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# FILM MUSIC NOTES

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## EDITORIAL

With this number we close the Fifth year of FILM MUSIC NOTES. We thank our readers for their ever increasing interest as shown in the expansion of our subscription list! While it is possible that we may not be able to continue the magazine in its present form owing to the difficulty of mimeographing and assembling so many pages, we shall endeavor to have it retain its individual appeal to each reader -- and we welcome any suggestions that may be sent us to further its usefulness during the coming year. The release date will also be advanced so that the magazine will reach subscribers by the 15th of each month.

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We are privileged to offer our readers this month the first work of a British composer to appear on our portfolio page. We hope in subsequent issues to present the work of composers from other countries and, meanwhile, we wish to extend our thanks to our English correspondent, Mr. John Huntley, for making the present welcome addition to this magazine. We hope it will be only the first of a series to promote better understanding of film composers and their work on a wide scale.

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We have had occasion in the past to comment on the attitude of Sir Thomas Beecham towards Hollywood in general and its musicians in particular. His latest outbreak, in particular, seems to us rather feeble when he takes film music to task, in view of what composers for this medium have accomplished and continue to accomplish in their field. During the past year a real effort has been made as exemplified in many of the films shown, to depart from the use of standard and standardized music in pictures and develop more and more originality in background music in scores. It is all very well for audiences in the kindergarten stage of motion picture music development to like to recognize familiar themes in their musical scores but it is far better to hear and appreciate modern tonalities and the creative blossoming of new growths in this field. In making our awards, all these things are taken into consideration and we are also citing other pictures, each worthy of special consideration for some particular distinction in its musical content. We hope in this way to stimulate audience interest already growing considerably, in what constitutes good music in the Films.

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### FILM MUSIC NOTES AWARDS

We take pleasure in announcing this year's awards as follows:

#### Plaques:

- I - For the score which, in the opinion of our readers and the judges, contains the most noteworthy musical material from the point of view of harmony, counterpoint and rhythm:

Mr. Hugo Friedhofer for "The Bandit of Sherwood Forest"

- II - For the best continuity as outlined in Class II, the winner is again:

Mr. Hugo Friedhofer for "The Bandit of Sherwood Forest"

- III - For the score best supporting a picture:

Mr. Alfred Newman for "Leave Her to Heaven"

FILM MUSIC NOTES AWARDS - Continued

Citations:

- IV - For the picture which best presents classical music brought to the screen:

Mr. Ben Frankel for "The Seventh Veil" (British-Universal)

- V - For the picture which contains the most integrated and well-planned production numbers and which is most likely to awaken audience interest and appreciation in the value of a purposeful and expressive musical line:

The Music Department and especially all those concerned in the making of this phase of the picture "Anchors Aweigh" - M-G-M Studios.

- VI - For the picture outstanding as regards orchestration, that is, containing new or especially eloquent orchestral textures which bring out the close affinity between orchestration and composition of score:

Mr. E. Zador for "The Lost Week-End", Paramount Studios

- VII - For the picture outstandingly recorded, which means that no section or individual instrument failed to blend with the rest of the orchestration and that enough resonance has been achieved to sound acoustically right: (Into this category fall also relative volume of music, sound effects and dialogue)

The Sound Department of RKO Studios for "Heartbeat"

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In addition to the awards cited above we should like to give special mention to the following pictures, with the reasons therefor:

BEWITCHED (Kaper)

For its extremely subtle, closely-knit background music which is not only most effective but cleverly anticipates every mood.

CINDERELLA JONES (Hollander-Heindorf-Cahn-Perkins)

For its tuneful lyrics, gay and expressive arrangements, excellent orchestration: incidental music which is sparkling, yet never superficial.

CLUB HAVANA (Jackson)

For its clever interweaving of Latin rhythms and the superb quality of its challenging and fiery dances forming a perfect background for the glittering kaleidoscopic episodes of the picture.

COL. EFFINGHAM'S RAID (Mockridge)

For the creative adaptation of old Southern melodies and use of simple solo instruments to point mood and action.

CORNERED (Bakaleinikoff - Webb)

For its subtle orchestration of mood and color, wide spacing of intervals and the hair-raising and skin-tingling effects it employs to augment suspense.

DEVOTION (Korngold)

For the highly imaginative quality of its eerie sequences and the fine continuity of the score, with its cueing, never at variance with the natural development of the music at hand.

FILM MUSIC NOTES AWARDS - Continued

DIARY OF A CHAMBERMAID (Michelet)

For creating moods that are gay and captivating and so lifting the picture when such treatment is most needed. The French band sequences are especially rhythmic and humorous.

DO YOU LOVE ME (E. Newman and C. Henderson)

For the way in which the age-old controversy as to the merits of present-day vs. classical music is handled - in good taste and with a discriminating sense of contrast.

DRAGONWYCK (A. Newman)

For its originality in fragmentary and harmonic changes and for music beautiful in continuity and complete in form.

THE ENCHANTED FOREST (Malette)

For its use of choral effects, voice and strings, suggesting mystic overtones to support the inner voice and its message to the soul.

FALLEN ANGEL (Raksin)

For building and maintaining suspense by the warm and sultry character of its modern tonalities, especially effective in this type of film.

G. I. JOE (Ronnell and Applebaum)

For the deep emotional impact created by the use of simple melodies so cleverly coordinated into the background that we are scarcely aware of them.

GIRL OF THE LIMBERLOST (Gold)

For the warmth and dramatic quality as well as the fine continuity brought to a simple picture.

HEARTBEAT (Misraki-Bakaleinikoff)

For the fine understanding between the musical director and the composer, the conducting of Mr. Bakaleinikoff and for a score well orchestrated, fresh, vital and sincere.

JOHNNY ANGEL (Harline)

For the modern harmonies and clever cueing of themes in this picture.

KITTY (Young)

For fine balance and artistry, shown in combining background music with the idiom and texture of its interpolated period music and a score which is never overdone, pregnant silences being allowed to enrich the music when that is definitely called (for.

LEAVE HER TO HEAVEN (A. Newman)

For its expert handling of musical material and a score which is a model of imagination, good taste and discriminating use of silences as well as sound.

THE LITTLE GIANT (Fairchild)

For showing what music can accomplish for this type of film by lifting what might have been without it the usual brand of slapstick and injecting into it touches of genuine humor, making it light, gleeful and effervescent.

THE MADONNA'S SECRET (Dubin)

For a score combining freshness and sincerity and in which harmony and counterpoint are used with skill, taste and eloquence.

