pictures, music, of course, was used to create atmosphere, to bridge the unspoken action with the printed title. We still see the humor in the theatre pianist who struggled along with what he thought was appropriate music as the picture unreeled. Movie audiences in those days often laughed outright as the musician inadvertently played the wrong type of background in some highly dramatic scene because he had never seen the picture.

Nevertheless, even in those early days of film making, music had its place in pictures. And as technical development in pictures progressed, music grew to a dominant position out of its supporting role.

There was a time, too, when the creators of popular music, the film producers and radio were at odds. The music publishers were wary of offering new tunes for use in pictures for fear of killing off the potential sale of sheet music. The studios refused to permit picture tunes on radio programs for fear of hurting boxoffice returns. And radio was more or less relegated to the position of by-stander in a situation that was not long in clearing up. Today radio enjoys the gratification of having proved to the motion picture industry that broadcasting of picture tunes and even of the dramatic presentation of films is most advantageous to Hollywood.

The fact that so many motion picture producers in recent years have entered the music publishing field indicates the importance they attach to music and its relation to films. The major studios are heavy investors in the business of music. Undoubtedly this policy is sound business for the picture producers are being well rewarded as they combine the making of music with its use in the movies.

Although much criticism has been leveled at Hollywood's methods of music treatment in its pictures, and although many faults are evident, the fact remains that producers are genuinely interested in improving the plane of musical pictures especially and in the continued development of background and incidental music for dramatic productions.

The audience for music continues to grow steadily, a situation which is being influenced greatly by the movies as well as by radio and the stage. And as the audience grows, the influence of good music has its effect upon the very media that makes use of it. A good score and one or two choice tunes can make an otherwise average picture. Good music in a radio show can build a greater listening audience. And we have seen what a good score can do for the Broadway musical.

UNITED IN MUSIC continued

The influence of motion pictures is keenly felt by all of us who have a hand in the creation and distribution of music. Whether or not a particular song or composition finds its way into a musical film, the fact remains that through music in pictures, just as through radio, records or the juke box, the American people are experiencing the benefits of musical entertainment. When you realize that less than fifty years ago the pleasures of fine music were limited to a select few, one can take pride in the accomplishments of those forces which have provided music for millions.

* * *

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

Each month since October 1943 we have presented excerpts of best-known film music from current films. They are selected by the composers themselves and are in manuscript. Here you have source material of unique value. Themes, signatures, background and bridge sequences arranged for piano alone, with suggested orchestration or conductors' sheets.

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Musio...Not Catch Phrases
By Meredith Willson
(Courtesy Pacific Coast Musician)

In every nation, the development of musical culture has been accomplished, or rather has come to pass, in the same way.

First, creation of little musical molecules we commonly refer to as folk tunes. Second, the fruition of these little germs into songs or dance tunes. Third, the popularization and stylization of these tunes by the early musicians or troubadours. Fourth, the development and classic perpetuation of these same melodies and rhythms by inspired creators of great music.

In America our progress in musical culture has followed the same lines, though its progress has been endangered and impeded by classification.

Our genuine, naturally conceived melody molecules were tagged ragtime and blues. Ragtime's attempt to mature was classified as jazz, then swing, and its troubadours became crooners, and more recently hep-cats.

Our only true folk songs continue to be labeled with coined phrases that keep forcing American music into an illegitimate classification. The unhappy result is that true American music, or anything connected with it, has yet to be taken seriously, even by our own composers.

In my opinion, the beginning of a real American contribution to musical posterity began at the turn of this century, and not with the beautiful and inspired songs of Stephen Foster, that have been mislabeled folk songs. These melodies, without the English text, sing of the old world rather than the new.

Truly courageous was our one disciple of development. Instead, George Gershwin's untimely end was a calamity for the odd assortment of stepchildren, hopelessly quarantined with their nondescript nicknames.

Nationalistic music is not particularly important, as such. To the lay ear, it implied an Irish jig, a German drinking song, an Italian tarantella, a Spanish tango, a Viennese waltz, or a Russian gypsy tune.

The lay ear doesn't detect layer upon layer of German strata mounting to the heights of a Brahms symphony or a Wagner opera. And does it detect the national characteristics that were developed in a completely opposite direction, from the shepherd's pipe on the sunny hills of France, through the perfumed pavanes, to the jeweled towers of Debussy and Ravel? Or can the lay ear discriminate between Debussy's France, and the Britain of Delius and Vaughn Williams, or Russia's Tchaikowski, and Stravinsky, Moussorgsky, or Rimsky-Korsakov?

As I say, whether they can or not is not important. What does matter is that these various composers glorified their nativity in inspirational monuments.

Their music is universal? Yes. It belongs to the whole world? Yes.

But, it was nevertheless a nation's musical culture, background, tradition, and environment that gave Beethoven to the world. He told of the joy of living, the wonders of nature, the strength of soul, but it was the joy of the only life he knew, the beauty of the nature that surrounded him, and the strength of the German soul.

MUSIC...NOT CATCH PHRASES continued

A voice will sing to the world, one day, of the joy of living in a land that has known only freedom and equality, of the beauties of the longest rivers, the highest ranges, the broadest prairies and the sunniest valleys, and of the spiritual entity that is America. But we are chaining this very genius, when we stifle the development of the American thing in music, by giving importance to unimportant classification.

The early attempts of Gershwin were accepted, with a patronizing smile, as glorified jazz. It was the smart thing to go to Carnegie Hall to hear a jazz concert.

I feel that Gershwin capitulated somewhat to the European tradition of opera when he wrote Porgy and Bess. It wasn't the true, unstifled Gershwin, at his proud American best, but a Gershwin subconsciously aware that certain European traditions must be preserved, so that opera would be taken seriously, instead of as a novelty to be attended as Park Avenue attends the Savoy ballroom in Harlem.

