

FILM MUSIC NOTES

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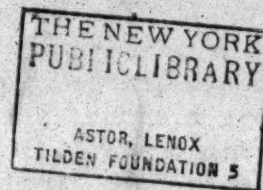
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FOREWORD

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul. - Plato, The Republic

"In Michigan's Wayne County General Hospital, the truth and efficacy of Plato's dictum was once again demonstrated. In the hospital's auditorium a pale, empty-eyed patient, a schizophrenic for the last eight years, brilliantly ran through a forty-five minute piano program. In the audience were three hundred members of U. S. music teachers' associations. The concert over, they thundered applause."

Since the article from which this quotation has been taken and which appeared in the medical section of Time, March 11th, "Horace F," now "Maestro X" (in newspapers all over the country) has performed over a national radio hook-up and is believed well on the way back to mental health.

It is our belief that this training, of which Plato spoke, can be instilled into a child EVEN THROUGH ATTENDANCE AT MOTION PICTURES and become a great factor for sowing the good seed even in what may seem sterile soil. We do not mean, either, the movies of the schoolroom - the worth of audio-visual education is a recognized factor there - but the everyday, garden variety of movie to which the child goes of his own accord, including the garish, colorful, and often noisy "western" so beloved of youth today. For now that music - and it is mostly GOOD music - has become an integral part of every film, a child will absorb, even if only subconsciously, some of that music, and a sensitive child will soon develop an inner ear for what has been painlessly instilled into him in this way.

Thousands of children who have no musical inclination whatever are hearing music, and thousands more are becoming gradually and pleasantly aware of it through pictures. We do not think that the majority of parents as yet realize that this training which their child is getting at the neighborhood theatre is an excellent thing, so far as the music of the picture is concerned - though this cannot always be said of the picture itself. It is only the minority of parents who take their offspring to symphony concerts or form their musical taste at home, by feeding them fine recorded music. Those others who, either through indifference, economic factors, or from an unawareness of their children's musical needs, do not provide such things, will perhaps be surprised one of these days to learn that Johnny or Susie has come into his own by having been familiarized with it through the medium of the film and having come to know and realize what music means, wants to study it or even to become a professional musician or composer.

We who are interested in developing this brand of the cinematic art have, therefore, an increasing responsibility to young America - or to the young world-citizen, for that matter. The letters which come to the studios from young listeners, the success of our own Portfolio in schools, the intelligent questions asked about picture music by teen agers, all attest to the interest they feel in this vital subject. Yes, Film Music has a greater responsibility than ever before and perhaps more than even the men who compose it themselves are aware. Let us all realize this and be glad that we have been given this means to pass on the truth to the coming generation.

* * *

We are very happy to reproduce for our readers Mr. Deutsch's illuminating and interesting article from the Hollywood Quarterly. Mr. Deutsch needs no introduction to our readers. Excerpts of his score for The Mask of Dimitrios were given in the October, 1944, issue and his valuable suggestions from time to time, both recorded here and unrecorded, have been much appreciated by FILM MUSIC NOTES.

A Message From the National Film Music Council

Greetings to the Music Educators National Conference in session in Cleveland, March 27th to April 2nd. This is the first "get together" of approximately 5000 music educators from all over the country since the war. Many of them are readers of FILM MUSIC NOTES and members of the National Film Music Council which supplies special information on the music used in films. Our Advisory Committee is honored by having a number of these music leaders working with us and during the next few months, we will feature their opinions of the values of this new idiom of composition. The students in the schools of our country must prepare themselves to "carry on" the work in the motion picture studios. The Council's aims and purposes are as follows:

"TO FOSTER PUBLIC INTEREST IN THE MUSIC OF THE FILMS; TO ENCOURAGE MUSICIANS WHO ARE DEVELOPING THIS NEW ART FORM; TO AWAKEN STUDENTS TO THE ARTISTIC AND PRACTICAL POSSIBILITIES OF THIS NEW MEDIUM OF EXPRESSION."

Captain Richard N. Whitfield, music educator, suggests in an article in the January FILM MUSIC NOTES, an interesting way of teaching music in the films. He says the "tone-color" of woodwind instruments could be taught by seeing the film, *Outcast*, which is now in production. He further suggests that 16mm. films be made of feature films for teaching purposes...a sort of trailer in preparation for the showing of the film in the local theatre.

Another item of interest, we hope our music educators will not overlook when the British film, *Two Worlds*, is shown. Arthur Bliss, whose reputation is international, scored the film. The music is based on the thousands of feet of recorded African music secured on location and brought to London. Bliss composed a Suite which was played in Albert Hall before the film was screened. We shall look forward to hearing it.

We are pleased to announce that we have secured the services of Stanlie McConnell, a teacher in the New York schools for the past seventeen years, to write reviews of the pictures we recommend as having unusual music values for teaching purposes. She has prepared an outline of study for the film, *Saratoga Trunk*, music by Max Steiner, which will be sent to anyone who wishes it. Send all inquiries to the Council, 70 Fifth Avenue, New York City 11. Miss McConnell is a woman of wide experience in the music world and extremely interested in the music in the films. Another new member of the Council Advisory Committee along with Miss McConnell, is Captain Lenard Quinto, whose review of *Saratoga Trunk* was in the January issue of FILM MUSIC NOTES. He will soon be out of service and will give to our Council most valuable assistance. Both of these leaders will attend the Cleveland meeting and bring before the Film Music Session, Helen C. Dill, of University of California at Los Angeles, chairman, important topics for discussion.

Your chairman, a member of the Audio-Visual Aids Committee has submitted the following suggestions:

1. The appointment of a committee to work out material for the making of 16mm. films, as would be suitable for teaching purposes in the classroom.
2. That 16mm. films already available be previewed and selections made as to suitability for teaching purposes.
3. That information be furnished music educators on recommended current commercial films before showings in local theatres. Outlines of study should be provided, such as stills, biographies, bulletin board material, etc. Full cooperation must be established with the theatre managers.

A MESSAGE FROM THE NATIONAL FILM MUSIC COUNCIL continued

Music Clubs are using the material provided in FILM MUSIC NOTES for programs on film music together with published compositions and records made. The Fond du Lac, Wisconsin, Women's Club, Mrs. Lawrence Skilbred, chairman, and the Fortnightly Club music department, Harleyville, Oklahoma, Mrs. Carl Foster, chairman, reported excellent programs. Thanks are due the Michigan Music Club bulletin, Mrs. Frederick Marin, editor, The Score, editor, Rudy de Saxe, the Illinois Music Educator, Raymond Carr, editor, and the Music Publishers Journal, editor Ennis Davis, for splendid notices of our work. The Music Club magazine, Mrs. Paul Weaver, editor, features regular reviews by Sigmund Spaeth, whose articles we welcome in our bulletin.

New Records Issued:

COLUMBIA - Cornish Rhapsody, from the British film, Love Story, piano solo with London Symphony Orchestra, composed and conducted by Hubert Bath.

VICTOR - The Lost Week End (in preparation) from film, by Al Goodman and Orchestra. Music by Miklos Rozsa.

AMERICAN RECORDING ARTISTS - Spellbound Album, from film, conducted by M. Rozsa.

FAMOUS PUBLISHING COMPANY - published Strange Love from Hal Wallis' Strange Love of Martha Ivers picture, music by Miklos Rozsa.

The National Film Music Council will supply outlines of study for recommended films. 70 Fifth Avenue, New York City 11.

It is most important that music teachers keep on file copies of FILM MUSIC NOTES in order to check on the reviews of pictures that may have delayed release dates. Some completed films are held up for various reasons and not shown to the public until months later. The musical story of The Shocking Miss Pilgrim, as described by Miss Constance Purdy, one of the cast, will be most interesting to those who wish to know the intimate details of what goes on behind the scenes during production. Miss Purdy is not only a musician of note but a dramatic actress as well and appears in many films in the Hollywood studios. All this activity along with the editing of FILM MUSIC NOTES keeps her busy, as you well know.