MAKE MINE MUSIC (Music Director: Charles Wolcott-Associates: Darby, Wallace, Plumb)

For the originality and charm of the Benny Goodman and John Fedora numbers and for giving "Peter and the Wolf" an increased listening audience by showing it in this medium.

MILDRED PIERCE (Steiner)

For its deeply stirring use of Tchaikowsky music in the symphonic signature.

FILM MUSIC NOTES-AWARDS - Continued

PARIS UNDERGROUND (Tansman)

For its beautifully woven signature and complete envelopment of the action throughout the picture.

PORTRAIT OF MARIA (Dominguez)

For music of haunting beauty, which in its serenity and simplicity contrasted with moments of suspense and exciting highlights, adds immeasurably to the over-all quality of the picture.

THE POSTMAN ALWAYS RINGS TWICE (Bassman)

For the restraint of a score which, breaking through with strength in exactly the right places, adds greatly to the tense portrayal of passions and emotions of the action.

SARATOGA TRUNK (Steiner)

For the unusual and lilting "feel" of the Creole songs and the graphic and original gossip sequence with its undercurrent of feline sounds.

SHOCK (Buttolph-Morton)

For musical ideas showing boldness and dramatic power and orchestration exceptional for its color, sensitivity and skill.

THE SOUTHERNER (Janssen)

For the remarkable integration of its music and sound to the story, intensifying the power and artistry of the whole.

SPECTER OF THE ROSE (Antheil)

For the authoritative conducting of Mr. Morton Scott and the sequences in which Mr. Antheil as his own modern self does some work so outstanding as to be compelling to all who are interested in the development of modern picture music.

SPELLBOUND (Rozsa)

For its masterly use of high frequencies, unusual overtones and subtle blending of themes, beautifully orchestrated to build and support the action.

THE SPIRAL STAIRCASE (Webb - Bakaleinikoff)

For a rapport between sound effects and music which is not only of rare quality but increases and heightens the tempo of the picture.

STATE FAIR (E. Newman - Henderson)

For its tuneful lyrics, charming choral arrangements and especially fitting background music - all graphic, expressive and American in character.

THE STORK CLUB (Dolan)

For its fine piano bridge between the main title and the opening scene, and its agreeable and lively use of popular airs forming an effective contrast to the more modern rhythm arrangements which are interpolated into the score.

SUNBONNET SUE (Kay)

For its excellent and telling use of American topical songs.

SUSPENSE (Amfitheatrof)

For a score outstanding in its support of the action and the maintenance of that suspense which is not only the title but the mainstay of the picture.

TARS AND SPARS (Stoloff)

For its lively, intriguing musical comedy music which goes from swing to opera to folk-song -- all cleverly and entertainingly blended with fine choral passages and adept orchestration.

THEY WERE EXPENDABLE (Stothart)

For the sensitivity and artistry which his arrangement of well known airs brings to the quality of the picture, enhancing it to the highest degree.

FILM MUSIC NOTES AWARDS - Continued.

THIS LOVE OF OURS (Salter)

For the delicate balance of its rhythmic sequences, in perfect coordination with the photography of the picture.

THREE STRANGERS (Deutsch)

For the more than successful accomplishment of the aims striven for by the composer, as outlined by him in his recent article reproduced in this magazine and which brought to the picture a distinct quality of its own.

A WALK IN THE SUN (Rich)

For distinguished and imaginative treatment of narration, and songs of marching tempo and ballad quality.

THE WELL GROOMED BRIDE (Webb)

For the swift comments and ejaculations contained in the music - the train rhythm so skilfully incorporated into it and the delightful use by the composer of the down beat -- all adding greatly to the comedy value of the whole.

WHISTLE STOP (Tiomkin)

For bringing brightness and color to scenes which would otherwise be drab and for adding quality to the film instead of intensifying its cheap and sordid atmosphere

A YANK IN LONDON (Collins)

For the happy blending of English and American idiom which forms the charming musical background of the picture.

YOLANDA AND THE THIEF (Salinger)

For the arresting and unusual musical texture of the arrangements.

YOUNG WIDOW (Dragon)

For a score rich in human values, which brings an atmosphere of mystic, transparent colorings and overtones so applied as to further enjoyment of the scenes in which it is used.

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LETTERS FROM OUR READERS

Editor "Film Music Notes":

"I was very gratified to see that a more critical and more adult attitude toward evaluation of film music seems to prevail in your latest issue and that you are out-growing the kind of back-patting which you substituted for constructive criticism in earlier issues.

"Here are two suggestions of my own: (a) that you should become more and more specific in your esthetic and technical analyses (the word 'emotional' has become quite meaningless through indiscriminate overuse). (b) that you should improve the literary style of your magazine through more careful editing. Phrases like: 'The orchestra used was slightly larger than it seems usually,' 'comedy situations were over-exaggerated,' 'you are one with winds that blow, where storms attack, where...etc,' '...the kind liable to be made into concertos,' are, at best, regrettable colloquialisms, unworthy of the printed page."

- Ingolf Dahl

We are completely in accord with Mr. Dahl as regards the possible lack of literary quality in some of our reviews, but it has always seemed wiser to encourage our previewers to write in their own way and, consequently, we have purposefully edited them as little as possible. We should welcome other opinions on the subject at this time. (Editor)

LETTERS FROM OUR READERS - Continued

Editor "Film Music Notes":

..."Will you be so kind as to convey my thanks to 'Celeste Hautbois' for her very encouraging notes on the 'Madonna's Secret' score? The boys at Republic all thought this score was my best effort to date, as indeed I did myself, and it was more than gratifying to receive this 'outside' corroboration, so to speak.

"You see, altho I have spent about twenty-five years in the music business, first as an instrumentalist, then as an arranger and orchestrator, it is barely two years since I wrote my first piece of original music, other than a very few little things I had written for 'my own amazement.'

"In passing, I would like to explain the two things which were criticized in the 'Madonna' score. (The sequence in which Francis Lederer complains of the quietness, while my music is 'playing briskly' is easily explained. I did not want music in this spot, but was not only over-ruled, but told what to write for the sequence. Those things do happen, you know. As to the main title being rather stereotyped, I can only plead fatigue. Forty-five minutes of composition in two weeks is a bit too much and too fast."

- Joe Dubin

Editor "Film Music Notes":

"May I take this way of acquainting you with spring developments in Music Education and the Films. At a recent meeting of the executive board of the California Southern District of music education, I was allowed to discuss our Music in the Films Forums, and their relation to music education for teachers and students. As a result the board passed a motion to sponsor such forums and to publicize them by a mailing to each paid member of this district of the conference. I am sure the National Film Music Council will be grateful for such a decision.