Let us stop giving importance to the classifications of American music, born in the mouths of adolescents, who currently describe themselves as jitterbugs.

Fine, ingenious, electrifying American orchestra and dance bands purvey good music, as American as the Model T Ford. Bad American orchestras and dance bands purvey bad music, and it becomes correspondingly unimportant. In truth, good music and bad music are the only true classifications.

The incredible facility of today's brass players in American orchestras is leading to progress in new orchestral color. The ability to capture and perform the incredibly intricate rhythmic mazes of the American metres are additional invaluable contributions to good music, and should not be condemned as acrobatics, with phrases like gettin' in the groove, jivin' and swingin' out.

Our own classifications of our own music, from ragtime to swing, are chiefly responsible for our own patronizing attitude toward the development of our own music.

Paradoxically, of course, the very sound of the classification, and even the jitterbug, are in their way part of the American thing.

Unfortunately, however, these elements have taken over to an extent completely out of proportion to their importance in the American scene, and the sooner we can look down the nose at our catch phrases, instead of at our music, the sooner will we eliminate complexes and barriers from the mind of some future American genius.

NOTE: We hope that Major Willson (excuse us, Mister!) will be giving us another motion picture score one of these days. His music for The Little Foxes was outstanding.

Three Leading Articles

Although the following articles are not, properly speaking, related to the music of motion pictures we think that their appeal is universal as showing the part that music plays in our modern world, both now and postwar

Inside Germany and Austria

"Freedom Square via Roosevelt Boulevard.." About one and a half million displaced persons - those who were forcibly brought into Germany from all the overrun countries to serve as slave laborers or to be incarcerated in concentration camps - are still in Germany and Austria and many of them may remain there for another six months or more, under UNRRA care, before they can be repatriated or helped to settle in the country of their choosing. The DP Centers run by UNRRA teams have, therefore, become for the present something of a "permanent" home for these people; and as they regain their health and strength and revived interest in living, community activity - such as DP Center newspapers, workshops, schools, music and home-grown entertainment - flourished.

An UNRRA official, recently returned after covering twenty-three hundred miles investigating and servicing DP Centers operations in Germany and Austria, reported on his first-hand observations and described the appearance of one DP Center in Austria: "At the entrance to the Center, there was a tremendous archway, over which was a sign, - 'UNRRA - Welcome,' with 'Welcome' printed in ten languages. On the grounds of this spotlessly clean Center were two squares. In one area was 'Freedom Square' and in another 'United Nations Square.' You could get from one square to the other via Roosevelt Boulevard, Churchill Avenue, De Gaulle Drive, or Stalin St.

"Music is Their Life.."

"In that Center, as in every other of the hundreds that I visited, there was an orchestra. As a matter of fact, in some Centers there were two and three orchestras vying with each other for popularity. These musicians never lacked an audience, not even during rehearsals - music is just part of their lives. They love to play the National Anthems of all the United Nations, and some groups are so partial to the Americans that I've heard 'Yankee Doodle' as the theme song of several orchestras. On one occasion, the presence of some visiting Americans prompted one conductor to treat his audience to a rendition of what he considered the last word in popular jazz. It turned out to be 'Yes Sir, That's My Baby.'

"National holidays of the United Nations are all celebrated with an enthusiasm that approaches religious fervor. July Fourth was the occasion for parades and speeches and the playing and singing of 'The Star Spangled Banner' in which seventeen nationalities represented among the DP's took part. I saw Russia's May Day and France's July 14th similarly celebrated in other Centers. The DP committees ferret out some official representative of the country whose National Holiday it is - that official may be found right in the UNRRA team running the Center or in the Military nearby. The speeches are then addressed directly to that representative, He must review the parades and join in the celebration."

- United Nations Relief and Rehabilitation

* * *

In 1937 Dallas, Texas, decided to organize a Symphony Orchestra. When time came to select a conductor, it canvassed the great organizations and consulted the recognized masters. Leopold Stokowski recommended a sensitive young violinist named Jacques Singer.

Jacques Singer went to Dallas. He assembled such musicians as were available. He built, inspired, and led a great orchestra that was the pride of the southwest.

Music in Hollywood
By Lionel Barrymore in The Hollywood Reporter

It has been a matter of delight to me that as Hollywood has grown in size, its sense of musical appreciation has kept pace with this growth.

I am no longer personally able to enjoy, physically, the enormous crowds which swarm the Hollywood Bowl in summertime. But I rejoice in the proof these crowds afford that Hollywood, the capital of the motion picture industry, stays loyal to a much older art...that of music.

I felt happy, also, over the manner in which the word spread over the Metro-Goldwyn-Mayer studio one day..."Toscanini is on the lot." I wasn't there, but I heard how the long avenue down between the M-G-M stages, where Toscanini was being conducted, suddenly swarmed with my fellow-workers.

Personally, music has been a friend of mine a long time. It has been a joy to listen to music. It has been a joy to create it, in a modest way. I am naturally proud of being an actor. I think actors have contributed much to the well-being of the world by taking people's minds away from their troubles for a brief time. But music has that same faculty. And its operation is not as complicated as that of acting. It is rather difficult to appreciate Hamlet if you are allowed to hear only a portion of one act. But music is available in all lengths to suit your moods, short little musical interludes, symphonies and operas.

I am very fond of good classical records and I buy the new ones as they come in. It pleases me no end to have the record salesman tell me that for the size of the city of Los Angeles record sales in the so-called classical field stand at the top for the country. That is just another proof of musical consciousness in Hollywood.