* * *

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NEWS ITEMS....COMMENTS

The Sixth Forum on Film Music was held February 16th at the Carthay Circle Theatre through the courtesy of the Fox Theatre Corporation.

These Forums were inaugurated by the National Film Music Council, Grace Widney Mabee, Founder, Helen C. Dill (U.C.L.A. Department of Music) is its brilliant and efficient chairman for these assemblies which have been made possible through the distinguished cooperation of Alice Evans Field, Director, Department Studio and Public Service, Motion Picture Association of America, Inc.

On this occasion, Dr. Louis Woodson Curtis, well-known Music Educator and Superintendent of Music in the Los Angeles Schools, presided.

First shown was the four-reel Toscanini film made for men in the Allied service and hitherto unreleased in the United States. It is a living memorial to a great era and to a great artist. In the close-ups Toscanini is not posing; he is reliving each measure of the music; he communicates this creative spark to his instrument (the orchestra, chorus and soloist) and in turn it inspires the audience. It is music with perspective and focus in contrast to the foreground music of the present day with only rhythm as the common denominator.

First came the Overture to Forza del Destino with a montage showing not only close-ups of the various instruments but the mechanical process of recording, involving mikes, conduits, radio antennae. The narrator recalls Toscanini's long fight for liberty and democracy. His home on the Hudson is shown: the great master is listening to a record of the Garibaldi hymn; then seated at the piano he plays an excerpt from Verdi's Hymn to the Nations. To commemorate the passing of Nazi rule in Rome, Toscanini made the present arrangement. Built up by the orchestra and the Westminster Choir the tenor solo (Jan Peerce) emerges in grief, supplication and final victory expressed by a composite of the Marseillaise - the Garibaldi hymn and God Save the King, culminating in a magnificent version of the Star Spangled Banner. This film is the epitome of a past mode of life - a past era!

Ernest Gold, a twenty-four year old musician with contracts achieved at Columbia, RKO and Universal, spoke informally on "How I Became a Film Composer." He has a background of twelve years of general and specialized musical education. He came to this country from Vienna in 1938 and has to his credit, among other things, a Hit Parade Song, "Practice Makes Perfect." Frank Black played his American Symphony on an NBC broadcast. He himself played his piano concerto in Carnegie Hall with Rodzinski and the Philharmonic Orchestra. He conducted a Broadway show, then decided to try his fortune in Hollywood which had always beckoned him from childhood and made him a student of the movies - not merely a movie fan.

To present the composer's problem realistically a reel was shown from Columbia's Girl of the Limberlost without, and then with, his score. The thing that should impress the student of film music is that these things do not just happen. They are the result of sound musicianship, versatility, adaptability, plus good friends - simply and sincerely acknowledged in this case - then you are ready if and when the coveted opportunity arrives.

"Better music for films is to be had," concluded Mr. Gold, "when the public demands it. It cannot be accomplished under the present pressure from the studio. Five days to two weeks for the average score. Nor can creative work be done under a ten hour ruling."

It was then our privilege to hear Charles Henderson, in charge of choral music at 20th Century-Fox and easily tops in his field. A Harvard graduate, pianist and arranger for Fred Waring, three years with Kostelanetz - this is a partial background. Without fanfare he showed a Technicolor sequence from "Journey to a Star" in which voices were used as floating accompaniment for Alice Faye's song.

Also an excerpt from Wilson of the Princeton Glee Club singing "Old Nassau" outside the home of the President elect. Not as an entertaining feature but to communicate to us the emotion roused in Mr. Wilson there on the porch. Again a sequence showing Wilson as he paces up and down the great room with the portraits of Washington and Lincoln. When he must make his decision about declaring war (as he

pauses) there is a distant choral background associated with each past president - emotional, inspirational.

The Rain sequence in Bambi was then shown. Voices imitate the sound of the wind, the orchestra sketches a rhythmic pattern, and there emerges the most delightful counterpoint imaginable.

The final showing was the supernatural sequence sung by voices emanating from natural sounds when Bernadette first sees the Vision.

In all these examples as well as the choral finales of many major films, Mr. Henderson obtains a fundamental release of tone quality which relates the music to its spiritual law of levitation in distinction to the physical law of gravitation. It becomes a medium for psychic effects rather than a technical accomplishment.

* * *

The Reporter says: Signing of Werner Janssen to score A Night in Casablanca was announced yesterday by producer David L. Loew. Janssen will use his own musical organization, the Janssen Symphony of Los Angeles, in recording the musical background and interludes.

A movie that should get the full patronage of music folks, long and short-hairs, is Jerry Wald's Humoresque, which is being scored currently at Warner Bros. The film will feature the largest orchestra ever gathered for a film (110 pieces), playing the tops in both kinds of music. Oscar Levant is recording Tchaikowski's Piano Concerto, Isaac Stern will play Tchaikowski's Violin Concerto, and eight pops, rated among the best of the all-time favorites - including "My Heart Stood Still," "Someone to Watch Over Me," "You Took Advantage of Me," "Embraceable You," "What is This Thing Called Love?," "You Do Something to Me," "I Guess I'll Have to Change My Mind," and "I Know This Can't Be Love" - will be in the score. Rudy Vallee will publish "Slowly," the hit tune from 20th-Fox' Fallen Angel.

* * *

Violinist Louis Kaufman's busy finishing his fiddling for Warner Bros. prior to taking off with his accompanist-wife, Annette Kaufman, for a three month concert tour of the midwest, southern and eastern states. Mr. Kaufman has just finished recording for Warners' Stolen Life and previously did same for The Two Mrs. Carrolls, and the revival of Of Human Bondage. So - when you hear the superb violin sequences in these films - it's virtuoso Louis Kaufman.

Tenor Charles Kullman comes directly from his appearance in "The Magic Flute" at the Met - to California for his part in Universal's Fandango (formerly titled Shahrazad) - the tale about the events of an important week in the life of Rimsky-Korsakov. Mr. Kullman is to have a feature dramatic role and will warble "Song of India," "Hymn to the Sun" and "Fandango" - all of which means that movie audiences will hear some pretty fine singing of these favorites...Incidentally, some very valuable, first-hand personal data about Mr. Korsakov was disclosed to Director Walter Reisch and Jean Pierre Aumont (who plays the K. role) by a recent visitor in these parts - none other than Georges Korsakov, a grand nephew of the famed composer. The twenty-three year old descendant related many anecdotes about his famous relative not to be found in print - but to be incorporated in the Universal production. He's been on tour of the States for the French Ministry of Foreign Affairs.

For his part as the composer of "Scheherazade" - Mr. Aumont must master the technique of the piano, violin and harmonica - and, the man who must see that it's properly done is Universal's music supervisor, Nat Young. If Aumont does not look professional when he's playing the harmonica, wielding the fiddlestick or fingering the piano, Mr. Young shows him how it's done. All of which keeps the music supervisor very busy when the picture's shooting - for he must keep his eye on all action which will later require matching and cuing with the music and sound tracks. Mr. Young's a pianist by profession and knows music from stem to stern. He has his own unique

NEWS ITEMS....COMMENTS continued

system for putting music and motion together smoothly - after some ten years' experience at 20th Century-Fox and with Universal since '41...There'll be about ninety minutes of music in Fandango tailored to voice, piano, violin, harmonica and ballet. Miklos Rozsa's scoring.

There's a British film - already showing in some parts through Universal release - a film that all music lovers will want to see. Briefly, it's the story of a young concert pianist - brilliantly played by one Ann Todd - who suffers a mental breakdown at the peak of her career. The dramatic story revolves about the cause and cure of such. Music is recorded by the London Symphony Orchestra.