"In my absence at the National conference in Cleveland, the work of the film committee was ably carried forward by Mr. Vincent Hidon, Vice-Chairman, assisted by nine committee members from various parts of the country including our Louis Curtis. Beside the three programs and discussions, the committee worked out a series of recommendations which will go to President John Kendel of Denver, Colorado, and to President-elect Luther Richman of Richmond, Virginia. Mr. Richman is a fine person, being State Supervisor of Music for Virginia. I knew him as Southern Divisional President when I was President of the California-Western Division.

"At Cleveland there were three representatives of producers of educational films present and Mr. Carl Nater of Walt Disney Productions spoke on a contemplated series of music education films to be produced by that company. This interest in 16mm films for the future has led the Southern District to plan a portion of its spring meeting to cover films and film problems. On Saturday, May 18, at 9:30 a.m. the General Session will take place at the Walt Disney Theatre. The first half of the morning session will be on the national panorama as seen at Cleveland. The second half will be a preview of some Disney short features and a panel discussion on 16mm educational film needs. A luncheon will be given at Hollywood High School, followed by vocal and instrumental demonstrations at 2 p.m. Since this day's program gives emphasis on the films, it seems to take the place of our spring Music Forum of the two past years.

It has been pleasing to me that the Editor of the Music Educators' Journal, Mr. Charles Dennis, is including three articles on Film Music this spring. The writers are Dr. Miklos Rozsa, Jose Rodriguez and

Yours truly,

Helen C. Dill  
Chairman,  
M.E.N.C. Film Committee

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## A MESSAGE FROM THE NATIONAL FILM MUSIC COUNCIL

The advent of the talking motion picture twenty years ago not only created a new art form but also developed new highways of achievement in science and education. Those who have seen the silent films that preceded the talking motion picture realize what a step forward the introduction of sound implied. The silent picture was a medium of entertainment and the potentialities of the screen at that time were realized. With the presence of sound on the screen, the motion picture became firmly established as one of our greatest means of communication, through eye and ear to the people of the world. This meant that the motion picture could now serve as an ambassador of good will, as a conveyor of great drama and personality, as a means of instruction and, at the same time as an instrument of fine entertainment. The Council wishes to participate in this great celebration culminating August 6th - the day of the inauguration of the first commercially successful sound film. The Council is preparing a special bulletin devoted entirely to the activities of this historic event.

The reports given at the Cleveland Music Educators Conference by the Film Committee and the reverberations following have brought renewed impetus to the members of the National Film Music Council. Greater promotion plans are already developing throughout the country. Teachers in the field of music have been awakened to the great teaching potentialities of the film and to the important part they will play in the teaching of tomorrow. This fact was brought out most forcibly by Mrs. Stanlie McConnell of New York City in her report on the current commercial films.

Mr. Vincent Hiden of Glendale, California, Vice Chairman of the Film Committee presided in the absence of Mrs. Helen C. Dill of the University of California, chairman of the committee. Dr. Louis W. Curtis, Past President of the MENC read the excellent report prepared by Mrs. Dill for the conference. Mrs. Dill had secured the opinions of eighty leading educators all over the country and one from Canada as to the values to be considered on the uses to be made of films.

Carl Nater of the Disney Studios gave a most encouraging talk on educational films and presented the plans of their studios for the production of films suited to the needs of the schools. Lenard Quinto demonstrated with the 16mm film, "The City," with music by Aaron Copland, showing how these films can be of value in classroom teaching.

One of the resolutions made at the meeting was the following: "The Film Committee commends and appreciates the work of the National Film Music Council and its publication, FILM MUSIC NOTES, as being a distinct contribution to the field of Education.

Our committees are working closely together to bring the desired results. Your chairman has been honored through being appointed a member of this committee, along with Stanlie McConnell, Lenard Quinto and Gordon Bailey, all members of the Advisory Committee of the Council. Three new members have been added to the Council staff, Loren Wheelwright, Supervisor of music in the Salt Lake City Schools - also President of the California Western Conference, and James F. Nickerson of the University of Minnesota, and soon to take up work in the University of Kansas, and Richard Griffith, Executive Manager of the National Board of Review, who assumes the place of James Shelley Hamilton, former member.

A special bulletin will be issued early in May by the Council giving full reports of the Films Committee in Cleveland together with outlines of study prepared on several current commercial films. The 16mm film for schools will be also considered and lists already available for use in schools. Those desiring copies may secure them by writing to the National Film Music Council, 70 Fifth Avenue, New York 11.

A MESSAGE FROM THE NATIONAL FILM MUSIC COUNCIL - Continued

The National Board of Review held its 37th Annual Conference at the Pennsylvania Hotel on March 28th-29th. One of the highlights of the sessions was the enlightening and informative talk on MUSIC IN THE FILMS by Charles Previn, formerly one of the best composers in the Hollywood studios and now directing the music at Radio City Music Hall in New York. He brought to light many of the intricacies of the manner of composing music for the films and spoke highly of the two recent productions by M-G-M, "Two Sisters from Boston" and "Hollywood in Mexico."

The reception honoring Charles Previn given by the Council with the cooperation of the Motion Picture Association and Metro-Goldwyn-Mayer studios in the preview studio was well attended by some of the leading musicians in New York as well as teachers in the New York and Columbia Universities, City Schools and near-by schools. The screening of "Two Sisters from Boston" and Mr. Previn's remarks on the scoring were most enjoyable and informative.

The Council is organized to serve the educational field and prepare such outlines of study as will be helpful to teachers and organizations wishing to further the cause of film music. The Council wishes to continue its service of supplying detailed information on current features and 16mm films suitable for consideration by the music educators. All inquiries sent to me at 70 Fifth Avenue, New York City 11, New York, will be acknowledged and receive careful consideration.

Grace Widney Mabee, Chairman

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Hanns Eisler	Alfred Newman
Erich Wolfgang Korngold	Max Steiner

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NEWS ITEMS...COMMENTS

From the "National Motion Picture Council" - Public recognizing motion pictures for the first time as a legitimate field of endeavor, Carroll College, Waukesha, Wisconsin, conferred the Doctor of Fine Arts degree on Warner Brothers' star, Dennis Morgan. The ceremony took place in the first Presbyterian Church of Waukesha where the screen star sang to help pay his way through school.

\* \* \*

Gregor Rabinowitch has announced that he will produce a life of Franz Schubert under the title of "The Unfinished Symphony". He hopes to star Danielle Darrieux in this film

\* \* \*

Universal has purchased the current Broadway musical, "Up in Central Park", to be Deanna Durbin's second vehicle following her return to the studio in July. Felix Jackson will be the producer.