There are, too, in Hollywood, an unusual number of very fine professional musicians. Jose Iturbi, Leopold Stokowski, Eugen Zador, Herbert Stothart, Werner Janssen, Jascha Heifetz - these are only a few of the really fine artists motion picture or radio contracts have enabled us to have as neighbors. The presence in Hollywood of these artists is undoubtedly another reason why our average musical appreciation is so high. You can't rub elbows every day with musical greats without absorbing a little extra musical knowledge, by capillary attraction, so to speak. And that's a good thing...for some of us may wonderingly enjoy a great piece of work when we first hear it, without knowing why. Bach, for example, is a puzzle to some people.

My own first acquaintance with Bach came about when I used to go with my father, twice a month, to dinner at the home of Thomas G. Patten, who later became postmaster of New York. He had one of the first of the mechanical pianos, with different music rolls, among them four Bach preludes and fugues. I played all the rolls he had, every time we were there, and of them all liked the four Bachs the best. In fact, I liked them so much that, being of an acquiring nature, I got them all, and more. I didn't have to acquire a taste for Bach or other fine music, anymore than I had to acquire a taste for plum jam. I don't see why anyone should have to confess why he likes plum jam. But Patten's personal enthusiasm for Bach made me glad that my musical perceptions were accurate.

As for listening to music, most great compositions have that within them which captures the attention of anybody, like the voice of the barker outside the Eberle Club in Chicago. This attention once captured, naturally every visit or repetition increases the interest, and new facets are discovered in any gem of music as one becomes more familiar with it. It is for this reason that truly great works last forever.

THREE LEADING ARTICLES continued

Then came the war. Jacques Singer was offered a captaincy in Special Services, but he happened to have some very deep convictions about the equality of sacrifice. He was unmarried, able-bodied. He felt his honest responsibility was to offer his life as a shooting soldier. And that's the way he went - with one of the first of the Texas outfits. He did his basic training as a common dog-face, but there wasn't a chance that he could leave music alone. Knowing what he was, division commanders promptly assigned him to their bands.

Some of the stories of what he did with them would prove delightful to real music-lovers. There was the occasion, for instance, of a war bond drive in Houston when Jacques unloaded with a big band from trucks in the downtown section. People stopped of course and prepared to hear "The Stars and Stripes Forever." Instead that semi-circle of straight-grained GI musicians stopped traffic for blocks with a perfect rendition of Bach's Fugue in G Minor. Office windows went up. People sat on ledges. Streetcars stopped. Motorists turned off their engines. The ovation was terrific. So was the war bond response.

Finally, the outfit was shipped to the Pacific, and there was no time for music then. Here Jacques Singer crawled into the foxholes, with his carbine and his grenades. He had three and a half years and three bronze battle stars for it.

I had heard before the story of the first music on Corregidor, and had heard hard-bitten veterans describe it as the most moving moment of their lives. What I didn't know was that the musicians were Jacques' famed 38th Division Band, and that he had led them.

The big rock was still a shambles. Wreckage and Japanese dead were everywhere. The band was moved in despite the small arms fire of Japs still holed in caves in the face of the Rock. Carrying its instruments, but still in full battle gear, it was hauled in trucks from the battered dock to the top of the Rock where the old barracks and the hospital stood.

Tired men seemed to come all at once from everywhere - the walking wounded in their bandages, the hurt and sick who asked to be lifted close enough to see and hear, the exhausted, sweat-stained GI's fresh from mopping up, the tired and dusty guerrillas, who came out of the brush to lean on their rifles. It was a great and sudden audience of war-weary men.

Jacques Singer gave the down beat. His band, its carbines on the ground at its feet, burst into the crashing chords of "A Mighty Fortress is Our God." Men who were there tell me the entire Rock seemed to tremble with the emotion that gripped every heart.

Why am I writing this? Because my friend, Jacques Singer, walked into my office the other day. Out of the service now, he came in to say hello. He's thinner, more quiet, and in his eyes is that look of every veteran who laid in a foxhole with death. He's taking the rest he deserves and can afford and says he has no plans, but like all veterans he has come out with a dream. He'd like to form an All-Veterans Symphony Orchestra, and take it out to the people, the people in the little towns, in the far-away places.

- reported by Bill Cunningham
(Syndicated Column)

THREE LEADING ARTICLES continued

Later -

...The story here the other day about Jacques Singer, the talented young symphony orchestra conductor who turned down a soft commission to soldier the war as an enlisted man, has brought in many letters that glow with warmth. This one, from a newspaperman in another city, the father of a GI himself, can speak for them all:

"That Jacques Singer story is a honey...I'm glad to know that there are men of his type who sought to serve the hard way, and give their associates something truly beautiful at the same time. One of Dave's associates, who shared a pup tent with him in England, throughout the North African campaign and virtually all of the Italian operation, has written to me of Dave's love for the classics, and his hunger for them while the going was toughest.

"Dave came home early last April, with a case of battle fatigue that stems back to North Africa, and when you mentioned Jacques Singer's eyes, which likewise got that look somewhere in a slit trench, you offered a description that fits hundreds of thousands of those boys.

"So it is really heartening to learn that Jacques Singer wants to organize an All-Servicemen's Orchestra and play to, and for, the people. Among them, without any doubt whatever, will be countless GI's, like Dave and his tentmate, who now know that beautiful music contains something more than musical tricks understandable only to those who have been 'educated' to it.

"I believe your story about Jacques Singer and his music - this GI and his mission - comes at a psychological time. Maybe more parents will come to understand the many sons who've come back and found it so hard to forget, and appreciate a bit more why it is absolutely impossible for their sons to remain placidly at home and 'tell the folks all about it.'