By Virginia Balinger, Musical Leader

* * *

Los Angeles City College is stepping up its work in music education. With Dr. Hugo Strelitzer as faculty sponsor, a new group called "Sharps and Flats," has been organized on the campus, and already has a membership. Dr. Strelitzer says the new organization will help to acquaint the music student with the commercial outlets and possibilities within his chosen field. Outstanding musicians will lecture on professional problems. Dr. Miklos Rozsa will open the new series next Friday when he speaks on "The Evolution of Motion Picture Music."

* * *

Nathaniel Finston has been talking motion pictures to Ballet Theatre's young conductor, Robert Zeller. Finston wants to develop new musical names for his recently organized music unit for independent producers. Zeller, twenty-six, was a student of Serge Koussevitzky and Pierre Monteux.

* * *

George Owen has tied up the picture rights to the life story of Claude Debussy and has signed George Copeland, internationally famous concert pianist and interpreter of Debussy, and is negotiating now for services of a scenarist and releasing arrangements.

Copeland will play the piano score in the film and also will assist in preparation of the story.

The deal includes many unpublished and hitherto unheard Debussy compositions. Charles Feldman will handle arrangements for studio space and other production problems on the west coast. Hollywood Reporter.

* * *

Academy Awards for Music -

Best Scoring of a Musical Picture - GEORGIE STOLL for Anchors Aweigh
Best Scoring of Dramatic or Comedy Picture - MIKLOS ROZSA for Spellbound
Best Song - RICHARD RODGERS and OSCAR HAMMERSTEIN II for
It Might as Well Be Spring

* * *

Frank Skinner, Universal composer, will introduce the four-note Grecian scale to movie-goers in the song number and score he has prepared for Night in Paradise, Walter Wanger's Technicolor picture starring Merle Oberon and Turhan Bey.

Known as the tetra-chord, the scale was used for the lyre and other four-stringed instruments played by the ancient Greeks.

In addition to the song titled "Night in Paradise," Skinner has written several Grecian chants to be heard in the Temple of Apollo sequence.

The Greeks had at least eight groups of tetra-chords, corresponding to our combination of sharps and flats, explains Skinner. Each group had a name, such as Dorian, Lydian and Aeolian.

* * *

NEWS ITEMS....COMMENTS continued

The Nash Choir comprising twenty-five colored singers from the Avalon Christian Church, have been signed by George Pal to sing the spirituals for the Technicolor Puppetoon, John Henry and the Inky-Pooh.

* * *

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.

These excerpts are laboratory material, stimulating and suggestive alike to composers, students and music lovers.

Among the composers represented:

Scott Bradley - Cartoon Cue Sheet
Aaron Copland - The North Star
Erich Wolfgang Korngold - The Constant Nymph
Gail Kubik - The Memphis Belle
Louis Gruenberg - Counter-Attack
Alfred Newman - The Song of Bernadette and The Keys of the Kingdom

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HIGHS AND LOWS IN RECENT SCORES
by Celeste Hautbois

CORRECTION: Due to an unfortunate misunderstanding we stated recently that Mr. Sendrey did some ghost writing for Mr. Shilkret on the picture The Hoodlum Saint. Actually Mr. Shilkret wrote the score and Mr. Sendrey made the orchestrations. We wish to apologize to both Mr. Shilkret and Mr. Sendrey for having created the wrong impression and assure them that we had no intention of injuring them. We need the good will and cooperation of all people connected with the motion picture industry, and certainly do not wish to lose it.

DRAGONWYCK. Mr. Newman wrote a long and conspicuous score for this film and one was almost tempted to feel that it was too long and too conspicuous. The music is strangely uneven. Sequences such as the eerie scene at the harpsichord were superbly done and show Mr. Newman's great imagination, his superb command of the idiom, both musical and mechanical, and his wonderful dramatic sense. A memorable highlight was Van Ryn's death which proved again that there is more than one way to score a picture. The rest of the score, however, seems rather uninspired and mechanical and has little to offer as far as musical values go. Often the music builds up to an expected climax or theme only to end suddenly, leaving the audience frustrated. The orchestrations, by Mr. Edward Powell, were in perfect unison with the music. Despite all this, Mr. Newman's great versatility and experience lifted the score above the average and the "touch of the master" could be felt throughout.

CINDERELLA JONES. Musically speaking, this is one of the finest efforts to come out of the Warner Bros. Studios in a long time. Sammy Cahn's lyrics are unusually clever and help the picture tremendously. Jules Styne's tunes are catchy and ought to become big hits. Ray Heindorf did unusually well with his arrangements of the production numbers. Seldom have arrangements been so expressive and eloquent. It was wise of Mr. Forbstein to have a first rate composer like Frederick Hollander to do the incidental music. This ought to be an example to other studios. Mr. Hollander's incidental music was excellent, light yet never thin, clever yet never "phony," sparkling yet never superficial. Easily the best comedy score of the year. Mr. Perkins, who orchestrated the incidental music, did very well and one couldn't tell where the composition ended and the orchestration started. Warner Bros. have a large and capable musical staff and used it to best advantage in this picture.

DEADLINE AT DAWN. Mr. Eisler is a fine composer, and when a fine composer does a good job on a picture the result is necessarily interesting and gratifying. This score is no exception. From the main title to the last chord, the music is always well written, shows good taste and a more than adequate technique. Never does Mr. Eisler allow himself to fall into the usual cliches and the result proves that he is right. One feels that music could have been withheld from several scenes that were rather "talkie" and seemed to become almost too emotional or dramatic by the addition of music. These sequences were also poorer musically. The score, however, is never bombastic which is very commendable. Mr. Bakaleinikoff conducted with fine understanding of the composer's intentions and proved again that he not only is always "on the nose" catching cues, but, more important, he is an unusually sensitive musician who is always striving for a good, warm and intelligent interpretation of the music he conducts. This is something that can be said only about very few conductors in the industry. It was not clear who orchestrated the music but it should have been someone else. Very unoriginal and lacking in imagination and dramatic intensity.

HIGHS AND LOWS IN RECENT SCORES continued

OUR HEARTS WERE GROWING UP. Sparkling, clever, colorful - these words describe the score Victor Young wrote for this picture. After so many dramatic and emotional scores, Mr. Young did such a superb job with this comedy that one wonders why he does not get more assignments like this. Especially the dinner-montage was among the most delightful bits of music scoring heard in a long time. Another scene which was played with all the sentimental pathos of the period was most effectively accompanied by equally pathetic music featuring a terribly, terribly emotional string solo. This gave the scene such a wonderful "tongue-in-cheek" quality that it became one of the high points of the movie. The orchestrations were in perfect keeping with the character of the music and increased its eloquence. The recordings were good and the dubbing was, thank God, loud enough so that the score could be heard without effort.

MEET ME ON BROADWAY. Columbia has the means and knowledge to make A-1 musicals. It is most disappointing, therefore, to see them coming up with a picture so thoroughly lacking in good tunes, fine dance routines and interesting production numbers. With the exception of one song all of the material was written by Saul Chaplin and Eddie DeLange. Mr. Chaplin is capable of writing catchy and interesting tunes and this would have been an opportunity to show what he can do. Nothing, however, indicates that he was inspired when writing this score. The tunes are vague, commonplace and lack sparkle. Vocal as well as orchestral arrangements are hackneyed to an absurd degree and only one or two short orchestral backgrounds are passable if nothing else. It won't be until after pictures like Meet Me on Broadway are no longer cluttering up the screens of the nations' theatres that moving pictures will have made a definite step forward.

