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FILM MUSIC NOTES



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FOREWORD

We are deeply appreciative of the following message sent us by Sir Arthur Bliss from London:

My greetings and most cordial wishes for the coming year of 1946 to the National Film Music Council and FILM MUSIC NOTES. I am so glad that the members are interesting themselves in the problem of music written for the films at a time when there is an increasing determination to raise the standard still higher.

- Arthur Bliss

* * *

In view of an unfortunate error, by which in our evaluation of The Bells of St. Mary's in the December number, the credit for Sunbonnet Sue's music was wrongly ascribed to Mr. Robert Emmett Dolan instead of to Mr. Edward Kay (and for which we tender both gentlemen our humble apologies) it seems to us that perhaps this is as good a time as any to acquaint our readers with the system under which these reviews are made up. In the first place, no review as it appears in FILM MUSIC NOTES is the opinion of one person. Selected groups of previewers, both in New York and Hollywood attend the showings set up especially for the ten major women's organizations, which include the National Film Music Council. The previewers for the Council both here and in New York send in their estimates of each picture within twenty-four hours of their seeing it, to their local chairman. Then in the case of FILM MUSIC NOTES these are carefully sorted and edited, to reflect the majority opinion, even the wording of the individuals sending in their comments being used whenever possible.

In the early days of FILM MUSIC NOTES our previewing group was small and comprised few, if any, professional musicians. For this reason and also due to our limited space, we seldom included adverse criticism, judging it better to use the space to build up the music rather than find fault with it. Our aim was then, and incidentally still is, to serve the best interests of music in pictures and the men who make it.

During this period, however, we were frequently criticized by serious musicians for making our reviews "too saccharine," to which we replied that it is easier to catch flies with honey rather than vinegar and we wanted to build up good will, etc. Now, however, that we are solidly established we feel that the time has come to let the opinions of our reviewers, many of whom have a solid musical background and know whereof they speak, reach our readers pretty much as they are expressed when they come to us, and that the men and music of pictures will be best served that way. Honest criticism and differences of opinion are stimulating and we know that our reviewers are willing to stand back of what they write. That these opinions are not of necessity those of the editors stands to reason - indeed they sometimes differ sharply, but we shall continue to print them regardless and we hope that our readers will not find them any the less interesting for the occasional touch of pepper and spice with which they are now being seasoned.

The Bells of St. Mary's is a picture which of necessity has stirred controversial opinions, not only as to its general but its musical content and this not only among our own reviewers but the public in general. For this reason we especially welcome Mr. Robert Emmett Dolan to our pages this month with his own views for the raison d'etre of the music and excerpts from the score which will speak for themselves. Our grateful thanks to Mr. Dolan for making this possible.

A Message from the National Film Music Council

With the New Year comes a new era in the educational world. Industry has learned how to train personnel through the use of audio-visual training materials. The development of the arts during the war was phenomenal and the State Departments of Education have recognized this and are increasing their budgets to incorporate the study of various subjects through audio-visual aids. We speak of America in terms of being the leading musical nation in the world. Let us make it so by seeing to it that music is in every respect an integral part of our educational program.

In the December issue of the new magazine, See and Hear, Dr. Arthur Stenius of the Detroit Public Schools tells of his visit to ten European countries in 1939 to study the audio-visual programs. Visual aids were considered so important to German education that each school child and university student in the nation was assessed a few pfennigs a month to provide a fund for the making of motion pictures and the manufacture of projection equipment. Thus it was tremendously effective in terms of the objectives set up by the Nazis. What was taught was well taught, wrong as the controlling principles were.

It is gratifying to read in current issues of FILM MUSIC NOTES of the excellent courses offered in film music by such universities as the University of California at Los Angeles, the University of Southern California and Hunter College in New York. There may be others and if so we would like to hear from them. Our Council is receiving inquiries as to where such instruction is given.

A recent statement was made in the Music Publishers Journal that thirty percent of the movie-going public were boys and girls between the ages of eight and twenty-one. This represents approximately 30,000,000 paid admissions each week. One of the prime missions of the music teacher is that of creating in each of his or her students the desire to evaluate individually the relative worth of all music. Are our teachers pointing out the good films that contain good music? Music's importance in motion pictures is equal to the other component elements of this new art, as are the story, scenario, direction, acting and photography.

The results of the efforts of the National Film Music Council and its publication, FILM MUSIC NOTES, are most encouraging. A greater correlation and closer tie-up with the motion picture theatre and the classroom is recommended. The film companies wish to know the opinions and needs of music educators in order to enlarge and improve their offerings. The duty of the Council is to endeavor to answer all inquiries relating to current commercial films as well as those 16mm. available for use in schools. FILM MUSIC NOTES contains each month news of new recordings and published film music.

- American Recording Association: Record Album of SPELLBOUND music (Selznick), Miklos Rozsa composer
- Cosmopolitan Recording Company: Theme song from TOMORROW IS FOREVER (International), Max Steiner
- Columbia Recording Company: Song, "Aren't You Glad You're You" (RKO), The Bells of St. Mary's; song, "I Can't Begin to Tell You" (20th-Fox) Dolly Sisters Love Song Album, five taken from films, sung by Rise Stevens and Harry James Orchestra
- Published Music: Song based on melody from SPELLBOUND, Chappel and Company
Two Piano Concerto for two pianos
Musical Score from MEXICANA (Republic), music by Gabriel Ruiz, Peer-International

Address all inquiries to: Grace Widney Mabee, Chairman
National Film Music Council
70 Fifth Avenue
New York City 11, New York

NEWS ITEMS....COMMENTS

The violinist who will be doubling for John Garfield in Humoresque is Isaac Stern from New York. Warners has just engaged him and he will probably advise on the picture, as will Oscar Levant, who is also in the cast.

As many popular classical compositions as possible are to be incorporated in the production, and among other things the Peter Merembum California Junior Symphony will play the "Poet and Peasant" overture. Franz Waxman is in general charge of the feature. At least fifteen musical classics are to be woven into the score. Among them will be the title song by Dvorak, the Mendelssohn and Tchaikowski Violin Concertos, the Wieniawski Violin Concerto in D Minor, the Cesar Frank Sonata for Piano and Violin, "Zigeunerweisen" by Sarasate, Lalo's "Symphonie Espagnole," the Shostakovich Polka, the Brahm's Waltz in A Flat, the Grieg and Prokofieff Piano Concertos and the G Minor Sonata by Bach.

The production will thus embrace quite a varied tapestry of entertainment.

* * *

Says Virgil Thomson in the "Musical Scene," in the section called "Processed Music": "the gramophone, the cinema and the radio are what make the difference between today's musical life and that of preceding centuries." Readers of FILM MUSIC NOTES, by the way, will find in this delightful book some interesting comments on film scoring.

* * *

At a recent New York recital, Max Kotlarsky included among his modern works three excerpts from Aaron Copland's music for the music Our Town - "three modest, though very attractive pieces" according to the critic of the New York Sun.

* * *

Believe it or not, we have here in Hollywood a musical guy who learned how to judge those sharps and flats while working in a barber shop, Harry Warren, whose lilting lyrics in Metro's The Harvey Girls have a nation whistling, says that as far as he's concerned, the barber shop chord melted into a tinkle of gold, and it's mighty sweet music to his ears. He's made it pay off.

Warren's barber shop, which was operated in connection with a music store in Brooklyn, was his musical cradle. It was there that he listened to the song of America, words and music which he has since translated into the heartbeat of a sentimental people.

"Just at the moment," he told me, "the people of this country are getting a lot of fun singing and whistling 'The Acheson, 'Opeka and the Santa Fe.' The funny part of it is that the musical idea of that ditty stems from things I heard in that old Brooklyn barber shop."

Harry has something in common with Caruso. Both were the youngest of a whole passel of kids. Caruso, I think, was nineteenth in his family. The Warrens, and I don't mean of Virginia, emigrated from Italy back in the early days of this century. One of Harry's parents was Albanian, the other Italian.