"When men with 'the look of those who've lain in the foxholes with death,' as you wrote it, come back from time to time, despite all the love, the solicitude, the helpless help that can be offered, and I am sure that the down beat of Singer's baton - as one who knows, who understands, because he went through it with them - would not only serve as a great personal inspiration for them, would not only help a great deal to clear up the confusion that creeps in from time to time, but would also give parents an opportunity to steal a glimpse into their sons' innermost souls. Through that, they might finally reach what might be a reasonable understanding of what three years of tough soldiering does to a young man's immortal soul."

Myself, the more I think of the epic of this particular young conductor-turned-soldier who actually volunteered for KP because he'd heard it was the meanest chore in the Army and he wanted to see what it was, the bigger it gets and the more facets it seems to have. Certainly the world of major music can forever cite him as one of its own who not only proved something about top flight musicians, but about top flight music in the toughest challenge that could possibly be flung at either. But maybe I should make clear that he isn't a victim of battle fatigue. He came through it all right side up.

- reported by Bill Cunningham
(Syndicated Column)

7

SARATOGA TRUNK
by Lenard Quinto

It is indeed a pleasure to hear once again a score written in the early ingratiating and simple style which brought Max Steiner his first film music acclaim. In realizing the tremendous scope of work that faced Mr. Steiner when he set out to score Saratoga Trunk it is welcome to hear the pleasant and forceful job he has done.

The picture is a long one and I feel the director has happily relied upon Mr. Steiner's ability to write music for passages which no amount of two dimensional acting could adequately portray. It was a relief not to hear bombastic cries accorded each title as the film began. Instead a most subtle bit of music was written and a sense of movement from one place to another was given prior to the opening scene wherein Clio and her entourage was seen arriving in New Orleans. This is so different from the neo-Homeric style that Steiner used in Dive Bombers. A most piquant quality was introduced with a ditty sung by a charcoal seller while the camera traveled about New Orleans. The music was written and made part of the thematic material to the natural tones of the voice of the crier. However, one of Mr. Steiner's tendencies is to overdo a good thing; this particular trick almost reaches that point. It would seem to me that such a novel idea would have been more arresting if it had not been repeated again with the picking up of the street cries of the chimney sweep and the blackberry hawker.

In the early 20s the silent movie house orchestra conductor soon learned that violins in tremolo style would evoke an emotion in the audience anywhere from pathos to fear. I sometimes wish that a fine would be placed on composers who use the tremolo effect every time they want the listener to register fright. Upon Clio's entrance into her mother's home it seems to me that it would have been better for the music to have been written in disturbing chords rather than stormy, low registered violins in tremolo. This law should also rule out pizzicato harp notes used for the same purpose.

Mr. Steiner completely rejuvenated his score after this slow beginning (pictorially, only) by doing an excellent piece of writing for the French market scene which you will find not too unreminiscent of the sound of a carousel. This is not the music of an Eastern Bazaar as we know it but imitates the cacophony that would be heard from the general babble at such a market. An amusing change of mood is set during this scene with the introduction of Clint's theme - sensuous, yet with great humor. During the first few measures the listener gets an exciting feeling that something most provocative in basic human emotion is about to happen and as Clint appears we know it will. However, at this point the music evolves into a humorous neo-Texan melody. Unfortunately, Clint's theme is played practically every time Mr. Cooper makes his appearance on the screen. This is one of the things Mr. Steiner should overcome and is quite reminiscent of his leitmotiv stage of composing as was given maximum treatment in Of Human Bondage.

Mr. Steiner, or the director, was most astute in having Miss Bergman sing the few French songs she does. The charming quality of her voice and her engaging personality are great assets in giving one the feeling that her musical interpolations are not overdone. Miss Bergman may be heard in an equally engaging manner in The Bells of St. Mary's, this time in Swedish. She has a simple voice but it directly fits the picture. It is very important that the music written for a film does fit the picture and is not written in an idiom far removed.

In the dinner scene where Clio first entertains Clint I feel the director realized the limitations of the motion picture, when he allowed the music to complete an emotion within the listener which could not have been done otherwise, as no words were spoken and the camera was kept far away from the actors. The complete consummation of their love is told by simple and direct thematic material.

Considerable credit for the sound of Max Steiner's score must be given to Bernard Kahn, who was in charge of orchestrating the music. Mr. Kahn did not score for huge masses of instruments nor did he use over lush harmony. Because of his judicious sense of orchestration the sound track was never over-crowded.

It is such a score as the one Max Steiner prepared for Saratoga Trunk, orchestrated in a satisfying manner, that the roadback will be relit for the other major studio music chiefs proving that film music must be written in accordance with the time, place, and mood of the story.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

CORNERED, RKO. (Plot and Counterplot). Director: Edward Dmytryk

Musical Director: C. Bakaleinikoff

There is never a dull moment in this exciting tale, steeped in intrigue, espionage, counterplot and plot, in which the "new Dick Powell" is the strong, silent man who works his way through every obstacle to final success and the promise of romance to come, pitted against Walter Slezak's inimitable and unpredictable brand of villainy. With its smooth direction and acting, arresting photographic angles and the team of Bakaleinikoff and Webb, unbeatable for a picture of this caliber, supplying a distinguished score, entertainment value runs high and is excellently maintained through out. The music covers a whole gamut of mystery and suspense, subtly orchestrated for mood and color, with all the hair-raising and skin-tingling effects which these gentlemen know so well how to produce: low frequencies which shudder, monotonous that break down one's resistance, topped by weird overtones and wide spacing of intervals, and on occasion a beautiful texture or a noisy (and how noisy!) protracted fight. Mature-Family. Running time: 1 hour and 45 minutes.