THE STRANGE LOVE OF MARTHA IVERS. After the fine job Miklos Rozsa did for Spellbound and The Lost Week End one feels a little disappointed with this score. The theme associated with Toni bears an unfortunate resemblance to Alfred Newman's "vision" theme from The Song of Bernadette. The whole score is a long and pretentious hodgepodge of earlier Rozsa, plus a dash of Newman. Utter lack of care and artistic integrity were apparent and emotion was wrung out of every scene like water out of a wet rag. Only in a few short sequences did a little originality and dramatic power show itself. The main title was of no consequence and suggested a little of the story to follow. A score for a first rate picture by a mediocre composer who gives it his best is definitely of higher artistic value than an A picture score which is carelessly done by a composer of Mr. Rozsa's ability. If one does not respect the work one is doing, nobody else will respect the work either and one should not do it in the first place. Mr. Irvin Talbot, who conducted the picture, did a fine job and it is high time he got screen credit. As in The Lost Week End, Mr. Talbot directed the orchestra with taste and skill. The orchestrations were over lush and only seldom showed unusual textures and ideas. The recording made the violins sound strained at times and was rather unsatisfactory.

TANGIER. If somebody could invent a process by which one could take fifty minutes of music and boil them down to twenty-five or thirty minutes, thereby making it more concentrated, we would be doing a great favor to many picture scores, including this one. Mr. Rosen's score is long and lavish but it never cuts deep or soars high. He is content to supply a soft and lush background. One would like to hear some intense and dramatic passages at times or some gripping and bold strains. But all one gets is no temperament, no personality, no intensity. Yet these are the things that make music eloquent. The orchestrations were of the usual texture. The sound recording and dubbing of the music, however, were of very good quality. The sound development outdid the music department!!

HIGHS AND LOWS IN RECENT SCORES continued

THE MADONNA'S SECRET. It is a rare pleasure to come across a score so striking and fresh, so genuine and sincere that one would like to say a very grateful "thank you" to the composer for making picture music so enjoyable. Mr. Dubin's score was most exciting to listen to. This most gifted composer's command of harmony and counterpoint is used with great skill, fine taste and extraordinary eloquence. The emotional as well as the eerie sequences were far superior to anything heard in a long time. Only the main title is in keeping with tradition. It is unfortunate that the imagination and progressive attitude which so enhances the rest of the score is not present in the main title. The orchestrations were of the very highest quality and sounded in such perfect keeping with the musical contents that the guess that they are Mr. Dubin's own is probably right. If this is an average sample of Mr. Dubin's worth, then he is a great asset to Republic and a credit to the industry. The sound department distinguished itself by using fine judgment in recording and printing the music. Never was it allowed to blast forth with painful loudness, yet it was always easily heard. Some studios print the music so low that it only annoys the listener who is trying to catch a strain here and a chord there. Republic must be congratulated for printing the score loud enough. The orchestra sounded grand and played with precision and fire. Let's have more scores like this!

THE BANDIT OF SHERWOOD FOREST. It has often been argued that if composers had more time to prepare a score, picture music would benefit by it. This picture is very convincing proof. Mr. Stoloff, who conducted the picture, gave six weeks to Hugo Friedhofer, composer, and Arthur Morton, arranger. The result is certainly a strong argument for more time for the music department. Mr. Friedhofer did such a wonderful job on this picture that one is tempted to pour out a long string of superlatives instead of analyzing the score. The melodies are fresh, vital and free of cliches and mannerisms. The harmony is sturdy as old oak wood at times, most flexible on other occasions. Most of it is based on the old modal harmonies used at the time the story takes place. Not a trace of hackneyed and unknown progressions could be detected and instead Mr. Friedhofer took it upon himself to create harmonies of unspeakable beauty and unusual eloquence. Mr. Friedhofer and Mr. Stoloff cannot be praised enough for being so progressive at a time when most composers are afraid to be considered too radical for writing like Debussy, Scriabine or Gustav Holst. Another interesting point is Mr. Friedhofer's contrapuntal approach. His treatment of motives is superb and the way he develops his musical material is as good as any composer could make it. Mr. Morton should have gotten screen credit for the fine job he did orchestrating the score. He avoided all those devices which are favorites with most arrangers and his orchestrations are better for it. The sound recordings were good except for the main title, the strings lacking in power and brilliance. All in all, a fine score, without the usual "effects" but unusually effective.

YOUNG WIDOW. The score for Young Widow is distinguished for its sincerity. Carmen Dragon tried honestly and hard to give the picture the best possible musical background. That the result is of dubious quality is regrettable. Lack of boldness and fire are apparent as is the very hackneyed melodic and harmonic idiom. We are used to stronger stuff. The use of a currently popular song as main theme was made necessary by the story. The orchestrations were in good taste throughout and made the score sound very pleasing. The use of a high soprano voice in the main title was of refreshing effect. The woman's chorus used at various moments sounded too slick and phoney for what it was to express. It would be desirable to refrain from using the whole tone scale harp glissandi for eerie effects. Debussy has used it to the limit of endurance and anyone familiar with the mechanisms of the modern pedal harp should have no trouble thinking up new and more exciting glissandi. The recording was of superb quality and the strings sounded round and full, the woodwinds could be heard as well as they should be heard and the rest of the orchestra blended unusually well with these two choirs. By and large, a fairly pleasing background but little else.

Music's Film Value Recognized
By Margaret Harford - Academy Awards Edition, Hollywood Citizen-News

Miklos Rozsa calls music "the Cinderella of the cinema," and the busy film composer recently took time out from his studio chores and academic duties at USC, where he is instructing a course in techniques for motion pictures, to explain why.

"In the ordinary dramatic picture," he explained, "music is of little importance. But a film score should be allowed to create its own aesthetics together with the drama and the acting. This will happen when composers are consulted as the scenarist is consulted, before the picture is made, and not after a producer has completed a scene, or the whole film is completed."

Five years ago Miklos Rozsa was another gifted, well-schooled composer at loose ends in Hollywood. His score for Alexander Korda's film, *Jungle Book*, in London attracted attention, and Korda brought the young Hungarian with him when he returned here. His arrival in Hollywood was anything but auspicious. "Hollywood didn't give a damn about me," he admits. When Korda tried to see his contract, he found there were no takers.

ROZSA was responsible for Frederic Chopin's Hollywood debut, this year. No concert hall, radio show, restaurant, night club, or five-and-dime emporium has been safe from the influx of Chopin music since *A Song to Remember* was released. Supposedly a biographical portrayal of the famous Polish composer, the screenplay dabbled with several fictitious ideas including one that Chopin's nocturnes, etudes, mazurkas, and waltzes were "light" music, while the *A Flat Polonaise* was a serious work because of political implications. Rozsa's adaptation brought the beautiful Chopin music to the screen pretty much intact - "90 percent Chopin and 10 percent Rozsa" are the official figures from the adaptor himself and he's proud that you can't tell where Chopin leaves off and Rozsa begins.

LIKE ALL film composers who want their best scores to live longer than the run of the picture, Rozsa is encouraged by the interest recording companies are showing in original film music. Alfred Newman's score for *The Song of Bernadette* and the music from *For Whom the Bell Tolls*, by Victor Young, along with Rozsa's recently recorded scores have been consistent best sellers.

It didn't take long for Alexandre Tansman to put his finger on what he considers the inherent foible of film music. "The trouble is," said the noted Polish composer, "it is based on patterns that don't progress. Compare film scores, and you'll find that even the thematic materials have a certain similarity. Picture music unfortunately comes out of a filing cabinet. And if a love scene isn't scored in strings according to the files, or a storm manufactured on a chromatic scale, it's not considered good film music at the studios. What's the result? Well, audiences get so used to these patterns that they don't react at all."

A GENTLE, quiet, slightly-built man, Tansman came here during the war as a refugee from Nazi-ruled Paris. *Sister Kenny*, which he is now scoring for Columbia will be his last work in Hollywood. With his wife and two small daughters, he is returning in April to whatever is left of their Paris home.

"I've achieved some effective storm music with just a held chord," he continued. "Some of the techniques I used in *Flesh and Fantasy* I haven't used since because they have become patterns." Tansman's sustained, emotional music for that Duvivier and Boyer film made the picture a work of art. He has received hundred of letters from all over the world commenting on the music.