\* \* \*

Bing Crosby will sing some Johann Strauss music in "The Emperor Waltz", to be produced and directed by Charles Brackett and Billy Wilder respectively for Paramount. Joan Fontaine will co-star.

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Dinah Shore, Nelson Eddy, the Andrews Sisters, Andy Russell, Jerry Colonna, Benny Goodman and his orchestra, Sterling Holloway, the King's Men and the Pied Pipers are some of the talents contributing to the entertainment in "Make Mine Music", forthcoming Walt Disney comedy musical feature in Technicolor. RKO will distribute it.

\* \* \*

George Sidney, who directed "Anchors Aweigh", stated recently that the trend of using better music in films might possibly lead in time to the filming of entire operas. He, for one, would welcome this opportunity.

\* \* \*

The question of restraining the American Federation of Musicians from preventing the use of records by broadcasting stations unless they employ as many live musicians as were used in the making of the records will not be settled by legislation but rather by television.

The popularization of television, now just around the broadcasting corner, will automatically end the controversy over the use of records by the simple expedient of rendering obsolete the very practice itself.

This development will not diminish the use of musicians; on the contrary television to present discs, more new film sequences and new musical productions will improve opportunities for work via telecasting.

With the advent of sound pictures the members of theatre orchestras which accompanied silent pictures feared that their services had come to an end. When I organized the first music department for Paramount Pictures in 1928 many of these theatre musicians had been absorbed in motion picture studios and in other fields - the expansion of the number of night clubs, the restaurants. By the time I moved over to head the music department of M-G-M ten years later there were many more musicians being employed than the total number in sound picture music at the time sound was introduced to the screen. When television producers and broadcasting stations get properly organized the demand for competent musicians should be many times greater than ever in the past. By Nat W. Finston in the Los Angeles Times, March 18th.

\* \* \*

The Russians take their hand at cinematizing grand opera in this thirty-minute condensation of Tchaikowski's "Cherevichki", based on a folk story by Nikolai Gogol, and with the exception of opera and music lovers who will welcome the chance to hear this obscure work of the master of neurotic-hued music, "Silver Slippers" will, at best, be tolerated by American audiences as a curiosity piece.

For the connoisseur the music itself will prove interesting if none too satisfactorily recorded. The excerpts rounded up in this package possess an abundance of folksy and festive bounce but there is no single outstanding aria that would gain a vulgar popularity. Strictly speaking, the music is really only second-rate.

As a film, the camera and direction catch the mood and spirit of the fantasy full as well as Tchaikowski's music. The lusty singing-dancing crowd, the typically Russian and Rabelaisian color and spirit are fully realized if not too cleanly photographed. The puckish humor and the frivolously satiric theme of the village flirt, who teases the churlish blacksmith with the promise that she will marry him if he'll bring her the empress' slippers, is light humor in heavy Russian style.

Of the singing cast, tenor Gregory Bolshakov sounds the most operatically competent with rich, full tones. The others are okay, and director Melik-Pashayev's Bolshoy orchestra and chorus are quite excellent, although the sound-track could have been fuller-bodied.

Tchaikowski, none too successful at opera-writing, has done better than this work and cinematized operas, while suspect to all but opera-lovers, have been handled with better all-around results before. Hollywood Reporter.

\* \* \*

It seems to be quite usual to review film "musicals" as if they were all of equal merit; to mention the name of the star and then say "If you like So-and-So you will like the film," usually with the stated or implied corollary, "I think it's terrible myself." Well, while admitting that it's very improbable that any "musical" will ever be a great work of art, or even a good film - I still like to insist that some "musicals" are a great deal more enjoyable and entertaining than others. I like to admit it when they please me, and not merely to snarl in general terms (as if only negligible halfwits could bear "musicals" anyway) when they don't. I like Betty Hutton, and I have a low taste for certain kinds of light music; but I didn't much like The Stork Club because it is congested with sentimental misunderstandings, which waste a fearful amount of time. The things that gave me most pleasure in the picture were Robert Benchley's performance (the last time we shall see him?) and one band number with an electrifying minute or two on the drums. London Punch.

\* \* \*

Desi Arnaz and his orchestra have been signed by Universal for a feature musical, Cuban Pete. The film will go into production in mid-April. This vehicle will mark the Latin actor's first film work since his discharge from the United States Army. He recently concluded a popular run at Ciro's nightclub in the film capital and is slated for an appearance at the Copacabana in New York when he concludes Cuban Pete

\* \* \*

Out Universal way they are beginning to refer to Hoagy Carmichael as the Middle Aged Wonder. It seems that Hoagy started a little late in life to really rival Orson Welles in the "Boy Wonder" field, having restricted his career to songwriting until his debut in To Have and Have Not. But now that Hoagy is an established actor he has really spread his wings and there are few departments on the Universal lot that haven't felt his influence. It started when he was cast in an important featured role in Walter Wanger's Technicolor Canyon Passage. In the due course of events his part was expanded, rewritten to include various Carmichaelisms, and new scenes added at Hoagy's suggestion until the role has become a formidable one. Hoagy was then commissioned to write an original song for the picture. He wrote four, and they were accepted. The Hoagy original foursome includes "Ole Buttermilk Sky," "Rogue River Valley," "I'm Gettin' Married in the Mornin'" and "Silver Saddle.

NEWS ITEMS....COMMENTS - Continued

Mr. Roy Webb, well known to the readers of Film Music Notes has this to say concerning the music to that exceptional mystery thriller, "The Spiral Staircase":

In the composing of the score for "The Spiral Staircase" I had three very interesting problems to deal with. First: The fact that the leading lady, Dorothy McGuire, does not speak a line of dialogue until the last reel. She had lost her voice before the story started, having had an intense shock when a fire took the lives of her parents. This voice only returns to her through the stress of fear which is caused by the danger of losing her own life. The emotions and conflicting thoughts going on in her mind give a wonderful opportunity for music which could be written to embellish these reactions.

Second: Also an interesting problem was the necessity to prevent the audience from guessing who was the real villain of the drama. A very subtle device was used, namely, of playing some "suspicious" music over the innocent parties.

Third: Through almost the entire picture a thunderstorm is taking place and the Sound Department had to be frequented in order to spot the important music and sound effects so that they did not interfere with each other. (Even in the main title the storm was in progress.) The use of the theremin in the picture was different than in "Spellbound" as it was used only for a short theme denoting the presence of the murderer whose identity was unknown until the end of the film.

These different ingredients mixed together made a most interesting problem for me and I hope the result was a satisfactory effort.