WHAT NEXT, CORPORAL HARGROVE?, M-G-M. (The Lighter Side of Army Life). Dir. R. Thorpe

Musical Score by David Snell

An amusing comedy sequel to the earlier film, which brought the team of Walker and Wynn to the attention of picture fans when Mr. Hargrove's popular book was put upon the screen. This war has not fathered any such film as was the Chaplin classic, Shoulder Arms, but other days, other ways, and while the story is nothing more than a series of episodes strung together for laughs, it is all well done and provides entertainment and relaxation for a leisure hour. The ingenuousness of Corporal Hargrove is refreshing and Keenan Wynn as his ethically befuddled playmate is priceless, as always. Music is purely incidental but appropriately and pleasingly incorporated into the background. Mature-Family. Running time: 1 hour and 40 minutes.

DANGER SIGNAL, Warner Bros. (Mystery in Black-and-White). Director: Robert Florey

Music by Adolph Deutsch. Musical Director: Leo F. Forbstein

The exceptional photography that is standard for James Wong Howe marks this well-knit and absorbing crime-does-not-pay story, with especially noteworthy the shots which show the planes of Faye Emerson's face and make them become highly interesting. Interpretations are convincing with social and ethical values properly maintained throughout, and Mr. Deutsch's score builds up the emotional content in his own recognizable idiom. It is a new slant to have this maker of epic scores detailed for a crime picture but he certainly contributes interest and variety to the musical background, with the ninths in sub-cello frequencies giving a good fillip to the main title and the treatment of "It Had To Be You" well carried out and not overdone. Mature-Family. Running time: 1 hour and 25 minutes.

THE DALTONS RIDE AGAIN, Universal. (Robbers Romanticized). Director: Ray Taylor

Musical Director: Frank Skinner

To many picture goers the glorification, or at least the whitewashing of the characters of certain notorious Americans and the transforming of them for screen purposes into Robin Hoods or other similar heroes of romance or fiction, is something to be deplored rather than encouraged. With all the fine men in whom our history abounds, why select outlaws, bandits or gangsters for our youngsters to see and possibly emulate, in a period when juvenile delinquency is causing us such grave concern, even though the evil-doers are brought to justice in the end. The Dalton Brothers, like Jesse James, Dillinger and the others of their ilk, had best be left in their graves, not made the subjects of present day thrillers built for boxoffice exploitation. This one is marked by the usual shooting, riding and western scenery and while well directed and acted its appeal is limited. Music in the picture is only used where scoring is needed very badly and consists mostly of well worn western themes. In fact the best thing to be said about it is its very effective and most gratifying absence during most of the proceedings. Mature-Family. Running time: 1 hour and 27 minutes.

SPELLBOUND, Vanguard-UA. (Psychological Drama). Director: Alfred Hitchcock
Music by Miklos Rozsa

A thrilling "psychorama" of the human mind, plumbing the depths of unbidden emotions. Scientifically handled as to script and with superb acting under inspired direction, the ethical and social values of the picture are balanced with those of entertainment to a rare degree. It is refreshing to have psychology dealt with in such an intelligent manner on the screen. Musically, also, it ranks among the best. Seldom has a score been called on to contribute as much to a production and Dr. Rozsa has solved the problem magnificently. With the first measure of the main title he enters that extra-dimensional element which betokens abnormality, a floating state of suspense indicated by high frequencies, unusual overtones, transparent orchestration. Then very sanely a strain of sentiment emerges, fading as the story begins, with no music until the meeting of J. B. and Constance: it comes into being, beautifully orchestrated during the walk, subtly varied, in low frequencies with a cello solo when she is unable to sleep - muted and in a high register when she enters J. B.'s room. So it prevails throughout the story. The four-note love theme is entrancing, its recurrence sublimating audience emotional reaction. The amnesia theme, as noted, uses the vibraphone with telling effect - long monotones, sudden biting accents, unexpected warnings, all are cleverly interwoven. As in Bewitched, the present title of the picture is unfortunate, connoting as it does magic or witchcraft. But in spite of it, this adaptation of "The House of Dr. Edwardes" is a great and entertaining picture, beautifully presented. Adults. Running time: 1 hour and 55 minutes.

THEY WERE EXPENDABLE, M-G-M. (Proud History). Director: John Ford
Musical Score by Herbert Stothart

A powerful and absorbing war picture, outstanding in every way, with direction, acting and photography exceptional. It reveals, moreover, great understanding of the courage, suffering, loyalty and the indestructible sense of humor of our men in war, and by its portrayal of tolerance and genuine patriotism will play a large part in helping those of us at home to a deeper comprehension of our returning soldiers. The score is excellent, consisting mostly of arrangements, of well-known airs - exactly suitable for this type of picture. It is by turns gay, nostalgic and martial, with the poignant simplicity of taps played on the harmonica and the plaintive Spanish song in the Canteen as the news of Corregidor comes through, highlights. Mr. Stothart uses his music sparingly and, therefore, all the more effectively: it expresses sadness, desolation, fear, prayer and friendship and rises to powerful climaxes of heroism, making a real contribution to the quality of the picture. Sound effects, also, are interwoven into the background with great sensitivity, as for instance, the marvelous murmur of the sea breaking on the beach near the end of the picture with absolutely no other sound to mar the rapt stillness of a moment symbolic and fateful to a high degree. This is true artistry, both musically and photographically and its impact in the scene is indescribable. Family. Running time: 2 hours and 24 minutes.