Hollywood's disregard for contemporary composers and contemporary life troubles Tansman as it also does Dr. Rozsa. In prewar days, names like Prokofieff, Honegger and Milhaud were considered assets on the credit lists of European films.

"Stravinsky lives here in Hollywood," Tansman observed, "but he has not been asked to write for films." Then, he said, reflecting a moment, "I suppose producers would want him to write another 'Firebird.'" The noted Russian is said to have refused a picture assignment once because of the time limitations.

"The films are afraid of contemporary composers and the so-called 'modernists' which I find hard to understand." Actually, many contemporaries are far less modern in spirit than some film music we hear.

"YOU KNOW," he smiled, "because you use a chord of Stravinsky, you are not Stravinsky. A few men are modern, and the rest are the satellites. Listen to film scores and hear how much is taken from Stravinsky. But Hollywood seems to prefer him second-hand."

A place should be made for music's new resources in the films, Tansman believes. "Picture music needs a new approach." But producers look apprehensively at Hanns Eisler and his 12-tone technique taken from his teacher, Arnold Schoenberg.

In a private cottage on the 20th Century-Fox lot, Alfred Newman holds sway over that company's musical matters. One of the most successful musicians in the business, he is also a pioneer in the industry's musical history, along with Max Steiner and Erich Wolfgang Korngold at Warners and Herbert Stothart at Metro-Goldwyn-Mayer. He is a three-time Academy winner.

A Tree Grows in Brooklyn with its background of tenement noises is closest to his heart among the year's hits. Sentimental, in addition to being tense and wiry, Newman saw his own childhood in the tenement district of New Haven, Connecticut, in that film.

"I WASN'T conscious of music when I saw the picture," he explains. "Only of the barrel organs, the Salvation Army band, and all the other noises that were indigenously to the district I knew. I loved that film, and that's why I didn't write any music for it."

Newman has been called the final authority on "mood music," a term that has sprung from motion pictures, and it bothers him just a little.

"The world didn't wait for pictures to discover 'mood music,'" he bristles. "Debussy did a pretty good job of it. Rachmaninoff's 'Isle of the Dead' is the best 'mood music,' if that's what you call it, yet written. Rachmaninoff went around composing the way he felt. No one has given me a satisfactory explanation of what 'mood music' really is. Is it abstract music? Then it has died of improvements. I am confused with all these dogmas about film music that sound like a lodge meeting."

It is easier, he says, to ramble around through an orchestration than it is to write a simple melody. "Picture music is not developed as a complete entity," Newman argues. "Film composers don't have the time - or the will, if you like. I think, that all things considered, we do our job pretty well."

MUSIC'S FILM VALUE RECOGNIZED continued

Max Steiner at Warner Bros. has been in the business too long to be anything but realistic about writing music for pictures.

"Warners didn't engage me to educate the public," he says. "I'm a picture decorator. When the house is built, I come in to put up the wallpaper."

SCHOOLED in Vienna, Steiner came to Hollywood in 1929. Good-natured and witty, he calls himself a "Mickey-Mouser," a term that has become standard phraseology for movie musicians who catch all the action on the screen in their music.

"Yes, I overdo it sometimes, and I'll tell you why. When a scene is weak - for example, if an actor raises his eyebrow in shock and looks like the very devil, my music helps get that shock idea across. In a Western, I catch everything but the catwalk."

Steiner has already won three Academy Awards, his first in 1935 for his score of *The Informer*, the second for the Warner film, *Now Voyager*, and his work for *Since You Went Away* won him an Oscar last year. A symphonic composer ceases to be one when he enters pictures, Steiner maintains. "You have to learn a certain technique and you can't do it in six months!" He would like to see studios hire talented young composers on a small salary to be trained for the job.

A relative newcomer to picture music is young Carmen Dragon, who started out to be a music teacher at San Jose State College and wound up in the studios about two years ago. He scored *Cover Girl* last year, which won an Oscar.

Dragon is also the maestro of a popular radio show, but he thinks the challenge to his talents lies in picture music. "Films offer a composer dramatic opportunities, and I hope to compose original scores one of these days," he says.

Hollywood composers look to a larger public interest in their music from now on, than they have ever enjoyed before. Major recording companies already have announced plans for recording more film music. Chances are before many months, you'll be able to have a sizeable assortment of film scores to add to your record libraries.

THREE STRANGERS
By Adolph Deutsch
Reprinted from the Hollywood Quarterly

Three Strangers is a perfect example of my pet theory that there ought to be much more writer-composer collaboration in films, so I might as well start from the beginning and describe exactly what happened - and generally happens - in the scoring of a motion picture. The telephone rings; it is Miss Samson of the Warner Brothers' music department. I am notified that the rough out of Three Strangers will be run in Projection Room 6 at ten o'clock tomorrow morning. Arriving a few minutes early, I wait outside of Room 6 to enjoy the morning sun, remembering that for the next two and a half hours I shall be breathing air conditioned by yesterday's cigars and cigarettes. A small group of people arrive: I recognize Jean Negulesco, the director; Wolfgang Reinhardt, the supervising producer; and George Amy, the cutter. Greetings are exchanged, and I am introduced to Howard Koch, one of the two writers of the screen play. I am surprised to learn that his collaborator is Major John Huston, who, at the time, is away on official business for the U. S. Signal Corps. Mention of his name brings to my mind the stimulating experience I had in composing the musical score for The Maltese Falcon, which he adapted for the screen and also directed.

Promptly at ten, Leo Forbstein, the music department head, arrives and we file into the dimly lit projection room. It resembles a small theatre and seats about fifty. Halfway forward is a long desk upon which are telephones, a volume regulator to control the sound, a buzzer signal, and an intercommunication phone that connects with the projectionist's booth. There is an air of expectancy as we await the two buzzes which is Eddie's "ready" signal. Eddie Higgins is our projectionist (operator, in studio language), and he is an expert at handling work prints so that they don't come apart at the splices or tear at the sprocket holes. As the small group settles itself in the divan-like chairs it occurs to me that this is the first time any of us will have seen the entire picture in continuity. It is the end toward which writer, director, producer, actors, and technicians have been working for several months.

I reflect upon their intimate knowledge of each scene and compare it with the few meager hints I had gleaned from reading the script, wondering if some day I would be invited to sit in at a story conference or the preparation of a shooting script. The phone at Mr. Forbstein's elbow rings. He is called away. Awaiting his return, we discuss the immediate musical problems of the picture. I am told that Three Strangers is a story that picks up the lives of three persons unknown to each other, and follows each separately to a tragic denouement. One is a woman inclined toward Oriental mysticism and superstition; the second, a lawyer who is the trustee for several large estates; and the third, a down-at-heel but literate young man who plays classical piano pieces, quotes fragments of poetry, and contemplates life through an alcoholic haze. From George Amy, the cutter, I learn that in the process of editing the film he transposed several sequences to clarify the story line which wove in and out of the lives of the three people, and that more recutting may be necessary.

"The music," Jean Negulesco says, "will be a big help in identifying the main characters" - "What do you think," interjects Mr. Reinhardt, "of having three distinct themes?" "Excellent," I agree, recalling how well the leitmotif device served the operatic composers - a quaint old Wagnerian custom. At this point Mr. Forbstein returns, signals the operator with two buzzes, and we're off.

As the lights dim we focus our eyes on the screen, where the first atmospheric shot of Piccadilly Circus fades in. My mind automatically registers: music must reflect cosmopolitan London, around 1938; that's easy, I was born there. The camera wanders through the crowd and picks out Geraldine Fitzgerald (the most prepossing

THREE STRANGERS continued

of the three strangers). I concentrate on her characterization, seeking clues for an appropriate theme. Even though she has spoken no words, I am influenced by her appearance, her bearing, and her facial expressions. All these must be reflected in the music. The second stranger looms out of the crowd; he is Sydney Greenstreet, "the Fat Man." The camera lingers on him as his eyes follow Miss Fitzgerald appraisingly. I ask myself, "What kind of music does one write for a susceptible barrister?" The question remains unanswered as the film progresses unfalteringly to the first meeting of the three strangers. The third stranger is an old projection room friend of mine, he of the soft-boiled eyes, Peter Lorre.