He was a musical prodigy virtually from the word go. As a toddler he sang in the choir of the Church of Our Lady of Loretto in Brooklyn. After serving in the Navy in the last war he drifted naturally to Manhattan's Tin Pan Alley. One reason why he has been so successful in writing music for the screen is that in the old silent days he functioned as assistant director for Vitagraph.

He has written so many song hits that it's useless to try to enumerate them. He has won two Academy Awards and a special award from the Federation of Music Clubs of America. Ask him what he thinks of these United States and he sees red, white and blue all at once.

"The world never has seen such a country," he says, "and I wish to heck they'd leave it alone." Hollywood Citizen News.

* * *

NEWS ITEMS....COMMENTS continued

According to its editor, Rudy De Saxe, belief that motion picture music has great possibilities, was expressed by Alfred Wallenstein in a special interview for The Score recently.

"Music in the films, in this ever-changing world, is as modern as expression as motion pictures themselves," opined the well-known conductor. That such music is bound to continue to reach the concert hall in ever-increasing quantity, and that it will eventually become a part of standard repertoire, is Wallenstein's firm conviction.

Asked the reason why so little film music was now being performed by major symphonies:

"The reason is very simple," he answered without hesitation. "Hollywood composers are not doing justice to themselves. They seem to be all in too much of a hurry - too conscious of effects adaptable to a particular scene or mood, with complete disregard for the musical composition as a whole. The result is a musical score which truly fits the picture, but cannot be played as a concert piece. Without the picture it just does not stand on its own merits."

Mr. Wallenstein was prompt to agree that the element of time was to be considered too. "True, no composer can be expected to write a tone poem of lasting quality, in a week or two!" he acquiesced, referring to the ridiculously short time usually allowed a composer here in Hollywood to write a score.

"But I am referring to the composer who has several months at his disposal," he said. "Such a composer should be able to write music that could fit both the concert hall and the sound track on the motion picture film."

"And...perhaps, such a composer might pull a fast one on the producer," he added as an afterthought, and with an amused glint in his eyes. "He might come out with a score that might win the Academy Award, and be consistently played in concerts, too!"

"Do you mean to say," I ventured, "that we should have more scores like Lieutenant Kije or Alexander Nevsky?"

"Exactly! If Prokofieff has been able to do it, there is no reason why it cannot be done here, too!"

Alfred Wallenstein has something there, at that! Some of the finest contemporary music is being written here in Hollywood. Most of it unfortunately is lost in the background of the story as it develops on the screen, or forgotten once the picture has had its run.

Without question, something should be done to remedy this. No composer cares to have his music buried under a mass of action, or forgotten in a few weeks. A work of art, to live on, must be performed and performed continuously, as years go by. The concert hall naturally is the right answer to that.

Mr. Wallenstein is correct in setting Prokofieff as an example and incentive to Hollywood composers. Prokofieff will, no doubt, be remembered for his various contributions in standard repertoire. But let us not forget, too, that he has brought motion picture music to the concert hall, and it is there to stay.

Unfortunately when Mr. Wallenstein refers to the composer who is allowed several months to compose a score, he is talking of the rare exception rather than the rule. If Hollywood composers, and I am referring to our very top men in the major studios, are allowed two to three weeks to write a score, they consider themselves fortunate.

Time, or rather the lack of it! That seems to be the major problem facing the Hollywood composer. How can a producer be convinced that he should allow more time to a composer to write his music, when up to now he's been accustomed to have the goods delivered in a week or so?

Yes, this is a tough job to tackle, a job requiring practically a procedure of re-education. The industry should be awakened to the fact that film music can be a work of art as well as background to the action on the screen. If popular songs used in pictures are so thoroughly exploited because of their potential value as a medium of advertising, why not use the musical score for the same purpose?

NEWS ITEMS....COMMENTS continued

Ingolf Dahl, well-known California composer and one of our subscribers, has been recently appointed as conductor of orchestra and lecturer in music at the University of Southern California. His duties will also embrace courses in Orchestration, Functions of Music in Film and Radio, Opera Repertoire and other subjects.

* * *

Erich Wolfgang Korngold has been assigned *Escape Me Never*, a Warner Bros. production now in preparation. Korngold has already composed and made some pre-recordings as ground work for the picture which is scheduled to go in production in the very near future. It is too long since we have had one of Dr. Korngold's fine scores, so this is good news.

* * *

A great deal of unpublished original music by the late George Gershwin is to be used in the next 20th Century-Fox production, *The Shocking Miss Pilgrim*, starring Betty Grable. George's brother, Ira Gershwin, has written lyrics to this music. Some pre-scorings have already been made with arrangements by Edward Powell, Herbert Spencer and Charles Henderson.

* * *

At long last I have arrived! Someone has finally taken exception to something in my column, which proves that people actually read the doggone thing!

In the ten years I have spent in and around the movie mills, I have often heard the phrase "Mickey Mouse" music, used to describe music which synchronizes with the physical action on the screen, rather than mirroring the over-all mood of that part of the picture.

In other words, when a character walks or limps across the screen, and the music walks or limps with him or her; when the hero hits the villain on the chin and knocks him down, and the orchestra smacks chords right with the blow and the fall; or when a flute or celeste helps blow out a candle or lantern; these exact matchings of music and action have been described as "Mickey Mouse-ing" a scene.

But it seems that Oliver Wallace, Charlie Wolcott, and the rest of the eminent and talented music staff of Walt Disney productions, object most strenuously to this term. Their argument is quite valid. As they say, the score in cartoons, or rather animated pictures, now makes just as much use of mood music, entirely unrelated to physical action, as does the score of the average picture using live actors. Therefore, they say, the term "Mickey Mouse" music does not represent solely physical music, and should no longer be used in this sense.

Well, ladies and gentlemen, there you have it. I would appreciate hearing from any of my readers on this question, especially these two facets of it: (a) Do you think the term "Mickey Mouse" as applied to music mirroring physical action, (which would certainly include most of Richard Strauss' compositions, especially "Salome" and "Till Eulenspiegel") has a derogatory implication?; (b) What else would you call it?
Joe Dubin in *The Score*.

* * *

Busy days are looming ahead at Republic Studios with Walter Scharf preparing the after-score of Republic's first Technicolor production, *I've Always Loved You*, formerly *Concerto*, as well as readying two other productions, *Murder in the Music Hall* and Earl Carroll's *Sketch-Book*. Assisting Walter Scharf with these two productions will be Joe Dubin.

* * *

Alex Steinert, formerly on the staff of *FILM MUSIC NOTES*, composed, orchestrated and conducted *Strangler of the Swamp*, PRC.

* * *

NEWS ITEMS....COMMENTS continued

The motion picture composer is well equipped to give an excellent account of his capabilities as a musician. More fortunate than his colleague, the so-called serious composer, he is given ample opportunity to experiment, and under the most favorable and remunerative conditions at that. All sort of tricks, devices and orchestral effects used in scoring pictures, have added immeasurably to his knowledge of orchestral colouring.

And when we add to this tremendous technique, a natural flair for showmanship, and inspiration, we have all the elements necessary for the making of good concert music.

Let us not forget, after all, that music, whether it is for the theatre, motion picture or concert hall, is primarily a matter of showmanship. Wagner and Beethoven were well aware of this long ago.

* * *

Joachim Chassman Performs Prokofieff Sonata -

Of great interest to music lovers was the first public performance on the west coast of one of the most exciting works in modern musical literature, the Prokofieff Sonata for Two Solo Violins, rendered by Joachim Chassman on December ninth, at the Wilshire Ebell Theatre. Assisting artist was Oscar Wasserberger with Edward Rebner at the piano.

Other composers in the well chosen program included: Beethoven, Respighi and Mozart. Among the shorter pieces Chassman selected Till Dawn, Sunday by Russel Bennett, and Nocturne by Harriet Payne.

In spite of his arduous duties as concert master at Columbia Pictures, Joachim Chassman finds time to express his artistic enthusiasm in various musical endeavors. His sincere artistry has already endeared him to many local composers and musicians.

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Notes from England
By John Huntley

British films are doing well and this Christmas shows a grand line-up of movie products of the native soil in and around town. First a glance at the composers.