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Andrew Stone recently gave a reception honoring the pianist Eugene List in the Beverly-Wilshire's Florentine Room. Members of the cast of "The Bachelor's Daughters" were guests of honor, including Adolphe Menjou, Gail Russell, Claire Trevor, Ann Dvorak, Jane Wyatt and Billie Burke. Richard Hageman, the composer and musical director, turns actor in this picture. He'll have a father's role.

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We understand that George Antheil's score which he composed for Republic's "Specter of the Rose" - written, produced and directed by Ben Hecht - will be rearranged into an orchestral suite by the composer and is to be given a premiere performance by Leopold Stokowski at the Hollywood Bowl this summer.

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ACADEMY AWARDS. Music for the Best Documentary "Hitler Lives" and Best Two-Reel Short "Star in the Night," both Warner Bros. pictures, was composed by William Lava and orchestrated by Charles Maxwell.

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## MOVIE AUDIENCES: MUSICALLY MATURE OR ADOLESCENT?

By Gail Kubik

Does the American movie audience know its basic musical "facts of life?" Is it a young adolescent or a mature adult? I don't know. It is mature if its obvious approval of film composers like Alfred Newman or Franz Waxman, for instance, reflects its awareness of those composers' superior dramatic gifts. It is adolescent if it assumes that a dramatic talent, superior or otherwise, includes a creative composing talent as well; just as it is adolescent if it believes that a marked, individual style, a priori, insures also a dramatic style. Both Newman and Waxman have demonstrated a remarkable instinct for what music can do to a piece of film -- composers should study their brilliant manipulation of microphone and sound tract, their dozens of ingenious dramatic devices. Roy Harris, on the other hand, has clearly established himself as a highly gifted creative talent. Yet I think it debatable whether either Newman or Harris represents the ideal solution for film music. Aren't there composers around with both dramatic and creative talent? The surest indication of the musical maturity of a country's film-going public, its awareness of film music's number one "fact of life," is its appreciation of the principle, negatively stated, that dramatically successful film music which lacks creativity is no more what film music could and ought to be than is the creative film score which is dramatically weak.

No one actually knows whether any considerable number of people appreciate this need for music which combines dramatic effectiveness with a creative profile. The public cannot react to something it has so seldomly heard. Practically the only way attention to film music of any kind can be gauged is by the movie-goers' willingness to write letters to the film studios and the press about the music it has heard. The fairly considerable fan mail enjoyed by many prominent industry composers, however, has little significance as long as the creative variety of dramatic music is denied the opportunity to present its case. That opportunity will come only when movie listeners start writing in not about the kind of music they have heard but about the kind which they have not heard.

To know contemporary music, to be excited by the prospect of a new Prokofieff or Piston score, to have assimilated the creative music of our time and to hear in those sounds the life, the tensions of our time -- to experience these things is to be, emotionally, fully alive. More than that, to know what our modern composers are saying is to give evidence not only of keen musical receptivity but also of an emotional maturity without which no adult can claim to be living in complete awareness of his own time. To understand this fact is to help the adult listener into an eventual enjoyment of the sounds made by the men whose special talent is to interpret for us in tone the life we lead today. I cannot believe that film music, as a phenomenon of the twentieth century, poses special problems which make it desirable that it should mirror, not our time, but that of three, four or five generations ago. No other art is so contemporaneous as motion pictures. No art has ever in the long history of recorded civilization achieved such wide-spread, democratic support. But why most film music has to reflect not this mass audience support and contemporaneousness, but, rather, the days of private patronage of the arts, the days of the hoop skirts and the bustle, is more than I can figure out. Could it be that the film public knows its musical "facts of life," but the film-makers don't?

## MUSICAL HIGH LIGHTS OF THE PAST YEAR

By Sigmund Spaeth

The habit of picking the "ten best" has become fairly general in all fields of art and entertainment, and it is particularly tempting in connection with motion pictures. But this reviewer prefers to leave that pleasantly dangerous game to others and must here content himself with a mere passing mention of a few films that have recently shown an unusual significance, musically speaking.

There were three pictures in the past year that definitely sold good music to the movie public, all deserving a high mark for their selection of material as well as the quality of performance. These pictures were "A Song to Remember" (Columbia), a fictional presentation of the lives of Chopin and George Sand; "Music for Millions" (M-G-M), which lived up to its title by bringing a wealth of classical excerpts and quotations to an entirely new public; and "Rhapsody in Blue" (Warner Bros.), a free and frankly popular treatment of the career of George Gershwin, utilizing such living figures as Paul Whiteman, Oscar Levant, Hazel Scott and Al Jolson.

All of these pictures were heartily criticized for historical inaccuracies, but all of them carried out their basic intentions by offering musical masterpieces in a completely effective fashion, with consistent audience appeal. The fact that "A Song to Remember" played for six weeks at the Radio City Music Hall speaks for itself. Would that the more scholarly screen biographies could find a way of attaining similar results! Chopin suddenly became America's most popular composer. His "Polonaise in A-flat" arrived at national distribution through records and inspired the leader of the year's Hit Parade, a sweetly sentimental version called "Till the End of Time." The film did not suffer by having such players as Merle Oberon, Paul Muni and Cornel Wilde.

"Music for Millions" profited by the piano-playing and orchestral conducting of Jose Iturbi (who also played the off-screen music for the Chopin picture), with Larry Adler's harmonica and Jimmy Durante's comedy as additional assets and some appealing acting by Margaret O'Brien and June Allyson. The music ran the gamut from Handel's "Hallelujah Chorus" to Debussy's "Clair de Lune", with Beethoven, Brahms, Grieg, Dvorak and others in between. An orchestral montage was particularly effective.

"Rhapsody in Blue" naturally featured the American classic from which its title was borrowed, but also made much of the far greater "Piano Concerto" of Gershwin and of the symphonic "An American in Paris", with the montage technique again proving its enormous value to music. Robert Alda played the role of George Gershwin, with excellent support from Joan Leslie, Alexis Smith and Charles Coburn.

There were also three films on the lighter side of music that managed to present good material in artistic fashion. "State Fair" (20th Century-Fox), with the ideal team-work of Richard Rodgers and Oscar Hammerstein, set a new mark for screen musical comedy, and one of its songs, "It Might as Well be Spring", fittingly won the Academy award as the best of the year.