A GAME OF DEATH, RKO. (Horrors and Chills). Director: Robert Wise

Music by Paul Sawtell. Musical Director: C. Bakaleinikoff

In spite of a competent cast and some good photography this is an unpleasant, not to say actually dangerous, picture. It is lacking in entertainment value, while replete with homicidal suggestion for anyone in an abnormal frame of mind, nor is it exactly the type for servicemen to enjoy. As a horror picture it may appeal to those who care for the type but even so it has little to offer. Mr. Sawtell has done an adequate and workmanlike job on the score: its danger signals, sixth sense, etc., are well interpolated and orchestration is better than average, especially in the eerie sequences but it is too long, the music in the long drawn out pursuit becoming repetitious. However, it would be nearly impossible to write a good score for a picture of this caliber as the use of imagination or expression to any extent would make the utter lack of quality in the film all the more apparent. Adults. Running time: 1 hour and 15 minutes.

SARATOGA TRUNK, Warner Bros. (Lush Americana). Director: Sam Wood

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

Romance, gay and audacious with a new Ingrid Bergman, vivid and scintillating, a Gary Cooper never more dominantly handsome, superb and understanding direction, a hand picked cast and Max Steiner's most imaginative and haunting score - all this against a fascinating background of authentic American atmosphere of a bygone era - what more can one ask for in the way of entertainment? It is all so rich and lush, so beautifully conceived and executed that it can be described only in superlatives! From the moment that the vaguely silhouetted backs of Clio and Angelique and the grotesque outline of Cupidon are shown on the shadowy docks and we follow them through the streets of New Orleans in the early morning hours to the accompaniment of its captivating street cries, until the final scenes in the over-ornate rooms of the Saratoga hotel, the pace of the story in its steady flow of interest overcomes the long running time of the picture. The part of Cupidon, played by the dwarf Jerry Austin, is a delight, adding immeasurably to the entertainment of the production and the Angelique of Flora Robson and Mrs. Belloc of Florence Bates, are also especially noteworthy in a cast of which every member performs brilliantly, with the exception of Ethel Griffies who perhaps through no fault of her own seemed unconvincing in the part of Mrs. Van Steed. Steiner gives a magical setting to it all, in tune with the narrative, the music with its restraint and delicacy adding at all times to the enjoyment of the whole. It is colorfully and conventionally orchestrated as befits the period. The creole songs are unusual and lilting, and the gossip sequence in the hotel with its undercurrent of feline sounds is both original and graphic. Adults. Running time: 2 hours and 17 minutes.

VACATION FROM MARRIAGE, M-G-M British. (War and Wedlock). Director: Alexander Korda

Music composed by Clifton Parker, played by

The London Symphony Orchestra

A closely knit and well written English comedy-drama, very much of the moment and much more worthwhile than the title might lead one to expect. Robert Donat has the faculty of making one share his experiences: from the diffident, prosy clerk there is a gradual and convincing change that brings him to his real stature and the growth and development of his wife and himself both is a pleasure to follow. In fact under the intelligent and expert direction of Alexander Korda all the protagonists give a fine sense of the realities. So much of the film is of a documentary character that without the superb balance achieved the story value might have been lost, but as it is very few movies give one so normal a reaction. Clifton Parker and the London Symphony Orchestra supply a pleasing musical background. The main title is appropriately humdrum and conservative and it is interesting to note the change of mood and tempo and the intriguing rhythms that steal into the score as the tale progresses. Typically British is the treatment of the men singing "Roll Our The Barrel" and "Swanee River." Photography, too, is noteworthy, especially the realistic scenes from the Crow's Nest and the dim, shadowy night sequences. Mature-Family. Running time: 1 hour and 35 minutes.

PURSUIT TO ALGIERS, Universal. (Sherlock Holmes Again). Dir: Roy William Neill

Musical Director: Edgar Fairchild

This series so intelligently directed, excellently maintains the spirit of the Conan Doyle tradition and this film is one of the best to date. It is especially distinguished by photography that is outstanding in composition, atmosphere, lighting and balance. The settings of foggy London and later of a Swedish ship sailing to Algiers are important in entertainment value and so faithfully portrayed is this ocean voyage that one feels one is actually participating in it, without the discomforts of travel. Incidental music is in the right vein and most enjoyable are the songs so expertly cued in: "Flow Gently Sweet Afton" becomes part of the plot and the first song Sheila sings is a typical English patter type. But the highlight of them all is Dr. Watson's rendition of "Loch Lomond" - a masterpiece of characterization and deft humor. The rhythm of the ship's engines becomes a part of the score and takes us voyaging! Family. Running time: 1 hour and 5 minutes.

CONFIDENTIAL AGENT, Warner Bros. (Murder, Melodrama and Thrills). Dir: H. Shumlin
Music by Franz Waxman. Musical Director: Leo F. Forbstein
Franz Waxman's score and the photography of James Wong Howe are the best things about this picture, which in spite of some hair-raising moments of terror and suspense leaves one with a feeling of distaste for most of the characters concerned. The one exception to this is the little London slavey played by Wanda Hendrix who, seemingly just stepped out of the pages of Dickens or Victor Hugo, gives an amazingly touching performance and manages to steal the show from the experienced cast of top names surrounding her. Lauren Bacall and Charles Boyer, on the other hand, and contrary to expectation, do not team well and the Bacall sex appeal is so overdone at times as to be almost burlesque. The production itself is loose knit and so full of horrors on one hand, and of repetitious nobility, disillusionment and sadness on the other, that its entertainment value is much to be questioned. Certainly it will foster no good feeling for Britain, but perhaps it is so intended. The Waxman music, as always, is most interesting and envelops the tale in mystery and tragedy with a Wagnerian suggestion of Fasolt and Fafner in the wide spacing of intervals, low frequencies and intriguing sub-orchestrations. The faintly indicated theme which recurs is reminiscent of Brahms E Flat Minor Intermezzo in "slow movie" - the first four notes, groping, despairing and finally triumphant. The transition in photography from the distant ship crossing the channel to the ship itself is a remarkable shot. The close-ups and the fog effects, also, are beautifully done. Adults.
Running time: 1 hour and 55 minutes.