Georges Auric has made a hit in the British studios with his first scores over here. *Dead of Night* (Ealing Studios) showed great promise; *Caesar and Cleopatra* settled it (this score was previously announced as being written by Arthur Bliss). The score for this George Bernard Shaw epic is terrific. Incidentally, you will find a note of Auric's previous work in the October 1945 issue of this magazine.

Hans May takes top place for output at the moment. Three of his scores are there for the hearing at the London cinemas; *The Wicked Lady* (Margaret Lockwood, James Mason), *Murder in Reverse* (William Hartnell, Jimmy Hanley) and *Latin Quarter* (Derrick de Marney, Frederick Valk). The first film is a Gaumont-Gainsborough production recorded at Shepherds Bush Studios with Louis Levy directing the music, while the other two originated in the British National Studios at Elstree. Hans May has a list of forty films in Germany, ten in France and about thirty in England to his credit, so he is a well established musician.

William Alwyn (of *Desert Victory* and *The True Glory*) has a nice score to his name just now. The film is a Denham Studio production by director-producer Disney Gilliat with his scripting friend Frank Launder and stars Rex Harrison, Lilli Palmer and Godfrey Tearle. The recording was under Muir Mathieson's baton.

Allan Gray (*Colonel Blimp*, *The Silver Fleet*) wrote the music of the Michael Powell film *I Know Where I'm Going* and with conductor Walter Goehr, he adds his music to the local colour provided by the Glasgow Orpheus Choir, led by Sir Hugh Robertson, who give that real atmosphere to a story set in the Highlands of Scotland. Gray is now at work on the latest production of the Archers *A Matter of Life and Death*, also under the direction of Michael Powell. Incidentally he contributed some songs to the Hans May score for *Latin Quarter* mentioned above.

Sir Arthur Bliss is very pleased with the results of his score for *Men of Two Worlds* (Eric Portman, Phyllis Calvert) a truly remarkable film about education among the natives of Africa. The film took three years to make; eighteen months alone was spent in Africa on location. Described as a film that is really different, it will have music based on thousands of feet of location, recorded African music brought back to England for the composer to base his score with realism and correct atmosphere. The music will be heard as a suite in the great Albert Hall in London before the film is screened. This is the first time British film music has ever been played before the premiere performance in a concert hall arrangement. Sir Arthur's music is particularly welcome when we recall that his score for the Alexander Korda production of 1935, *Things to Come*, made film music history as one of the most significant scores of all times on both sides of the Atlantic, a score that set new standards to incidental music in the bad old days when sound-on-film was still feeling its way in this direction.

John Greenwood looked after Ealing Studios' *Painted Boats*, a story of the canals, while Percival Mackey musically directed a comedy *Under New Management* at the Butchers Studio.

And finally, two London film shows far removed from this island yet certainly of interest to film music fans as collectors' pieces. The Soviet production of 1944 from the Moscow Studios *Girl No. 217* (directed by Mikhail Romm) has a score by A. Khachaturian, whose work in other fields is just becoming known; while the first Spanish film we have seen for a long time, *Espoir*, has a fascinating score by Darius Milhaud, of prewar fame as a contemporary French composer in the modern manner.

NOTES FROM ENGLAND continued

The orchestras in the recording theatres at our British studios include the London Philharmonic (Dead of Night, Pink String and Sealing Wax and Painted Boats) under the direction of Ernest Irving, the National Symphony Orchestra for The Rake's Progress and Brief Encounter under Muir Mathieson while the London Symphony recorded The Seventh Veil. The latest music to appear includes the Rachmaninoff Concerto No. 2 which appears in Brief Encounter and The Seventh Veil with Eileen Joyce as soloist, while the latter film also includes the Chopin Prelude No. 7, Beethoven's Pathetique Sonata, the Grieg A Minor Piano Concerto, Mozart's Sonata in C Major, the Overture "Merry Wives of Windsor" as well as "The Seventh Veil Waltz" composed by the music director for this remarkable picture, Ben Frankel. Much of the music was especially featured and the film has been extremely successful.

With music composed and conducted by T. E. Atkinson, the film Latin Quarter has, in addition to the Hans May score, a ballet sequence by twenty-four of Britain's finest dancers chosen from five thousand girls of the British Ballet Association, with staging by Espinosa.

Picture Music at the Concert Hall
by Ernest Gold

With increasing interest in the music written for motion pictures, one question is gaining in importance in the minds of composers and public alike: can't some of the movie scores be performed by our great symphonic organizations in concerts and on the air?

Attempts to bring before the public the music from pictures as suites, symphonic poems and concertos have, with a few exceptions, been notoriously unsuccessful. In order to find the reason for this, let us examine the relationship of the music and the spoken word on one hand, and the picture on the other hand. The first two are taken in through the ear while the last one is, of course, taken in by the eye. There is a fine and delicate balance between these factors and they aid one another and increase the total effect without ever getting into each other's way.

I am sure that all of you have, at one time or another, stood in line outside some movie auditorium, waiting for a seat. Did you ever notice the curious effect that is created when one can hear the dialogue and music without seeing the screen? There seem to be all kinds of totally unmotivated noises, strange and disconnected lines and nobody can follow the story, yet for those who can see the screen everything seems entirely natural. Yet on the radio you have no trouble following the story although you must rely on your ears entirely. That is simply because when writing for radio one puts into auditory impressions all those elements that are taken in visually at the movies.

As can be seen, a movie which is only dialogue and music without "picture" is incomplete and cannot be understood. Likewise when you see only the picture and cannot hear the dialogue and music, as it happens when the sound goes dead, the actors seem given to all kinds of sudden and unreasonably outbursts of temper and we see strange and incomprehensible things happening on the screen.

It is a little harder to recognize immediately if music makes sense, than it is to tell whether a story does. But all fine music does make sense emotionally and spiritually. The way the various themes come and go and the ways in which moods and emotions change and follow one another are very much like the unfolding of a play. If something is wrong in this "progress of thought" the music seems overlong or chopped off or repetitious and tiring, and dies an early and well deserved death.

The "progression of thought" in picture music is determined by the scene it is written for. The scoring must be a supplement to the lines and action. If the dialogue says what could be said better by action then the scene seems "talkie." If the actors act out what they are saying instead of just supplementing the spoken word we have an example of "ham acting." If the music does not just supplement words and motion but duplicates, we speak of "over scoring."

It will take little imagination to see that, if one of our three basic elements is eliminated, the remaining two must take over the "duties" of the missing one. Without dialogue we have a pantomime; without music we need more intense lines and acting; without screen we have a radio play. Yet extensive re-writing is necessary to adapt the original to the new requirements.

When we play picture music we have neither the visual impression nor the dialogue. As can be understood readily, a very complex and lengthy re-writing job would be necessary to indicate musically all the motivations which in the first place gave rise to the various changes of mood, etc. Few, if any, composers will take the trouble. No matter how skilfully done, it will still be an adaptation and with very little extra effort something entirely new could be written, designed for sheer listening.

This, then, is the conclusion which we must face. Picture music, with few exceptions, makes poor symphonic material. By the same token classical and standard selections make poor backgrounds. Let us look to the future with the proud knowledge that we have a new medium in motion pictures which is quite different in its musical requirements from the concert hall. Let us strive to improve both picture and symphonic music by understanding their respective functions and characteristics. Only that way will we be able to do truly great things in either field.

Behind the Musical Scenes of The Shocking Miss Pilgrim
by Constance Purdy

Stage I at Fox, where all the recording is done, is a square hall of vast proportions, whose walls and lofty ceilings are heavily padded, with, in addition, patches of plywood here and there on the latter to prevent too much diffusion of sound.

Behind the orchestra are huge screens of plywood pleating (cut into angles) for better acoustics. Screens of padding are also available for use wherever needed. Piano, harps and other instruments not being used stand about heavily muffled and, incidentally, lending atmosphere.

Down stage in the very center against the wall, hangs a large American flag. On the left wall, a motion picture screen so that pictures and music may be run together as necessary. High above in the right wall is the recording booth and in the righthand corner beyond that and still further up the glass control booth presided over by Mr. Spivak. In charge of recording is genial and expert Paul Neal (formerly of radio), "a Scotchman with an Irish name," as he says.