It is not long before the narrative, in the hands of such capable performers, absorbs my interest to the total exclusion of musical considerations. This is a healthy sign and I don't resist it. Music has no place in this scene, I register subconsciously. Hold on! Here's the Chinese image, Kwan Yin, the "Goddess of Mercy" - here a symbol of mysticism and superstition. Big Ben starts tolling. The wind whips the curtains. A candle goes out. "Make a light! - The matches!" Miss Fitzgerald cries. Aha! I think...looks like a music cue. George Amy volunteers some information. "The chimes ought to last longer." Nobody answers. It is a point for later discussion.

The first episode, the meeting of the three strangers, comes to an end and we watch the unwinding and interweaving of the three separate story threads. This is a uniquely daring essay in screen craftsmanship. It is no easy task to tell part of a story, part of a second story, part of a third story; pick up the first story again, the second and the third where they left off, and finally merge the three in a gripping climax. To be sure, there were some sections where the meanings became obscured, but they were not too opaque to be cleared up by recutting and by the proper handling of music and sound effects. One has to imagine the finished print with these elements added.

The final reel is before us and the three strangers, propelled by an evil fate, are brought together. I see Miss Fitzgerald seated near a radio, listening transfixed and oblivious to the ranting of Sydney Greenstreet and the piano playing of Peter Lorre. This being the work print, the sound of the piano is indicated for only a measure or two; the complete piece will be added in the re-recording process. The same applies to the radio announcer who is presumed to be describing the Grand National Steeplechase. Inexorably the emotional stress of the scene increases; I have a momentary flash of the musical problems to be solved, but the threat of impending violence again commands my attention to the exclusion of technical problems. The film fades out on a bizarre note; the lights flash on, and we look at each other. To the question marks which I see in the eyes of the Messrs. Reinhardt and Negulesco I give an honest nod of approval. The looks give way to conversation. We voice our opinions in generally favorable terms, meanwhile standing and stretching. Once these preliminaries are out of the way, we settle down to a review of the picture in relation to musical treatment. The odds are very one-sided. Nine reels of picture (roughly ninety minutes of screen play) are not quickly assimilated. The writer, the director, and the producer have lived with the picture from its beginnings, whereas I am basing my opinions on the superficial impressions of a single screening. My only advantages are a fresh perspective and my past experience in scoring dramatic films.

Thus begins a belated and makeshift collaboration. The music I am about to write is expected to become an integral part of the screen play, heighten the emotional appeal, be so deftly a part of the drama that it has its effect upon an audience without their being conscious of it. "Unobtrusive" is the gold standard for a dramatic score. In the weeks of preparation of the script and with the knowledge that music was going to play an important part in their film the writers did not discuss

Diary of a Chambermaid.

#103. Celestine.

Michel Michelet

Allegretto. *p dolce* cl. *p*

Str. p *Poco rit.* *P* *Poco rit.*

(La Belle Parisienne-Village march) (Band) *f* Michel Michelet

Village Polka *S di Polka* *f*

1 cl,
1 Corneta pist,
few strings

Corn. solo

Diary of a Chambermaid.

(Mauger flirts with Celestine)

#203.

Michel Micheld

Cello Solo (imit. opera style)

mf dolce
Andantino-amoroso.

Pizz. Harp

Fl. Xyl.

accel. molto

mf acceler. poco a poco

(Lanlaire) 2 F.H. cresc. molto

Allegro molto (quasi cancan)

Mano gliss

(very gay)

THREE STRANGERS continued

this basic component with the composer. The problem for me is now one of adapting music to the tempi of acting, the spaces between spoken lines, fade-ins and fade-outs, gestures, reactions, and a dozen other conditions arbitrarily crystallized on the film. My job has become one of conforming rather than of collaborating.

We begin with Mr. Reinhardt's suggestion of identifying each stranger with a distinctive theme. I add to the idea by naming specific instruments to characterize them further. Negulesco would like a violin for Miss Fitzgerald. I do not quarrel with the idea; a violin can express the kind of femininity portrayed by Miss Fitzgerald. In her more violent moods I can harden the string quality with a muted trumpet. We are debating the proper place at which to introduce these individual themes (a decision that should have been made before the picture started shooting). "If you would precede the main title with individual close-ups of the three principals and give each one footage enough, I could introduce their themes effectively before the story begins." There is some hesitancy over my suggestion, because it will involve a radical change in the format of the title. The idea appeals to all present, however, and we decide to use it if the "front office" authorizes the change.

The discussion moves on to the sequence with the chimes in it; it is an involved one. Preceding the chimes there is a period of dramatic silence, the lights are switched out, Miss Fitzgerald lights some candles and the group intently watches the image of Kwan Yin. The script, I recall, directs that the first chime be heard as the picture cuts to a "big head close-up of Kwan Yin," and the last chime, just before Mr. Greenstreet strikes a match. The picture wasn't shot to the accurate length of twelve chimes, and we are obliged to consider ways of stretching the chimes so that they begin and end in the right places. This, we decide, will be a job of manipulating the spacing of the music, and of the chimes, and some discreet cutting of the film. Messrs. Reinhardt and Negulesco are content to leave this in our hands.

Our next point is the very important one of finding a suitable device to punctuate the beginnings and endings of the three stories that interweave throughout the play. The audience must see and, if possible, hear where one story is interrupted and another is begun. The visual problem can be solved by using any one of a variety of optical distortions; it is the oil dissolve that is chosen. To the audience it will appear as a series of ripples across the screen that blue the images as they melt from one to the other. In matching this oil dissolve I must devise an unusual sound as if the music were being blurred by the same ripple. My inner ear suggests a small combination of instruments, some electric, that will produce an oily sound contrasting sharply with the legitimate instrumentation preceding it. Two vibraphones, two harps, marimba, and cymbal, recorded with a fluctuating volume control, will do the trick. The audience will see and hear the ripples, I assure my collaborators.

The final scene now receives some attention. Here again the screen action dictates the handling of the accompanying sounds. We know that a radio announcer is describing the Grand National and that at a certain point in the sequence the screen characters react to his shout of "They're Off." We see Lorre start and stop playing the piano, and we will record a suitable length of piano music to match his actions. The scene presents a rare problem in dynamic levels of sound. Our theatre audience must hear the spoken lines of the cast, so these will have to be re-recorded at the top range of audibility. At a slightly lower level the piano must be heard; still lower, the radio announcer, and behind his voice the murmurs and exclamations of the crowd at the race. "The idea," Reinhardt says, "is to play Greenstreet's lines against a confusion of sound that seems intent on frustrating his desire to be heard. He is competing with the radio and the piano for the attention of the other two persons in the room." It is the kind of drama that is ideally

THREE STRANGERS continued

suiting to the film medium, where one has complete control over the elements of sound. "I'll work with George and Alex (a sound engineer) on this. It won't be easy, but I think we'll give you the effect." Having seen examples of sound wizardry in other pictures of ours, Reinhardt, Negulesco, and Koch are content to leave the scene to us.

The ending of the picture presents no further problems and so our little group in Projection Room 6 begins to melt away. After a screening of this sort there is always some reluctance to break up a meeting before double-checking with each other to be sure that we all understand what was agreed upon during the running. Howard Koch, the writer, moves off. He is glad to have met me. "So am I," I answer (fer-vently), considering myself fortunate to have had even one casual meeting with him. Mr. Reinhardt and Mr. Negulesco say their goodbyes fully confident that the music department will do a good job. Mr. Forbstein assures them that they will be happy with the music and suggests that, in view of a tentative preview date, we had better get right on the first three reels.