TOO YOUNG TO KNOW, Warner Bros. (Modern Social Problem). Dir: Frederick de Cordova
Music by H. Roemheld; Leo F. Forbstein
Questions of the day are here presented effectively by a well-chosen cast, with production values good, acting and direction in general well balanced if a trifle slow paced. The theme of too hasty marriage in youth and undeveloped character before marriage is one which is of paramount importance just now and for this reason especially the picture will be of interest to almost everyone having to do with young people. Settings are simple and unpretentious, in keeping with the story, and music is appropriately used throughout, with the theme song tuneful and pleasing, though perhaps a trifle over-emphasized in some places. Mature-Family.
Running time: 1 hour and 30 minutes.

CLUB HAVANA, PRC. (Glamour and Heartbreak). Director: Edgar G. Ulmer
Musical Director: Howard Jackson
Built on the lines of Grand Hotel and its sequels, human nature is here analyzed as seen in a fashionable nightclub with its atmosphere of forced gaiety and luxury hiding sadness and tragedy. Production values are good, ethical ones doubtful and entertainment is purely a matter of taste. Howard Jackson has done well, however, by the music. Its interweaving of Latin rhythms is authentic and delightful and its challenging and fiery dances with their superb vitality form a perfect background for the glittering, kaleidoscopic episodes of the picture: amusing, cynical, thrilling, near-tragedy and finally melodrama. Fine coherence is expressed throughout. Mature-Family. Running time: 1 hour

DETOUR, PRC. (Fate - unrelenting). - Director: Edgar G. Ulmer
Musical Score by Erdody
A sordid drama which, though in general well acted is negative in every way, has nothing inspiring to offer and while dealing with a side of life that unfortunately exists, results in entertainment of doubtful value. There is no relieving bit of humor nor strength and the music outside of a little beautifully played Chopin (which unfortunately turns into boogie-woogie, cleverly arranged, however) is insignificant throughout. Of importance to the plot was a romantic dance tune, a song which to the two young people meant hope for a happy future, but in the end signifies all its desperate failure and becomes the symbol of all fate. The background music is bleak, befitting the mood engendered of the utter futility of life. Adults.
Running time: 1 hour and 10 minutes.

KISS AND TELL, Columbia. (Shirley Grows Up). Director: Richard Wallace
Music Score by Werner R. Heymann. Dir: M. W. Stoloff

A thoroughly modern comedy of modes and manners after the "Junior Miss" pattern. It is very amusing and well acted - even a trifle overacted by the grown-ups - and if, at times, slightly disconcerting to the older generation will undoubtedly be enjoyed by the younger. Jerome Courtland is delightfully natural and refreshing and Shirley Temple charming as befits her years. However, this cannot be classed as a family picture for the subject is sophisticated even if brought down to an early 'teen age level and it is not suitable for all young people to see. This is a great shame for Shirley is the heroine of the movies for many young people and it is too bad that her first adolescent starring vehicle should be one of this type. Music, occurring only at the beginning of the picture and to point up the love scenes, is negligible. Mature-Family: Running time: 1 hour and 30 minutes.

SHE WENT TO THE RACES, M-G-M. (Noble Experiment). Director: Willis Goldbeck
Musical Score by Nathaniel Shilkret

Well written and entertaining comedy, with science as applied to racing giving the story an unusual and amusing twist and the four scientists adding color and comedy to the whole. The score throughout is good with the opening music especially successful in setting the mood. Best musical number is the arrangement of Stephen Foster's Camptown Races, sung by the four gentlemen of science who are out to beat the racing game with, of course, the usual result! Mature-Family. Running time: 1 hour and 25 minutes.

FOLLOW THAT WOMAN, Paramount. (Girl and Gangsters). Director: Lew Landers
Musical Score by Alexander Laszlo

Average "whodunnit" with dated settings, the usual banal nightclub sequences and poor story continuity. Once the picture gets under way, however, interest is fairly well sustained, thanks largely to the efforts of a hard working cast. Mr. Laszlo's background music is worthy of a better vehicle and we hope that before long he will be given an opportunity to write the type of score to which his sound musicianship entitles him. Mature-Family. Running time: 1 hour and 10 minutes.

GETTING GERTIE'S GARTER, Small-UA. (Light and Farical). Director: Allan Dwan
Musical Director: Louis Forbes

Fast-moving farce-comedy with apt and amusing dialogue and deft music, delightfully orchestrated, fitting the situations like a glove. The anaesthetic sequence is original and stands out in the present vogue for such scenes. For those who like the type, this is good entertainment, well cast and carried out. Adults. Running time: 1 hour and 15 minutes.

MISS SUSIE SLAGLE'S, Paramount. (Medicos in the Making). Director: John Berry
Music Score by Daniele Amfitheatrof

A strong picture, high in ethical value, that stays close to the verities in the portrayal of the life of the medical student. There are two outstanding things in the story: the character development of Pug and Elijah during the four years - the other the quality of the influence exerted by Miss Slagle over the boys in her house. Besides the acting and direction of the male actors, which is superb, special mention must be made of the photography, and the charm and sincerity of Miss Gish. It is her picture and rightly so. Her latent fire and elusive ability are even greater than in the old days and she is not only a welcome, but a thoroughly worthwhile, addition to the screen of today. Mr. Amfitheatrof gives us a fine background score, not a continuous one, but one in which conventional and accepted effects are used with sound musicianship throughout. Mature-Family. Running time: 1 hour and 28 minutes.