We are about to hear some recordings for The Shocking Miss Pilgrim. For this particular number a full orchestra will not be used, for an old fashioned brass band only is supposedly to support the battle song of the Suffragists who loom so largely in the picture. The performers do not sit on a regular platform but on what look like boxes, of varying heights, which can be readily shifted about, taken out or replaced as needed. Five microphones are placed at intervals over the different sections. I notice among the men in that of the woodwinds a most attractive girl flautist. Her blonde hair is reminiscent of Debussy's La Fille aux Cheveux de Lin as it gleams and glistens under the lights. I learn that her name is Sylvia Ruderman and that she is replacing her brother in the orchestra (he was called into the service) and that she is making a fine job of it, too.

Mr. Alfred Newman takes his place on the conductor's stand and the number is rehearsed and recorded. Then Mr. Newman, well-known to the readers of these pages, comes over to greet us. He and I have met heretofore, in the interests of FILM MUSIC NOTES and we consider him one of our good friends. He is dark and alert, a dynamo of intelligence and with a charm peculiarly his own. We tell him our reviewers have had particularly nice things to say about his latest score, Leave Her to Heaven, and he seems pleased. After all, musicians are people, too!

Charles Henderson, the choral director, marshals his singers and the chorus is put through its paces. It is most interesting to watch him. Like a cheer leader at a football game, he stands before his choir and seems to draw the music right out of it by the sheer force and energy of his direction. After the playback he says, "It isn't ba-a-d," - drawing out the last word - "it just isn't good." But they do it until he is satisfied and all is well. Then it is our turn. He signals us to come close to the platform. There are four of us: Anne Revere, the earnest and solemn worker for the cause; Countess Rosanska, the colorful prima donna who sings for it; myself, a militant wearer of trousers in an era that disapproved such boldness most thoroughly; and our one male member, Julius Matthews, playing a sort of Mr. Milquetoast who is brought to the meeting presumably under duress. Mr. Henderson raises his hand and we are off! As we are singing to a recording and not with either the actual chorus or band, the music to my unaccustomed ears is so loud that no sound at all seems to emanate from us but later when our voices are "played back" to us, I realize that we did make ourselves heard after all! Of course, we had rehearsed our battle song many times previously with Mr. Ricordi, of the music department and Mr. Henderson, too, in the rehearsal hall of the attractive music building on the lot, but we rehearse it under these more difficult conditions several times again and while this is going on Mr. Perlberg, the producer and Mr. Goulding the director, have come in. When the music is over, they go into a huddle at a small table in the middle of the room, with Mr. Newman and Mr. Henderson and various

BEHIND THE MUSICAL SCENES OF THE SHOCKING MISS PILGRIM continued

others who are unknown to us, while we relax (?). Mr. Henderson's two children are visitors on the set. The elder, a girl, the replica of her father, and the younger, a boy who has already developed an interest in music. It is obvious that their father is delighted to have them and he spares no pains to answer their questions. "I hardly ever see them at home," he says. We ask him whether his daughter will be a dancer like her mother (Mrs. Henderson was the lovely Mitzi Mayfair) and he admits that she is "taking lessons." She has the build of a dancer, lithe and graceful. A talented family. He signals again and we get up and do it all over again, and more discussion follows. Then Mr. Goulding tells each member of the quartet some of the "business" he will require from each one in order to further the characterizations when we shoot the picture later, and this ends our work for the day. Tomorrow we shall come back for the actual recording and this is something else again! The Countess and Mr. Matthews will make added "separate" tracks as she is to do a flowery operatic run in one portion of the song and he will oompah as if he's forgotten the words. Next afternoon, though, we three women sing the song as written. The director thought it would be better if I said the words instead of singing them. I don't think any of the gentlemen had the remotest idea that I had been a singer by profession for many years, but after one or two tries we decide that talking the words is not so good and so I am to be allowed to sing (if one can call it that! Over the playbacks I sound like a female baritone and an alarming one at that!)

The first records are disappointing. The earphones we wear in order to hear the orchestral accompaniment are disconcerting if one is not used to them. I sound to myself as if I were completely off key but according to the playback this is not so. We can hear our obvious faults all too clearly, however, each time that patient Mr. Neal comes down from his eyrie to let us fully appreciate the playbacks. It takes a good many efforts to get a good "track" but we finally do and you will hear and see the results when the picture is released and, meanwhile, we hope you have enjoyed this little glimpse of how it is done. We have been four days rehearsing and recording one song!

Film Music for Music Appreciation
by Richard N. Whitfield

During the last few years theatre audiences have become increasingly aware of film music in their entertainment. It is not a matter of accident that the layman's attention has been arrested and directed to the musical sound track. The industry has employed in composition and arrangement the finest musical talent in the world. Consequently, many of our current screen plays are supported by music of intrinsic value.

The purpose of film music is to generate emotions, ideas, and moods, and to support the action and characterization of the story. This means of expression has reached such a state of perfection that it may well be considered an important contribution to our national culture. Film music, it must be admitted, is not to be judged by criterions of standard forms of composition since its very purpose prevents completeness. The skilful composer for films has learned to adapt his art to the requirements imposed by the necessary sequences of filming; but he has mastered the traditional concepts; and the essential elements of good composition, arrangement, and performance are evident in his music for the screen. Further "exposure" of the theatre-going public to such achievement in musical production should result in a more general understanding of music as an art. And, there are possibilities within the scope of this heightened artistic musical expression which can be utilized to educate and stimulate a music-conscious America to further enrichment in knowledge and appreciation of the most universal of arts.

Let us consider an interesting situation. In public schools, instructors find in students an overwhelming zest for jazz. The explanation, of course, lies in the fact that jive is a characteristic feature of the contemporary pattern of living. On the other hand, music of classical expression proves uninteresting to the pupil because he is unable to find a common denominator in his own experience. However, unwittingly, he is impressed by film music written in classical vein because the screen story is not incomprehensible to his experience nor too far removed from it for personal identification with characters and events. Moreover, the movies are his accepted mode of entertainment. He gives enthusiastic approval to the appearance of movie personalities, the dialogue and action of film successes; and unquestionably, without isolating it as such, he accepts with undiscerning approval the music which has come to be recognized as an integral part of the production.

This type of music has indubitable social significance. It marks the first occurrence in the development of our national culture in which music, as an art, has to such an extent become expressive of, or comprehensive to, everyday individual personalities. The public's general acceptance of this classical expression of the screen is so important that it may be considered the basis of development for music appreciation courses in schools and clubs. Short subjects based on musical materials from feature pictures would be invaluable to institutions and organizations not only in the study of music, but in the teaching of the multiple phases of music appreciation.

If such a short subject were then to be produced from music of a full length film, the selection of music to be used would be determined by passages including examples from which definite objectives could be taught. Then, it would be necessary to formulate an attractive plan of presentation for the subject matter to be treated. This represents no difficulty, for unlimited possibilities for various phases of musical instruction can be recognized in every film production, and simple devices for presentation would be readily suggested by the nature of the problem involved. By way of illustration, let us consider a hypothetical film, *Overcast*, which is now in production. An internationally famous composer has written the supporting music. During orchestra rehearsals it becomes apparent that the score contains ingenious

FILM MUSIC FOR MUSIC APPRECIATION continued

effects in woodwind combinations. Now, we have it! The film contains many examples for study of tone-color of woodwind instruments, and the title for our short subject is just that - Tone Color of Woodwind Instruments - based on several scenes from Overcast, produced as a 16mm. educational film.