"Getting right on the first three reels," means that we will run each one through several times, analyzing them carefully for music cues. Upon deciding which sequences are to be underscored, we look for the exact spot, within the fraction of a second, to begin and end the music. Each musical entrance must coincide with some significant event on the screen. Sometimes it comes in on a change of facial expression, the sharp reaction of a character, a threatening gesture, a walk, a change of scene, a sudden cut from long shot to close-up or vice versa, a meaningful remark, an off-screen noise, a letter, or a weapon, violent physical action, or some other dramatic reason.

During this crucial stage of what really amounts to dramatic construction, my inventiveness is circumscribed and dominated by the preestablished pace of direction and camera movement crystallized on the film now before me. Collaboration with the writer and director is no longer possible. The cutter will cooperate as far as he possibly can, but he, too, works within these limitations. For example, if a musical phrase cannot be uttered without undue distortion of tempo, either fast or slow, it might be possible for the cutter to cheat a foot of film to accommodate the music. The word "cheat" is used literally here because the cutter, in making changes after the reels have been approved by the producer, runs the risk of being called to task for making unauthorized changes. It is a significant commentary on standardized film production that so much composer-cutter collaboration is carried on furtively, like the Underground.

When the reels have been analyzed, the actual task of composing music begins. To supplement the mental images formed in my mind I will have typewritten cue sheets. Every spoken word, action, camera movement, and cut is written down and measured; the timings are given both in footage and in fractions of seconds. The mysterious process by which composers create music has never been fathomed. Add to this mystery the self-control, the discipline of subordinating one's inspiration to a cue sheet, and further complicate the procedure with a delivery deadline, and you gain some idea of the conditions under which I shall write approximately one hour's worth of music (the equivalent, in length, to one act of Tristan) in four weeks.

(To be concluded next month)

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

DEADLINE AT DAWN, RKO. (Shore Leave). Director: Harold Clurman

Music by Hanns Eisler. Musical Director: C. Bakaleinikoff

A picture with unusual values, absorbing and provocative in spite of its rather artificial plot. Character delineation throughout is exceptional (the man with the gloves a masterpiece). Babe Dooley, Alex and June all become alive. The whole thing is skilfully woven and the police methods, we suspect, are not overdrawn. Some may think the picture sordid, but the film goes much deeper than that, though perhaps overstrong fare for the young. Mr. Eisler, in the main title, has conveyed the feeling of impending, sinister tragedy, in which the photography as well is a potent factor. Muted strings, rhythmic punctuations, low-key lighting, add to the suspense with the tense silences sometimes even more effective than the music which prepares for it. Direction is intelligent throughout. Mature-Family. Running time: 1 hour and 25 minutes.

THE SEVENTH VEIL, British-Universal. (Music and Psychiatry). Dir: Compton Bennett

Music Score by Ben Frankel. London Symphony Orchestra

By far the best of the psychological pictures presented thus far, this one tells an interesting and absorbing story, well written and acted by a fine cast under superb direction. The title is subtly developed by playbacks, settings and photography are noteworthy and the recording is the best of any British film to date. Moreover, the use of classical music beautifully cued in and performed, adds further distinction to a dignified and distinguished production. The piano playing of the concerto (by Eileen Joyce, noted English concert-pianist) has real virtuoso feeling, a plus rarely conveyed in a picture. There is nothing artificial either about the entrances - a delightful rapport is established when the Mozart Sonata is played - the drudgery of practice is cleverly suggested - the waltz which Francesca associates with Peter is charming - then comes the gradual change to the bravura type of work. The montage of the continental study required for a concert artist is marvelously conceived and executed. There is a feeling of being present backstage, of experiencing the Grieg, the Rachmaninoff. With the playing of the Beethoven Pathetique Sonata the story enters another phase and at the end we share in the suspense of the four men as they await Francesca's verdict. Too bad Republic did not release the much publicized Concerto as originally planned for there is a striking similarity in the material. Walter Scharf, no longer with that studio, outlined to one of our editors his desire to show what is involved in an artist's career - the endless sacrifice and drudgery entailed as well as the glowing moments of success; the feeling of backstage, actual performance, antagonisms, etc. Adults. Running time: 1 hour and 34 minutes.

DRAGONWYCK, 20th-Fox. (Dark Portrait). Director: Joseph L. Mankiewicz

Music by Alfred Newman

Expert direction, strong characterizations and especially interesting black-and-white photography (with its play of living characters, objects and shadows most artistic and convincing) give power and verisimilitude to this sombre picture in which romance and melodrama are about equally combined. The contribution of Mr. Newman's music to the film in adding perspective and building up suspense, is great. It is beautifully planned and recorded to blend with changing moods and scenes while maintaining a feeling of musical unity and adds immeasurably to the emotional expression of the story, supplying a background of sound that is of distinct value to the psychological portrayals. The music relating to the unhappy ancestress whose influence still hangs over the manor is of especial importance in conveying to us the inexpressibly sorrowful memory which haunts her room and her harpsichord. The fateful tragic theme depicted in the music and foreshadowing the climax of the tale is most stirring. In fact, the music for the whole picture deserves high praise. It is original in fragmentary and chordal changes, beautiful in continuity and complete in form. Adults. Running time: 1 hour and 45 minutes.

THE POSTMAN ALWAYS RINGS TWICE, M-G-M. (Nemesis). Director: Tay Garnett

Music Score by George Bassman

A tragic drama of human emotions and vice. Though Mr. Cain's crude writing was softened somewhat, it still contains all the facts of human life that fill the sensation pages of our daily newspapers. As an aftermath of a horrible war, this picture, with little beauty (except that of the heroine and the eternal grandeur of the sea) will doubtless appeal to the masses as much as others of this type have. It is unfortunate that youth will inevitably see it, as it contains nothing to build a sound mind or morale. As a production, it is, of course, excellent in every way with a carefully chosen cast, fine photography, clear-cut and electric, and compelling, intelligent direction. The music, too, is good. It retreats behind the forceful action throughout; only at rare moments, it breaks with strength, adding greatly to the tense passion of emotions and action. Dissonance is strangely absent from Mr. Bassman's score. In one scene the composer even uses Wagner's Love Death music in disguise, surprisingly appropriate for two lovers seeking peace on the road to destruction. Adults. Running time: 2 hours and 5 minutes.

NOTE: As some interesting comments were made on this score by various reviewers of the ten women's organizations represented on Estimates on Current Motion Pictures (sent to colleges, libraries and institutions all over the United States) we have taken the liberty of quoting some of them:

"The music is aptly adapted to the work of the participants."

"Photography with its contrast of black-and-white definitely adds to the emotional impact, as does the music which is significant in its foreboding."

"Music in tune with the changing moods."

A YANK IN LONDON, Assoc. British-20th-Fox. (Friendly Relations). Dir: H. Wilcox

Music by Anthony Collins

Beautifully produced and with a well-knit story this war drama has good social value and is still timely, offering as it does a sane presentation of national differences and points of contrast as well as striking contrasts. Direction shows sensitive understanding of the characters and narrative and the cast is a fine one. Photography is good and the English scenery actual and ingratiating. Mr. Collins proves a good choice to do the score. Being English, with years of American experience, it is a happy mixture of both. His 17th century music is charmingly fitting as background for the life in the old family estate and is just as traditional as the life of the English upper classes. The score is amply seasoned with American swing and jitterbug and Irene Manning offers the saccharine song, "Home," which being over-sentimental adds nothing to the music of a score which is shorter than for the usual American film of that type, but for that reason probably more effective and by the most part, very good. Mature-Family. Running time: 1 hour and 47 minutes.