"Anchors Aweigh" (M-G-M) came close to this standard, exploiting not only the popular talents of Frank Sinatra, Gene Kelly and Kathryn Grayson, but also using the ubiquitous Iturbi for a little Liszt ensemble. Metro-Goldwyn-Mayer also gave us "Thrill of a Romance", introducing the Metropolitan Opera tenor, Lauritz Melchior, to the screen, with glamour supplied by Van Johnson and Esther Williams. The effect of a microphone on even a Wagnerian voice was worth noting.

## MUSICAL HIGH LIGHTS OF THE PAST YEAR - Continued

For sheer excellence of background music, Miklos Rozsa must be considered the year's champion. The Academy awarded him its Oscar for the score of "Spellbound," where his music supplemented the acting of Ingrid Bergman and Gregory Peck and the direction of Alfred Hitchcock. He deserved equal credit for the music to "The Lost Week-End," one of the truly great films of all time, with one of the finest performances of stage or screen by Ray Milland. (Both the picture and the actor received due recognition from the Academy.)

Other background music worth mentioning should include the two scores by Werner Janssen, "Guest in the House" and "The Southerner," and a remarkable first effort by the youthful Ernest Gold for "The Girl of the Limberlost," a B picture with a Class A musical setting. Documentary films lived up to their reputation as purveyors of good music, with "The True Glory" reaching a climax through the scoring of William Alwyn and Marc Blitzstein. "The Story of G. I. Joe" really belongs in the same class, and here the honors were shared by Ann Ronell and Louis Applebaum.

Werner Janssen's name emerges once more in connection with the Musicolor Films now appearing under his direction, visualizing masterpieces by the great composers on the screen in a manner that promises a new development of musical and pictorial art for the future.

### AFTERTHOUGHTS

By Sigmund Spaeth

"The Harvey Girls" (M-G-M) is musically as well as pictorially and dramatically a disappointment. It was unfortunate that the hit song, "The Atchison, Topeka and the Santa Fe," had passed its prime by the time the picture was released, and its insistent plugging on the screen became quite irritating, since it was obviously unnecessary. Judy Garland fell below her usual standards of singing and acting and a nauseating scene of female fist-fighting en masse definitely hurt the picture. Even the Technicolor failed to achieve any convincing realism.

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There are plenty of faults also in "The Dolly Sisters" (20th Century-Fox). One might forgive the transformation of these famous brunettes into Betty Grable-June Haver blondes, but what excuse is there for crediting Harry Fox with the composition of "I'm Always Chasing Rainbows", which was actually adapted by Harry Carroll from Chopin's "Fantasie-Improvisation in C# Minor?" The hit song, "I Can't Begin to Tell You" echoes "When Love is Young in Springtime" (vintage of 1906), with Sir Arthur Sullivan's "Wandering Minstrel" perhaps a common ancestor. But all is forgiven in view of such production numbers as "The Darktown Strutters' Ball."

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It is difficult to find one redeeming feature in Paramount's "People are Funny." One wonders why such a tasteless, painfully dull exhibition of sadistic "humor" was ever released. It is an insult to its actors and its audiences. Even Rudy Vallee, working frantically over "Alouette," cannot save such a witless concoction from utter boredom, and the other musical numbers range from bad to terrible.

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Lauritz Melchior's film encore in "Two Sisters from Boston" (M-G-M) should be cause for rejoicing, but once more some good intentions have not been realized. The operatic tenor played by Melchior has little appeal as a character, and even movie audiences may refuse to believe that he could arrive at an actual performance without ever having seen or rehearsed with the prima donna. Kathryn Grayson in the latter part is vocally first rate, with some excellent comedy besides, and Jimmy Durante once more proves his value as a foil to serious music. A high light is the primitive recording of the "Prize Song" by Melchior, with his pet fox terrier assuming the familiar pose on hearing "his master's voice".

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If your taste is not too sophisticated, you should enjoy the naively simple Artkino musical, "The Christmas Slippers," which uses the music of a Tschaikowsky opera of the same name. The English titles are hardly needed to translate the artless fairy-tale for American listeners, for all the actors are masters of pantomime, and they do not believe in restraint. The charming music alone would make this little film worth while.

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Release of Republic's "I've Always Loved You" (formerly titled "Concerto") has been postponed till Fall. But the musical score is already completely recorded, including a full performance of the second "Piano Concerto" of Rachmaninoff by Artur Rubinstein. Several songs have thus far been made out of its melodies, and one or more of these may soon appear in the Hit Parade. The film contains plenty of other good music and should put Rachmaninoff into the popular class of Chopin, Grieg and Tschaikowsky.

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Warner Brothers are preparing the screen life of Cole Porter, which will include no less than thirty of his famous numbers. At the same time Paramount is working on Irving Berlin, with "Blue Skies" a tentative title. Among the serious composers of the past, Schumann, Tschaikowsky, Beethoven, Mozart and Liszt are on the way to celluloid immortality. Fanciful biography seems to be the best medium yet found for present permanent music to motion picture fans.

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Wanda Hale, New York Daily News, comments: "Madre," Beniamino Gigli's new picture, is now showing at the Arena Theatre, Eighth Avenue and 41st Street. The famous Italian tenor is properly cast as an opera singer but the fault of the film is that he doesn't sing enough. His singing is almost smothered by a drama of great mother love. When he isn't singing, Gigli walks self-consciously before the camera, looking worried about losing his young wife's love and over the attitude his mother takes toward his young, beautiful wife. The hard work in the film is done by Emma Gramatica. As the singer's mother, she runs the gamut of emotions, trying to save her famous son's marriage. She works so hard in the effort to break up the romance between her daughter-in-law and a handsome young neighbor that she expends her strength and dies of a heart attack. But knowing that she has reunited her son and his wife, she leaves this world in a relieved state of mind. As she is dying, Senoria Sarni has her son sing "Mother," the song he wrote especially for her.

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FILM REVIEWS FROM ENGLAND

By John Huntley

**THE CAPTIVE HEART.** Music by Alan Rawsthorne. Played by the Philharmonic Orchestra, conducted by Ernest Irving, recorded at H.M.V. Studios, Abbey Road, for Eagling Studios (Eagle Lion-Ealing-British). Starring Michael Redgrave, Jack Warner and Mervyn Johns.