The following outline suggests one method of producing a music appreciation film on this subject:

- I. Name of film
Producer
Source of Material
Characters (Narrator, Orchestra Director, Musicians)
Composer
- II. Narrator gives short biographical sketch of composer, mentioning other films for which he has written music; explains film music in brief discussion; tells why Overcast was selected for study.
- III. Presentation of one or more appealing scenes from Overcast which will command "audio" and visual attention and establish type of picture and music to be expected.
- IV. Narrator, identifying himself with audience, expresses interest in music and orchestra; orchestra leader points out woodwind section and discusses its value for tone-color, presents individual instruments, discusses them with their players who illustrate tone qualities, range, etc., with short passages, directs woodwind section, directs full ensemble illustrating prominence of woodwinds for emotional emphasis, and mentions incidents of plot to which music is related; narrator asks questions, answers to which complete a comprehensive study of tone-color as produced by the wood wind section.
- V. Narrator summarizes briefly; makes remarks about Overcast, calling attention to several scenes (with music) in trailer fashion; bids audience good-bye and calls in orchestra for sign-off.
- VI. Orchestra

Prior to the war a project of this nature would not have been practicable, for the relation of film entertainment and education was vague indeed. But the years of military emergency have changed all this. Use of film in rapid training of the armed forces has proved that audio-visual education is the most effective means of instruction. Moreover, the very gesture of filming short subjects for instruction will prove to be an undertaking which will reap substantial returns for the industry, even though it be entered into in the name of public service. From the standpoint of distribution, this educational short serves as preview, and by its very use, commands endorsement of the school or club. Moreover, added enjoyment in seeing the feature picture will result from having seen its "trailer" with "inside information" so highly valued by all Americans. From the educational viewpoint, the basic principles of learning, interest, attention, and participation, are incorporated in our short subjects through its relation to anticipated entertainment, the fact that it is brought to the school or club in "Hollywood style" commanding respectful attention, and the method of presentation which involves audience identification. Thus, all requirements are satisfied...an educational short subject has been achieved which accomplishes aims of educators, is enjoyed and found worthwhile by its audience, and which assures abundant compensation for its producers.

Highs and Lows in Recent Scores
By Celeste Hautbois

MASQUERADE IN MEXICO - This being a semi-musical, had very little incidental music. The songs were of the usual Mexican type. The ballet music showed little or no imagination, warmth or color. It was obvious writing "down" to the public. I wonder if the public is really that limited. I doubt it. Some of the incidental sequences were quite imaginative in texture and orchestration. Apparently the composer could take a chance on seeming more colorful there, figuring on not being heard by most of the audience. Isn't it odd that sequences, where the music is in the foreground, are almost invariably corny, unimaginative and dull, and sequences where the music is just background show the most striking examples of picture music? This is typical of almost all pictures. I wonder why?

SARATOGA TRUNK - If the picture runs for two hours and seventeen minutes, why does the music have to run for two hours and seventeen minutes, too? This score should have been diminished by two-thirds. The material showed experience but little more. The sequences requiring warm and emotional scoring were sugary instead. Some of the dramatic and intense scenes were well done. So well, as a matter of fact, that one feels sorry that there is so much mediocre stuff to outweigh the good. The orchestration is excellent and imaginative throughout. It is unfortunate that composers do not always make their own orchestration. The complete oneness of musical idea and orchestral color gets lost that way. Even a good score sounds somehow "orchestrated" instead of written for orchestra. This score is no exception. Even the fine work of the orchestrator could not help that.

SPELLBOUND - The score for this picture could win the Academy Award. Seldom has music been called on to contribute as much to a picture as in this production and Mr. Rozsa solved the problems magnificently. Among the best sequences (from a musical point of view) are the scene in which Constance gives in to her womanly heart. The dubbing was done very skilfully and allowed the music to sound like a full orchestra and not like in many other pictures like a choking chamber group. The skiing sequence showed originality and imagination in movie scoring, only too rare in other productions. One of the finest bits of characterization was a scene where the entire musical structure contained one long sustained note. This note increased and decreased in intensity and showed that one single note can express more than a complex musical structure. Mr. Rozsa's harmonic idiom is sweet and romantic, which is fine for all lyric scenes, but in the stark and dramatic moments of this picture the harmony could have been as bold and striking as his rhythmic and orchestral and contrapuntal ideas. It is too bad that he was obviously avoiding a more advanced harmonic idiom. Having heard some of Mr. Rozsa's concert music I know that he is capable of more interest than he showed in those sequences mentioned. The over-employment of high divided strings gives certain moments a tinge of cheapness unworthy of the score and the picture. The color of woodwinds and brass was almost invariably suffocated in a mist of strings and harp glissandos. I think that all that richness should have been reserved for the emotional peaks. This way the only way to top the full and rich orchestration for a climax was to turn on the volume control. This seems to me an admission of faulty handling of the orchestral and harmonic forces. When coming down from some of the climaxes I felt that a downward rush of strings and woodwinds would have been more satisfying than just breaking of the high notes and continuing in a lower and calmer register. All these faults are, however, vastly overshadowed by the merits of the score - one of the best.

THE BELLS OF ST. MARY'S - There is very little music in this picture. The background scoring of the opening sequences is meant to be religious in character but ever so often "worldly" chords and harmonic progressions creep in and slightly take away from the fine over-all effect. The one original song, "Aren't You Glad You're You," is very cute and adds charm to the picture. The sequence showing Crosby

HIGHS AND LOWS IN RECENT SCORES continued

playing the organ is almost spoiled for anyone with any knowledge of keyboard instruments because of the unbelievably awkward way in which Crosby moves his hands over the instrument. It is too bad that a fine production like this one fails on little things like that. One sequence with soft organ music was particularly effective. The orchestra used was slightly larger than it seems usually and played exceptionally well. Why did the conductor get no screen credit? One word about the recording. It struck me as unusually fine and the people responsible for the placements of mikes and handling the controls should take a bow.

A. WALK IN THE SUN - The score, as far as Fred Rich was concerned, was very effective, especially the main and end titles were particularly good. There was a certain resemblance between the way this picture ended and Louis Applebaum's G.I. Joe. The character of the picture demanded a lot of marching music but it was almost too much, even so. The use of well-known fanfares and themes was unfortunate and took away from the artistic level of the rest of the score. There were several ballads by E. Robinson throughout the picture which didn't belong and only succeeded in bringing down to a most primitive level the otherwise very fine offering. A picture is a dramatic work and should be treated accordingly. Except for newsreels, even the most factual ones are the result of a very highly developed mental and artistic effort. There is art music and there is folk music. Art music is the product of highly sensitive and highly trained composers. Folk music is music in the raw - primitive, simple, and very bad company for any artistically highly developed work. Folk music in the picture - Yes, but not with the picture. Folk music is part of life. Art music is a mirror of life reflecting all there is, even folk music. The two should not be confused. As to the "ballads" - the thick orchestrations were out of character with the melodies. A single guitar accompaniment would have been better. And why a negro singer when there was nothing even remotely connected with negroes in the picture? Fox should be commended for trying something new, even though it seems it didn't quite come off.

THE SPIRAL STAIRCASE - The score has two distinct parts. Those that depict storms, murder, suspense, etc., (including main title) are excellent. The novachord and theremin are used sparingly and effectively. There was a support between sound effects and music which was of rare quality. The other parts that had to depict emotions such as love, hate, etc., were as poor as can be. In the last scene where Helen finds she can speak again, after having been mute most of her life, all that is offered is a kind of sentimental waltz. If the composer would put himself in the character's place, like a great actor, he would have to realize just what it must mean to find your voice again. Only if the full significance is grasped can the music convey the emotion properly. The lack of time, among other things, make it impossible for most composers to live the part of the character they are creating musically. At the rate with which people like Webb have to work, they soon would reach a point of emotional exhaustion. If it only would be realized that emotion is a two dimensional thing. There is intensity, and there is quality. The first is an indication of how keenly we feel, how strong a motivation our emotions could be. The second is an indication of how fine and noble our emotions are, how lofty our conception of love, pity, etc., is. The second will indicate what we will do, moved by emotion. The first will indicate how much we will do. Most composers lack mostly the ability to endow their characters with deep emotions of great quality. Only few lose out on intensity. So in this picture. It is much easier to paint rain, storm and thunder musically than to make us feel emotions of such quality as we never thought ourselves capable of experiencing. Yet that is what makes great music great. That is what is of such value when we listen to the masters. That is what we must strive for, if we are to do more than supply an unsuspecting public with second rate stuff.