TWO SISTERS FROM BOSTON, M-G-M. (Beer Hall to Met). Director: Henry Koster

Musical Direction: Charles Previn

Amusing, expertly drawn and highly entertaining musical, in which comedy and drama, burlesque and opera are excellently combined. The Bostonian atmosphere - in particular, the playing of the trio with June Allyson at the piano contrasts well with the Bowery tunes and the Metropolitan sequences also are cleverly differentiated. Kathryn Grayson's numbers are given with dash and charm, with the able assistance of the lovable clown, Jimmy Durante. Easily the most exceptional sequence of the year is the simulated recording of Mr. Melchior of the Prize Song and the recreation of "His Master's Voice." The dog, by the way, is a clever critic throughout the picture. Mr. Previn's operatic background is a grandiose combination of the well-known Hungarian theme (Brahms, Liszt, Previn), the Mendelssohn Ruy Blas overture, and the andante from his E Minor Violin Concerto. It is very cleverly conceived for the purpose and the smart score is also enhanced by his own appearance as the Metropolitan conductor with his well-known shake of the head and energetic beat! Family. Running time: 1 hour and 43 minutes.

TO EACH HIS OWN, Paramount. ("Page from Life."). Director: Mitchell Leisen

Music Score by Victor Young

Probably this will be called by the critics another "woman's picture" - but no matter! It is an exceedingly fine one in every respect with Olivia De Havilland's characterization of Miss Norris a masterpiece. We did not see her - we saw an efficient, loveless, mannerized American, until she carried us back into the heart of the story to relive it, among (for once) authentic settings and costumes of the period. These add special interest and gratification for as Miss De Havilland wears them they become the glamorous and lovely creations some of them really were and not the caricatures we so frequently see and laugh at and wonder how we could have been so naive as to consider attractive. Surrounded by a cast comparatively unknown and under Mr. Leisen's outstanding direction, Miss De Havilland is by turns, wistful, charming, naive, brittle and finally poised and superb - in short, a distinguished actress at all times. It is a pleasure to record this, for she has been either forced, or allowed, in some of her recent pictures, to turn cute on us and it does not become her much more than it does Miss Fontaine. The theme of unwed motherhood is a delicate one to handle but it is done here beautifully. To Each His Own is a mature picture, clear-cut in treatment but, for all that, much more suitable for high school age than the sexy and provocative situations in the average film they see. Photography, too, is realistic and arresting with an unusual treatment of light vibration to introduce the flashbacks. Mr. Young's score, as usual, is an expert one, well balanced, with just the proper background value and an especially effective use of the piano in the main title to build up to a high sentimental climax. Mature-Family. Running time: 2 hours.

THE MADONNA'S SECRET, Republic. (Murder with Music). Director: William Thiele

Musical Director: Richard Cherwin. Music Score: Joseph Dubin

A sophisticated murder mystery. The story, though clever and well directed, is not wholly convincing and in spite of a surprise ending is dependent more on psychological interest than fright and suspense. Francis Lederer was a very good choice for the rather difficult part and it seems especially appropriate for him (who played the Moldau so magnificently in Voice in the Wind) to turn to Beethoven's "Pathetique" to ease his mind and gain peace, particularly through the second movement. As he gets more involved he strays from Beethoven over to his own tangled improvisations. The picture has beautiful photography, particularly in relation to night effects and Mr. Dubin's music is unusually expressive with the trance music in particular most interesting and atmospheric. In one shot, however, in which the hero says with a shudder, "Its horribly quiet here," the music is playing briskly. What did the composer have in mind? Adults. Running time: 1 hour and 20 minutes.

YOUNG WIDOW, Stromberg-UA. (Jane Russell - at last!). Director: Edwin L. Marin

Musical Score by Carmen Dragon

Here we have a picture which features masterly direction with fusion of plot, photography and music: a sensational subway scene, clever, smooth, sparkling dialogue and situations which are up-to-the-minute. The artistic silhouette of the youthful widow alone in her grief, which is shown throughout the main title, is repeated at the end, the same silhouette but this time instinct with hope. As the score begins the theremin introduces a high, keening note which is dramatically in tune with the early part of the action. Homey scenes of the South are in effective contrast with the sophistication of New York. The use of the song "All of a Sudden My Heart Sings" is very cleverly managed. It is a delightful score, rich in human values and bringing an atmosphere of mystic, transparent colorings and overtones, seemingly creeping in rather like "accessories after the facts" or paintings in afterthoughts of life, pictures gone by, but lingering on as dreams - all due and made possible by the elements of the art of music, so applied as to enhance the enjoyment of the scenes in which it is used. Although this is the type of picture which is usually not dependent on an extra feature, such as music, this particular one would amount to very little without it. Adults. Running time: 1 hour and 45 minutes.

THE STRANGE LOVE OF MARTHA IVERS, Para. (As the Twig is Bent). Dir: L. Milestone
Music Score by Miklos Rozsa

Another of the unpleasant, grim, psychological murder tales with which the studios are surfeiting us of late. This one concerns the tragic and warped situation brought about by the emotional vagaries of a psycho-neurotic girl. So well constructed is the story, however, so well drawn are the characterizations and so well defined the events leading up to the fateful climax that one is absorbed in spite of oneself. Barbara Stanwyck is forceful and arresting as always but it is Kirk Douglas' picture - he is easily the most interesting person in it and plays his difficult and uncongenial role with great artistry. True imagination and understanding combined with directional skill and Mr. Milner's photography make the film interesting drama albeit with practically no real or ethical value. The Rozsa score makes expert and effective use of the Yniold theme from Pelleas and Melisande: a terrific build up for the plight of the bewildered child and woman overtaken by Fate. Adults. Running time: 2 hours and 5 minutes.

SMOOTH AS SILK, Universal. (Mr. Aldrich Gone Wrong). Director: Charles Barton
Music by Ernest Gold

Those who have followed the misadventures of Henry Aldrich on the screen will find it difficult to disassociate John Litel from his familiar surroundings - even with the cummerbund he still seems to be Henry's father! However, anyone interested in ballistics will find in this picture a clever solution to an unwholesome story of crime. It is well acted and directed and Ernest Gold has given us in his accompanying music, skilful orchestration with a sinister horn punctuation that builds to the climax and light background music in good contrast. The score is not continuous but points the important situations effectually. Adults. Running time: 1 hour and 6 minutes.

THE BANDIT OF SHERWOOD FOREST, Columbia. (Son of Robin Hood). Directors: George Sherman and Henry Levin. Musical Score by Hugo Friedhofer.
Musical Director: M. W. Stoloff

Romance and adventure are pleasantly combined in this smoothly agreeable costume picture, with the usual lovely Technicolor photography, fast riding and shooting - though with the weapons of an earlier day - and Cornel Wilde believable and graceful as the young Robin Hood. The cast is well chosen, direction intelligent and the production as a whole a refreshing change from some of the sordid and depressing fare which has been handed us all too often of late. The accompanying music is delightful - the melodies of Mr. Friedhofer's score, fresh and vital and his harmonies free of cliches and mannerisms. It is interesting to note that young Wilde had a national reputation as a fencer before he had ever been heard of as a screen actor. In fact, what is such an asset in this picture almost kept him from the Chopin role which made him a star because "Chopin was delicate and you look like an athlete." Family. Running time: 2 hours.

OUR HEARTS WERE GROWING UP, Paramount. ("Not So Long Ago -"). Dir: Wm. D. Russell
Music Score by Victor Young

Amusing nonsense based on the imaginary adventures of the heroines of Miss Skinner's earlier success. Along with girls at school, having telephones in their rooms and putting themselves into various impossible, if hilarious, situations, it is not for a moment to be taken seriously, but the whimsically satiric picture of life in the '20s is nevertheless gay and delightful. We even develop a soft spot in our heart for the bootlegger so admirably portrayed by Brian Donlevy and for the engaging antics of Billy DeWolfe, which are not only clever but funny. And the girls themselves are a perfectly matched team - in good contrast. Music reflecting the period and tempo is abundantly provided in Mr. Young's zestful score and strikes a sympathetic chord in our hearts as well as in those that were growing up! Family. Running time: 1 hour and 25 minutes.