This moving melodrama is built up on the courage and good fellowship of a group of soldiers captured by the Germans in 1940, telling the story of their lives in prison camps and of their loved ones at home during those empty years. It traces their reactions throughout the psychological stages of their imprisonment; disillusionment, the return of self-respect and hope, the arrival of Red Cross parcels and their stimulus, the boredom, the days of rain and cold. There is Private Dai Evans, who hears that his wife has died when bearing him the baby they had been praying for. There is Second Lieutenant David Lennox, who, blinded, writes to his girl and breaks off their engagement. For Lieutenant Harley there are months of torture and doubt caused by a malicious letter accusing his wife of unfaithfulness. Captain Karl Hasek is believed to be a spy until he reveals that he is a Czech officer escaped from a concentration camp, who has taken the identity of a dead British officer. To fool the authorities he is forced to write to the dead man's wife, a bluff that leads both to sorrow and happiness. Genial Major Ossy Dalrymple leads the men. Their ranks are stiffened by such men as Corporal Horsfall, the eternal, grumbling, unconquerable British Tommy, and the cocky, courageous tough Private Matthews who, at the risk of his life, enables Captain Hasek to get away. The climax of the story is the repatriation when the prisoners retrieve the threads of their broken lives. Lieutenant Harley finds reconciliation with his wife. Dai Evans finds happiness with his little daughter. Blind David Lennox finds his girl still waiting for him.

This picture cleverly combines the authenticity of a documentary with the emotional interest and spectacular thrills of successful fiction, being at times highly amusing and at others registering most powerful emotion. For all its war background, one is never conscious of any dated effect; indeed it is the complete answer to the question "When is a war picture not a war picture?". Musically it is nicely handled. Well-known British contemporary composer of symphonic studies, a piano concerto and much chamber music, Alan Rawsthorne has provided added depth to a moving story with his music. Very effective is the use of traditional songs, notably the British war-time ditty "Roll Out the Barrel" which is used in the scenes of the repatriation ship arriving at a British port (as was the actual case) and appears again in a musical battle between the camp prisoners and the German loudspeaker system playing the Nazi war song "We March Against England." This picture is for distribution by the Arthur Rank organisation, so that an American screening is almost a certainty.

**CARAVAN.** Music by Walford Hyden. Musical direction by Louis Levy. Starring Stewart Grainger and Jean Kent (Gainsborough-Universal-British).

Here is a frankly full-blooded period melodrama with a true-blue hero, a pure-white heroine and bad men of the blackest shade. The story twists are equally frank, not to say ingenuous, but its robust swashbuckling cunningly irons out its massive clichés and smoothly patterns them into grand adventure entertainment. From the first reel until the last it does exactly what popular audiences expect of it in just the way they've always wanted it. Set against a colorful alternation of English and pseudo-Spanish exteriors and interiors, it is the perfect commercially successful British picture. It has a pseudo-Spanish score by an expert on the real thing, Walford Hyden, who provides suitable songs that never become obtrusive and fit in perfectly. I hope you will see it because it is representative of the modern trend in British commercial successes in the popular field, as distinct from our recent attempts at big-scale prestige pictures like "Caesar and Cleopatra," designed to try and crash in on the world markets (and incidentally on your American screens) in direct competition with Hollywood. Like "The Captive Heart," it comes under the Rank organisation.

FILM REVIEWS FROM ENGLAND - Continued

**SYMPHONIE FANTASTIQUE.** Directed by Christian Jean. Musical Direction by Paul Guillart. Recorded by the Orchestre de Conservatoire de Paris.

The life of Berlioz is a colorful and romantic one, well adapted to screen presentation as a panorama of musical France at its most bizarre. The film story begins when Berlioz is sent to Paris to study medicine. His mind is set on music, however, and very soon his energies are devoted more and more to the pursuit of composition. His work is rejected, but at this time, he conceives a passion for the English Shakespearian actress, Henriette Smithson, whom he marries. His striving after success ends in driving his wife and child, a son, from him, and he goes to live with a singer, Marie Martin, who has always been in love with him. Inspired by her, he finally wins recognition and success, but continually regrets the loss of his son. The boy eventually turns up but leaves again because of Marie. In her turn, Marie leaves Berlioz so that he may return to his son. Eventually the three are united for a time until Marie dies suddenly. Berlioz has won public fame and success, but has suffered deep private loss.

Unfortunately this already melodramatic plot has been subjected to highly elaborate and artificial treatment, with the result that the whole thing is overdone. With a little restraint, it could have made a fascinating tale, but the overacting of the main character, played by Jean-Louis Barrault, produces an unconvincing effect. The supporting cast is on the whole excellent, but the failure of the dominating role naturally has a very adverse effect on their work.

Production values leave nothing to be desired. The spectacular settings by art director Andre Andrejew are first class, and the period atmosphere is well sustained. Direction shows a tendency to be repetitive and slow in parts. The picture's main asset is without doubt the presentation of excerpts from Berlioz's music, which includes The Fantastic Symphony, The Damnation of Faust, Benvenuto Cellini, and the music of the Requiem service. The sound track is satisfactory. Berlioz's love of things on a big scale would suggest that perhaps such a subject could best be handled by Hollywood, whose fame for the large scale super-colossal musical film would find excellent scope in the mighty orchestras, choirs, and percussion batteries so beloved of that composer. In this French film, we see five orchestras performing a work, each with its own conductor, all controlled by Berlioz himself who stands on a mighty rostrum at the back, facing the subsidiary conductors, and setting the pace. There is the scene as the camera pans across a great line of timpani that seems to stretch in an endless band of skins and copper tubs.

Over all, a film to be seen by every music-lover - but next time, leave it to Sam Goldwyn.

## ARE YOU A FILM MUSIC CRITIC?

By Capt. Lenard Quinto\*

From the National Board of Review

When the thousands of box-office girls slide some loose change over the polished brass mechanical ticket expeller, they admit well over a million people each week into the alleged hallowed class of "film critics." For by this surrender of currency one becomes a potential critic. The job of criticising a film is not as plush-seated as it seems and to have to concentrate on music, a phase of the film which most people term "good" when it does not get in the way, is sheer work.

The best criticism of any quality of a film is that which looks for what the artist is trying to accomplish and then measures sympathetically his success or failure. You must not be guided by your personal likes and dislikes but proceed with an open mind. Regardless of your specialized interests, the fact remains that the most important feature of any film is its story content. No matter how distinguished the score, it is not successful unless it is secondary to the story being told on the screen. If you find that you are conscious of the music where the drama is the thing, it means that the story has hit a new low or that the music is "out of this world" and we hope we don't find it in the next.

We sometimes do not realize what a mass of music we actually do hear during the two hours of a performance. One of the newsreel companies defies the law of aural awareness and insists that you hear music during the entire running of its newsreels for "You wouldn't run a blank screen - why run a blank sound track?". If they only knew what a blessing silence is. Because music is heard during newsreels, short subjects, travelogues, documentaries and feature films, movie music affects more people, consciously or unconsciously, than any other form of musical presentation. It is, then, up to us to listen sympathetically to the music and know when and how it reaches what it set out to do. For our present sleuthing, let us limit the discussion to the feature film with a background score.