HIGHS AND LOWS IN RECENT SCORES continued

SCARLET STREET - Score by H. J. Salter. There was one good sequence in the whole score. After Johnny's execution. Interesting rhythmic writing and economical orchestration made it strongly dramatic. Outside of this, the whole score suffered from lack of almost everything. There was no support between action and score, dialogue and score, etc. The picture went one way and the music another. Many sequences were so badly scored that the music greatly hampered the proceedings. There was none of the intensity and psychological character in the score which the picture demanded. Easily "the least appropriate score" of the year. Orchestrations were so so. What a shame to spoil a good picture with bad music.

THE LAST CHANCE - The music in this picture is never allowed to take an active part in the proceedings but is kept in the background entirely. It is unfortunate that this should be so as the effect is one of too much and too little at the same time. One feels the presence of a large orchestra and an ambitious composer, yet never is a feeling of satisfaction produced since there is too much neutral background scoring at a low level and not once is the music allowed to "take over." The music itself is not as fiery, bold and striking as one would wish and always sounds tame. Maybe it was tamed by the musical director or producer. The score was not an integral part of the picture and at times seemed quite superfluous, yet leaving one desiring some more or less prominent musical sequence. The orchestration was clear, but little more. The recording, while better than average for British films, was not as good as ours.

LEAVE HER TO HEAVEN - Wonderful!!! A model of good taste. With the exception of one short and unimportant sequence the music never falls below the extremely high standard. The main title introduces the main theme and establishes the mood of doom very simply and effectively. The Timpani (kettle drums) are used as main instrument throughout the picture. The exquisite use of dynamics and the use of the microphones all add to the intensity of expression. The orchestration is so perfect that one is not conscious of it as such at all. The orchestrator must have worked from a very complete sketch by Mr. Newman. There is music only where it belongs and Mr. Newman showed great dramatic sense by the choice of sequences which he scored and which he left without background entirely. A model of imagination, good taste and expert handling of the fine musical material which should give pause to those composers and musical directors who still think that a conspicuous and long score is necessarily a good one. In my opinion, it is Mr. Newman's best score and as such ranks among the finest of the year. It might be added that it is not the kind liable to be made into "concertos" and meaningless suites, which is all in favor of it. Let's have more scores like that!!!

FRONTIER GAL - The score is certainly adequate and often more than that. Many fine sequences show imagination and a certain resourcefulness. Some of the overlong chases and fight scenes were, necessarily, also tiring musically. I wonder whether it would be possible to avoid monotony by planning an interesting and yet simple over-all pattern, so as to give the feeling of an ever-progressing musical idea, rather than a drawn out mood that is established in the first few measures. The orchestration had many fine moments and it is regrettable that the high standard of taste was not adhered to throughout the picture.

THE HARVEY GIRLS - The orchids in this should go to the two arrangers, Salinger and Thompson for orchestral and vocal arrangements respectively. Mr. Salinger succeeded in making the orchestra sound lush without being cheap. Many good ideas very present in the scoring of Mr. Bolger's dances and the general vocal backgrounds showed a little more quality than the usual variety. The vocal arrangements were interesting and sophisticated and showed many signs of a fine musicianship and imagination. The choice of a slow and dreamy number as opening of the picture was

HIGHS AND LOWS IN RECENT SCORES continued

unfortunate since on a "cold" audience that sort of thing does not register with the desired effect. The incidental sequences were very weak and it would have been worthwhile to engage a composer to do these backgrounds rather than let the arranger whip something up, something usually based on some of the songs in the picture. Of the songs the "big" numbers were weaker than the little production numbers of which "It's A Big World" was particularly good. The main song, "The Atcheson, the Topeka and the Santa Fe," was already too familiar if not too old to be of much interest. Better timing of the plugging and release date of the picture would have avoided this pitfall. By and large a rather undistinguished score, but very well done.

MY REPUTATION - The score is one of Max Steiner's less successful efforts. It is indeed painful to see this composer, who, only a few years ago was deservedly on the top, go down under the strain of overwork and further diluting his watery product by a fanatic desire to be commercial. This picture score has sunk to the level of circus music, the kind you hear when the horses come in. Most of it which is, as usual, too long, sounds like the stuff which accompanies the weekly announcements about a late show on Saturday night. The picture, affording many fine opportunities for dramatic and highly effective sequences, is scored in an entirely inadequate manner. Mr. Steiner has developed a certain passion for "Christmas effects" consisting of bells, harp, vibraphone and pizzicato strings. He uses it without discrimination and some of the more dramatic and intense scenes are scored in an almost frivolous manner. The music definitely succeeds in making it impossible for the audience to be gripped by the story, always reminding one that it is only a picture anyway. "My Reputation" adds nothing to Mr. Steiner's!!

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REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

FRONTIER GAL, Universal. (Tongue-in-Cheek-Western). Director: Charles Lamont
Musical Score and Direction: Frank Skinner

A western with music, done on an elaborate scale but to very little purpose. The usual scenery and riding shots are good, along with the inevitable saloon brawls, but the vivid color is hard on the eyes and the story content so poor that nothing seems to come through. The character actors all give a fair account of themselves considering that with which they have to contend and Betty Sue Simmons is another appealing and natural child actress, but beyond this the picture carries no ethical or social values and only a modicum of entertainment. Best part of the proceedings is that contributed by Mr. Skinner whose music really gives a fine sweep and breeziness to the outdoor sequences. Family. Running time: 1 hour and 25 minutes.

APPOINTMENT IN TOKYO, War Department-Warner Bros. Music Score by S. Kaplan

A valuable contribution to our understanding of war and history, with outstanding photography sparing us none of their grimmer aspects and made all the more poignant by the realization that many men risked their lives to take these films. Their combination with the captured film is highly interesting and makes the whole story complete. The work of tying the two together is admirably accomplished, with human interest pictures and instructive relief maps and globes to make clear distances and explain the strategy of General MacArthur and Admiral Nimitz. The accompanying score by Mr. Kaplan is excellent, powerful and often brutal but very sensitive to describe the varied emotions of the men. Narration, too, is exceptionally fine. The first of the campaign music is in very low frequencies with no definite design: long descending sequences for planes; sharp cut-offs and percussion effects for guns. Gradually a rhythm and a pattern emerge: a tightening of the medium as the campaign strengthens...chromatic flames in Manila...a march of melancholy courage with clarinets and drums, and when one realizes that this is all actual battle filmed by frontline photographers it adds insight to the courage and hazards involved and endured. One of our reviewers thought the music "too much and too noisy. Enough is enough and a suggested sequence has sometimes more value..." Mature-Family. Running time: 1 hour.

AN ANGEL COMES TO BROOKLYN, Republic. (Angel - Heavenly and Mundane). Dir: L. Goodwins
Musical Director: Morton Scott

The idea that if one has faith and imagination a bell rings in Heaven and an angel then descends to one's aid is quite original, and as a picture to prove that perseverance leads to success, this rather pretentious fantasy has a certain merit. Otherwise, it is of little value for the presentation is crude, the story loosely knit and the amusing comedy situations being over-exaggerated often miss fire. Music is light in every respect. Two songs, however, "When You Are In Love" and "You'd Better Say Goodnight" have catching melodies, the duet done by the negro couple has life and rhythm and David Street's singing is good. There is hardly any background music, but when the heroine finally achieves success the composer uses a bit of Tchaikowski for glorification. Family. Running time: 1 hour and 10 minutes.

SHE WOULDN'T SAY YES, Columbia. (So What or Much Ado About Nothing). Dir: A. Hall
Musical Score by Marlin Skiles

This little and somewhat superficial comedy constantly skates on thin ice with regard to lines and risqué situations and is not worth the lavish settings and elaborate production with which it is surrounded. While a certain amount of glamour and luxury may appeal to our boys who have been for so long denied it, most of us are getting tired of seeing brilliant and clever Rosalind Russell again cast as a career woman in the same type of picture she has done so many times and in which we all seem to live in such a superlative scale, and in such luxury that it wouldn't be surprising if it aroused resentment if and when it is shown in other countries - unless, of course, they accept such pictures merely as pretty fairytales. Besides, the psychological angle is beginning to be overdone. Mr. Skiles' music, purely incidental, is carried out in the smart pseudo-sophisticated tempo demanded by the picture. Entertainment value is entirely a matter of taste. Adults. Running time: 1 hr. 35 min.