THE BELLS OF ST. MARY'S, RKO. (Parochial School). Director: Leo McCarey

Music Score by Robert Emmett Dolan

A beautiful picture rich in values both human and spiritual, distinguished in conception, production, photography and music and with Bing Crosby, just being himself, carrying on the fine tradition he established in *Going My Way*. Most of our stars register moods and poses but not so Ingrid Bergman - her last three pictures, each so different, bear the stamp of great artistry. Moreover, there is psychic delineation of sensitive calibre in all of them. Under the outstanding direction of Leo McCarey, who is author and producer as well as director, the pictorial excellence of the film equals its characterizations. There is comparatively little music in the picture but Mr. Dolan manages nevertheless to give us the flavor and savor of the story, with the theme song, long beloved, weaving its way throughout. In *Sunbonnet Sue* he showed us in masterly fashion what can be done in the way of incorporating familiar and topical melodies into a coherent score with its own idiom. In the "Bells" he is less successful but the song "Aren't You Glad You're You" adds charm to the picture and together with the Ding Dong arrangement with Bing's solo, his Hora Sanctissima organ background and the new school song about the senses, will surely be a best seller and recorder. These sequences are logically cued in and the background music sets the locale and the church atmosphere from the opening when Bing starts his day of discovery. Sometimes, however, it must be admitted "worldly" chords and harmonic progressions creep in and slightly detract from the fine all-over effect, and the scene showing Crosby playing the organ is almost spoiled for anyone with any knowledge of keyboard instruments because of the way in which Crosby moves his hands over the instrument. It is too bad when a production like this one fails in little things like these. The orchestra used was slightly larger than it seems usually and played exceptionally well. Why did the conductor, C. Bakaleinikoff, get no screen credit? The recording by the way is especially fine and those responsible for the placements of microphones and the handling of controls should take a bow! A picture for all to see and enjoy. Family. Running time: 2 hours and 5 minutes.

A LETTER FOR EVIE, M-G-M. (Variations on an Old Theme). Director: Jules Dassin

Musical Score by George Bassman

A bright and unassuming modern version of the old and tried plot material which involves the exchanging of letters and photographs. Because of its fine characterizations and the sensitivity of its direction, however, the picture is refreshingly pleasant entertainment. Very little original music is used - most of the extremely short score consisting of Kern's "All the Things You Are," and the equally well-known "Trolley Song" by Blane and Martin. A fine, well thought out score instead of those popular selections would have been much more in the character of the picture: the unfortunate choice of material makes the score lag far behind the dialogue and acting. However, since so little music is used, the film is not hampered by it. The music of the main title, a vocal rendition of the aforementioned "All the Things You Are," is ineffective and misleading as to the kind of picture that is to follow. The orchestration is in keeping with the character of the music. The sequence showing McPherson scrutinizing his face in front of a mirror has doubtless the best scoring in the film. Mature-Family. Running time: 1 hour and 40 minutes.

Notes on Lennie Hayton

Born New York City

Educated New York Public Schools

Graduated DeWitt Clinton High School

Pianist and Orchestrator with Paul Whiteman

Orchestrator and Conductor for Chesterfield Hour featuring Bing Crosby, Jane Frohman,
Ruth Etting

Brought to Hollywood to orchestrate and conduct for Metro-Goldwyn-Mayer
(Bing Crosby and Marion Davies)

Orchestrator and Conductor for Fred Allen Show

Inaugurated Hit Parade Series for Lucky Strike

Orchestrated and Conducted Old Gold Show with Jimmy Durante

Took own band on tour

Has been with Metro-Goldwyn-Mayer since 1941 during which he has composed and/or
conducted scores of following features:

LOVE CRAZY
BUGLE SOUNDS
MAISIE GETS HER MAN
STAND BY FOR ACTION
ASSIGNMENT IN BRITTANY
SALUTE TO THE MARINES
BEST FOOT FORWARD
MEET THE PEOPLE
MEET ME IN ST. LOUIS
ZIEGFELD FOLLIES
YOLANDA AND THE THIEF
THE HARVEY GIRLS

In preparation:

TILL THE CLOUDS ROLL BY

EXCERPT
"ASTAIRE DREAM BALLET"

YOLANDA AND THE THIEF

Loew's Incorporated

VNS ^{8va}

PNO ^{8va}
W.W. ^b

Vla.
cello

BRASS

TRB'S

This system contains five staves of music. The top staff is for Violins (VNS) with an 8va marking. The second staff is for Piano (PNO) with an 8va marking and a key signature change to one flat (W.W. b). The third staff is for Viola and Cello (Vla. cello). The fourth staff is for Brass instruments. The fifth staff is for Trumpets (TRB'S).

^{8va} VNS

W.W. 3-8va

LOCO

This system contains three staves of music. The top staff is for Violins (VNS) with an 8va marking. The middle staff is for Piano (W.W. 3-8va). The bottom staff is for a Loco section.

EXCERPT "ASTAIRE DREAM BALLET"

FL.

HN

{ BRASS

celli

This system contains four staves of music. The top staff is for Flute (FL.). The second staff is for Horn (HN). The third staff is for Brass instruments, indicated by a brace. The bottom staff is for Cello (celli).

FIESTA SEQUENCE

W. LO.

Bvar

Picc. Fl. OB

TRPT.

TRB.

EFFECT FOR MR. CANDLE

ff > p

HN BN

CL. sf > p

Vla

Vla

Trb

cb.