MASQUERADE IN MEXICO, Paramount. (Sparkle and Spice). Director: Mitchell Leisen

Musical Direction: Victor Young

Here is definitely a "honey" in up-to-date entertainment, so suave, so sophisticated, so deftly paced that it does not even need to be captioned "once upon a time" or "they lived happily ever after." The Mexican backdrop with glimpses of the airport, luxurious hotels and homes, of Xochimilco and the Arena is intriguing atmosphere for the wholly American tempo of the picture, and the brilliant and artistic ballet with the conception of the painter at work on a mural, its revolving stage depicting Aztecs, conquering men of Cortez, etc., with American tourists in the background - all in a dreamlike and yet ordered confusion, adds glamour and sparkle. The beauty of Dorothy Lamour, the acting of Ann Dvorak, the comedy of Mikhail Rasumny, abetted by a hand picked cast, eye filling costumes, intriguing situations played to the hilt and dramatic and distinguished photography make Masquerade in Mexico an exceptional movie treat. Added to which the score, under Victor Young's expert direction is perfect in mood, pace and the balance of long grateful silences. To be sure, the Mexican music is a hybrid product but it is gay and colorful and the native rhythms, played by the trio, have lilt and charm. It is all like a wafted bit of tropically named perfume! Mature-Family. Running time: 1 hour and 37 minutes.

SNAFU, Columbia. (Multum in Parvo). Director: Jack Moss

Musical Score by Paul Sawtell

This fine play (aptly named as the situations are "fouled up" most of the time) is worth more than pages of the propaganda now being poured out on a long-suffering public about "problems of rehabilitation." It escapes being satire by a few dexterous twists and it is comedy, thanks to the seasoned work of the late Robert Benchley, Vera Vague and Enid Markey, which holds the show together. Very little music is employed and as the situations are dependent rather on lines than action, perhaps this is wise. It is too bad, however, that the economy in amount is also extended to the size of the orchestra employed in some sequences. A pretty poor recording made the small string orchestra sound strained and unattractive. The best scoring occurs at the end, which is built to a dramatic climax as we all wait for the appearance of Grandma. The bassoon is here used most effectively to characterize the unseen character. Outside of that rather short cue and the fact that the music is well paced and synchronized, it lacks both imagination and character and gives the impression of what is technically known as a "quickie," dashed off carelessly between more interesting assignments. It therefore does little to enhance the proceedings and at times actually creates the impression of a "B" picture. More time for the composer and more respect for the picture are what the music department and composer respectively should keep in mind. Family. Running time: 1 hour and 30 minutes.

ADVENTURE, M-G-M. (Tone Poem). Director: Victor Fleming

Musical Score by Herbert Stothart

Once in awhile you find a painting that takes you out-of-doors into air and space and the elemental swing of things. So occasionally in a movie you are one with winds that blow, where storms attack, where opposing values really clash, but where in the midst of it all, peace is born and you are in tune with the great central vibration. The story projected here has to do with the loss of a soul, its re-birth and the ensuing reactions on a stellar cast. The underlying rhythm sets strange new patterns, photography is beautiful, especially of night effects: the evening star, drifting clouds, under the trees, etc. Except for the cafe music and the Chopin prelude in the little parlor, the score is mainly concerned with supernatural values - strange, mystical overtones on a string foundation presaging or commenting on the shining of a star, the birth of an emotion, the passing of a soul, the mystery of life - here Mr. Stothart has surpassed himself. Adults. Running time: 2 hours and 10 minutes.

NOTE: Following, on the next page, is a comment on the music given us by a guest previewer, Mr. Richard Whitfield, formerly head of the department of music of the University of Tennessee, and Captain in the United States Army.

Clark Gable's first postwar picture re-establishes its hero as the same mentally and physically vigorous actor who left filmdom a few short months ago, it would now seem, to rise to Major in the AAF. Playing opposite, with her usual finesse, Greer Garson is appealing in a role of tender and intelligent understanding. Joan Blondell, as usual the flippant opportunist, and neurotic Thomas Mitchell with childlike dependence, complete the principals in a story undistinguished except for character delineation. The entire musical plan, discreetly conceived, is more than an accompaniment. It conveys essential ideas and emotions, augmenting understatement of lines and definitely contributing to character conceptions. Following the conventional full ensemble introductions, the plan shows restraint, holding full orchestra effects for the obvious climaxes, while well placed melodic passages of tone color unmistakably add to emotional reaction. Clothed in exquisite harmony produced by clever woodwind and string combinations, these passages are especially significant in the life raft scene, in the library, and on several occasions in the apartment. Three instances in which music is ingeniously arranged to support action are: (1) the rustling rhythm as Emily and Harry run through the cornfield to escape the irate farmer; (2) the mechanical pulsation of the speeding car as background for the melodic love music and the suave transition of cadence to Reno jive; and (3) the gay abandon with which the bride and groom dash up the apartment stairs to sweeping crescendo of vibrant strings. Herbert Stothart calls the orchestra "Hollywood's most versatile actor." In Adventure he proves its versatility in effective collaboration with four magnificent actors.

LEAVE HER TO HEAVEN, 20th-Fox. (Nemesis). Director: John M. Stahl
Music by Alfred Newman

Fast moving drama, absorbing in content and acted with intelligence and skill. Continuity and direction are smooth, photography arrestingly lovely and the music exceptional. Save for one short and unimportant sequence the music never falls below an extremely high standard. The main title introduces the main theme and establishes the mood of doom very simply and effectively. The timpani (kettle drums) are used as the main instrument throughout the picture. The exquisite use of dynamics and that of the microphones all add to the intensity of expression and the orchestration is so perfect that one is not conscious of it as such at all. It would seem as if the orchestrator worked from a very complete sketch by Mr. Newman. There is music only where it belongs and Mr. Newman showed great dramatic sense by the choice of sequences which he scored and those which he left without background entirely. A model of imagination, good taste and expert handling of the fine musical material and one which should give pause to those composers and musical directors who still think that a loud and conspicuous score is necessarily a good one! To many this will rank as Mr. Newman's best score and as such among the finest of the year. It might be added that it is not the kind liable to be made into meaningless "concertos" which is all in favor of it. Let us have more like it! Mature-Family.
Running time: 1 hour and 49 minutes.

THE SPIRAL STAIRCASE, RKO-Radio. (Chills and Thrills). Director: Robert Siodmak
Music by Roy Webb. Musical Director: C. Bakaleinikoff

A drama of uninhibited emotions, shock and countershock, which, finely spun and well produced and acted (by a star-studded cast) as it is, offers super-suspense all the way through, for the detective and mystery-minded. Especially interesting to music lovers will be the nice bit contributed by Helen (Dorothy McGuire) at the piano. The accompanying score, while not one of Mr. Webb's best, is most descriptive of the confused moods under which everyone in the cast seems to be suffering at times. He has written some very good music for the thriller, on the other hand, punctuated by some very good silences (tacit - sixteen measures - repeat). In the parts of the score which bring in the storms, murder, etc., including the main title, these sequences are excellent. The novachord and theremin are also used sparingly and effectively and there is a support between sound effects and music which is of rare quality. Adults. Running time: 1 hour and 25 minutes.

DOLL FACE, 20th-Fox. (Swing and Sex). Director: Lewis Seiler

Musical Direction by Emil Newman and Charles Henderson

NOTE: Our reviewers were divided in their opinions about this picture so we are giving both sides:

(1) Well-timed action, backstage repartee, and carefully interspersed original songs which never appreciably retard the pace of events, combine to make a delightful picture for those whose movie qualifications are laughter and relaxation. As the nature of the show would indicate, the music is predominately a part of the story, unimportant as background. There are instances in which music is heard through dressing room doors to good effect in maintaining theatrical atmosphere; but the musical achievements which are noteworthy are (a) Perry Como's beautiful baritone, (b) potential Hit Parade material "Here Comes Heaven Again" and "Someone's Walking in My Dreams," (c) the rich orchestration of song accompaniments, and (d) Carmen Miranda's dance "Chico Chico." Incidentally, Miranda is a captivating actress, and some of her scenes might very well have been supported by Latin American music instead of Tin Pan Alley jive. However, the popular idiom is colorful, and together with the gay, fast-moving action against the ever-enchancing backdrop of Broadway, makes Doll Face splendid light entertainment for the entire Family.

(2) Too bad that Fox, with its distinguished list of pictures, should elect to put out this hybrid mixture of burlesque, vaudeville and fast revue of "drammers" following the present vogue of showing the histrionic qualifications of Deanna, Alise Faye and now Vivian Blaine. Furthermore, it is a mistake to have an artist like Carmen Miranda (even with her spot in the revue) "support" Blaine. It is she who should have top billing. The burlesque numbers stand out for their jazzy, trashy and, musically speaking, monotony. The only highlights offering a little relief are the songs, "Here Comes Heaven Again," "Someone's Walking in My Dreams," "Hubba, Hubba," and "Red Hot and Beautiful." These are good juke box material, but the production numbers, juicy and sexy and lavish, though they are, fail to click. Entertainment is a matter of taste. Mature-Family.

Running time: 1 hour and 25 minutes.

SCARLET STREET, Universal. (Sordid and Sinister). Director: Fritz Lang

Musical Score by H. J. Salter

Adding to the series of unpleasant and sordid melodramas to which we have been subjected lately, comes this one, made acceptable chiefly by the acting of a good cast, unusually clever direction and some arresting and clear cut black-and-white photography. That the picture has some tense and absorbing moments is undeniable but that it leaves one with a feeling of faint distaste is undeniable, too. Its French title fits it admirably, however, its American one in better taste, doubtless according to our standards is sufficiently expressive of the picture's content. The score suffered from a lack of almost everything: there was no connection between action and music and dialogue and music. The picture went one way and the music another, many sequences being so badly scored that the music hampered instead of helping the proceedings. There is one good sequence in the entire score: after Johnny's execution. Here interesting rhythmic writing and economical orchestration make it strongly dramatic. Outside of this, however, there was none of the intensity and psychological character in the score which the picture demanded. In fact, it is easily the "least appropriate score" of the year. Too bad! Adults.

Running time: 1 hour and 55 minutes.

UP GOES MAISIE, M-G-M. (Fun and Fancsy). Director: Harry Beaumont

Musical Score by David Snell

A consistent story with a good follow through and excellent characterizations. Miss Sothorn, as the lovable rough diamond, heart-of-gold heroine, is at her best. There is plenty of comedy provided together with effective trick photography and a director who apparently enjoys his job. All of these things add up to high entertainment value for the whole family. The accompanying music is not up to standard, unfortunately, and in the sequence of trailing the helicopter thieves it achieves a new low in banality. It is a shame to spoil a good picture with bad music in this way. F.

Running time: 1 hour and 35 minutes.

THE LAST CHANCE, M-G-M-British. (Exodus). Director: Leopold Lindtberg

Music Score by Robert Blum

Outstanding photography of stark and beautiful scenery mark this tragic story of flight undertaken under the grim and pitiless shadow of war. Unfortunately, the English actors in the film never seem quite to come alive, particularly in the case of the youth portraying the American, and this, added to its slow pace and episodic quality and above all its profoundly depressing effect will, we fear, not make it overly acceptable to American audiences. It is the refugees in the cast, most of whom are not given in the credit sheet, with whom we live and suffer and whom we accompany on their heartbreaking journey - without exception, they give the picture its value. It is sad to think that these things which really happened and so recently can seem outdated but to some they will, for so the world moves. Music in the picture is never allowed to take an active part in the proceedings but is kept entirely in the background. It is to be regretted that this is so as the effect is one of too much and too little at the same time. One feels the presence of a large orchestra and an ambitious composer, yet never is a feeling of satisfaction produced since there is too much neutral background scoring at a low level and not once is the music allowed to take over. The music itself is not as fiery, bold and striking as we would wish and always sounds tame. The score is never an integral part of the picture and at times seems quite superfluous, yet leaving one desiring some more or less prominent musical sequence. The orchestration is clear but little more and the recording, while better than average for British films, is not as good as ours. M.F. Running time: 1 hour and 45 minutes.

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Notes on Robert Emmett Dolan

Robert Emmett Dolan was born August 3, 1908, in Hartford, Connecticut. Lived there for five years then went to Montreal, Canada. Early education in Montreal, where he also attended Loyola College. He also studied music there - piano, harmony and orchestration with various teachers. He also worked in dance orchestras in this city.

Came to New York in 1926, where he also worked in dance orchestras. From there he went to Buffalo, New York, where he was in the Statler Hotel Orchestra. From there he went to the Miami-Biltmore Hotel in Coral Gables, Florida, then to the Lido Country Club in Long Island; and then went into the pit of the musical show "Good News" as a piano player for the last three months of the run of the show. ("Good News" was his first Broadway show). Opened up the musical show "Follow Through" and left in the spring of 1929 to come to Hollywood as a song writer with Walter O'Keefe. Wrote a song called "Little By Little" for Leo McCarey's first feature picture entitled The Sophomore; did some other pictures, all for Pathe'. From Pathe' went to Warner Bros. and did an operetta called "Sweet Kitty Bellairs." Came back to New York where he played the piano or conducted in the following Broadway shows: the third Little Show, May Wine, Strike Me Pink, Forbidden Melody, Free for All, East Wind, Hooray For What, Leave it to Me, Very Warm for May, Louisiana Purchase, etc.

In 1934 he first started to conduct, for the radio program with Walter O'Keefe. From that he went to a radio program with Burns and Allen. Did a radio program called the Seal Test Hour with James Melton. Guest stars on the program included Lauritz Melchior, Efrem Zimbalist, Albert Spaulding, Ethel Merman, Oscar Levant, etc. In 1939 did a radio program entitled The Circle which emanated from Hollywood. Stars on that program included Ronald Colman, Cary Grant, Carol Lombard, Lawrence Tibbett, and the Marx Brothers. This was the most expensive ever put on the radio.

Mr. Dolan left the show, Louisiana Purchase, in March, 1941, to come to Paramount Studios. His credits at Paramount include: The Birth of the Blues, Louisiana Purchase, Holiday Inn, The Major and the Minor, Star Spangled Rhythm, Once Upon a Honeymoon, Lady in the Dark, Incendiary Blonde, Going My Way, Stork Club, The Bells of St. Mary's. He is now doing Blue Skies and Monsieur Beaucaire.

For the last three years has been conducting on the radio for Dinah Shore.

Mr. Dolan writes us the following concerning the score for The Bells of St. Mary's:

There was only one outstanding problem in the writing of the score of The Bells of St. Mary's: what kind of music to write when the scene was gay yet peopled with priests and nuns. Obviously, the music must be light in character, nevertheless not of an "earthy" nature. I, therefore, wrote light children's themes on the principle that they are gay and yet retain a quality of purity.

FATHER O'MALLEY and PATSY'S FAMILY

ROBERT C. DOLAN

Musical score for 'Father O'Malley and Patsy's Family'. It consists of three staves: a vocal line in G major (one sharp) and 3/4 time, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'p' for piano.

Musical score for 'Father O'Malley and Patsy's Family'. It consists of three staves: a vocal line in G major (one sharp) and 3/4 time, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'p' for piano.

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FATHER O'MALLEY and THE DOCTOR

ROBERT C. DOLAN

Musical score for 'Father O'Malley and The Doctor'. It consists of three staves: a vocal line in G major (one sharp) and 3/4 time, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'ven.' for *venere*.

Musical score for 'Father O'Malley and The Doctor'. It consists of three staves: a vocal line in G major (one sharp) and 3/4 time, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'ven.' for *venere*.

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FATHER O'MALLEY
SISTER EUGENIE
THE BARS OF ST. MARY'S

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PATSY FAIR'S EXAMS.

ROBERT E. DOLAN

Musical score for the first system of 'Patsy Fair's Exams.' It consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in 2/4 time and G major. The first system contains 8 measures of music.

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Lento

Musical score for the second system of 'Patsy Fair's Exams.' It consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in 2/4 time and G major. The second system contains 8 measures of music.

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