A good film is meant to be so well integrated as to have a perfect blending of spoken work, action and music. And if you know the story you have a general idea as to the type of treatment that should be given to the music. A background score can make a good picture better, but it can do nothing for a poor picture.

Today, there are two styles of composition used in films, the nineteenth century type and the contemporary. Each has its rightful place. If a film, according to its locale and meaning calls for the nineteenth century style any other form would be out of place. The nineteenth century style of music is given to full orchestration and leit-motives. This was witnessed in the Bernard Herrmann score for Citizen Kane wherein there were over sixty different motives used to tie the score together. Too often this is overdone or used as a means to score quickly a picture. A disturbing example of this was found in Of Human Bondage where there was a theme for everything including Leslie Howard's limp. As for over-orchestrating? You are more than likely to get a hair raising reaction every time you go through the routine of the title being flashed on the screen to the accompaniment of full brass, the cast accompanied by an added forty-piece fiddle section, the credits superimposed over the addition of a complete and antagonizing woodwind section, the composer's name with added tympani, and the director's name becoming mellow and rosy with the addition of the combined church choirs of Southern California. This type of composing has so flourished that the major studio music chiefs have been vying with each other until you can be assured that if you see the name of Max Steiner you will know that Bette Davis is really going to suffer to the most accomplished and lush style of orchestration in the Tchaikowskian manner regardless of whether she is dying a

hard death in a small Connecticut home of sixteen rooms or is simply eating her heart out for Errol Flynn. Alfred Newman and Herbert Stothart are others who follow this practice. And yet these men can do an excellent job. One of the outstanding pleasures of the season to come will be Max Steiner's score for *Saratoga Trunk*. Only one outstanding leitmotiv is used and that for Clint. It is an exciting bit of music, sensual in quality but with terrific humor. During the French market scenes, Steiner wonderfully describes the people and their life by simulating the cacophony of the sounds and movement of the crowds through descriptive music rather than imitating the actual sounds.

The contemporary style of composition is intended for the picture whose action is laid within today's scope. The purpose is to describe the scene rather than the action. Dramatic ability, use of silences, and simple orchestrations are its chief attractions. The music never obtrudes but is always there to warm the story, and it contains melodic content of a commentary nature. It is written in this manner so that it will not interfere with the dialogue, yet will not avoid it. An excellent example of this is to be found in the Hanns Eisler score for the documentary film *The Forgotten Village*. At no time was the music scored for more than nine instruments. Rarely has a film score been written with such clarity and power of emotion. In no way did the music infringe upon the rights of either the pictorial story or the commentator. This same method, in part, was Eisler's style in scoring *None But the Lonely Heart* which made that picture, musically, one of the most advanced to come out of Hollywood.

Some musically important scores are those of Franz Waxman, especially his score for *Tortilla Flat* and his brilliant work in *Objective Burma*; Bronislau Kaper for *A Woman's Face* and *Gaslight*; Aaron Copland for *North Star*, *Our Town* and *Of Mice and Men*; Louis Gruenberg in *An American Romance* or for his pseudo-Russian score for *Counter-Attack*; Ernst Toch for *Address Unknown* and Roy Webb for *Murder, My Sweet*. There are many others who should be mentioned.

The future of film music lies first with the composers themselves and their musical integrity, and secondly with you in organizing constructive opinions, thereby letting the studios know the music's worth to the film.

\* NOTE: Capt. Quinto, a music educator, is at present chief of the Hospital Section Music Branch of the Special Services Division, Army of the United States.

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How will jazz sound on a harpsichord?

This question will be answered soon at Universal, when "Cookie" Fairchild, noted exponent of modern music, will sit down before a venerable antique ancestor of the piano, and prepare to contrive jive.

The harpsichord, part of the set decoration of *"The Ghost Steps Out,"* is played in the screenplay by Marjorie Reynolds, cast as a delightful 1780 vintage ghost in support of Abbott and Costello.

While Marjorie is busily "haunting" a house with Costello, (also a ghost) she finds the harpsichord and sits down to play a dreamy minuet. The harpsichord, however, has been modernized like everything else in the mansion, and when she touches its electric controls, it begins to "send," as jazzmaniacs say.

## HIGHS AND LOWS IN RECENT SCORES

By Celeste Hautbois

**SUSPENSE.** Daniele Amfitheatrof supplied a very effective and strikingly different score for this picture. Instead of writing the usual number of themes, the composer used the music and the orchestra largely to produce sounds which in turn created moods and emotions. The main title was the poorest part of the score. It started most effectively with soft and high sustained notes, often quite dissonant. But right after that mood was established the spell broke and the usual main-title stuff was heard. But even that was not allowed to develop naturally but was abandoned in favor of some theme that seemed to be in conflict with the title of the picture. The lack of integration of the musical material in the main-title was, however, more than made up by the rest of the score. The low register of strings and woodwinds was used effectively and one felt moods follow one another without being conscious of the score as such. The great simplicity and economy shown should be a lesson to other composers who talk more and say less. Strange sounds were heard coming from the orchestra and at times it was hard to believe that all these unusual textures and weird resonances could be produced by the usual orchestral combination. Yet there was such genuine conviction and imagination in the music that one could not help but be gripped. The musical numbers for the skating sequences were effective and much credit for the unusually fine rapport between the action and the music must go to the arrangers, Leonid Raab and Gene Rose. Tommy Reilly's "East Side Boogie," Miquelito Valdes' "Cabildo" and "With You in My Arms" by Dunham and Alexander were pleasing but little else. Monogram deserves praise for giving Mr. Amfitheatrof adequate screen credit. Also mentioned were Tom Lambert for his work as Recording Engineer. The uneven quality of the recording may have been due to the inadequate facilities which had to be used for the seventy piece orchestra. The music was edited by Al Teeter, who also was given credit for the fine job he did.

**MAKE MINE MUSIC.** The title "Make Mine Music" is a misnomer. With one or two exceptions the music is only incidental and of little interest in itself. Prokofieff's "Peter and the Wolf" got a slight going over but was definitely the high spot of the score. Although many of the selections from opera, notably "Tristan and Isolde" were parodied, much of the original sweep and beauty still came through, unintentional though it might have been. The overwhelmingly large part of the score, however, was of the usual "variety show" order. The short interludes between numbers, scored for a small group consisting of novachord, harp, celeste and a few other instruments, were very effective. The sound recording was quite poor, especially the low sound frequencies had no body and lacked resonance and brilliance.

**NIGHT IN PARADISE.** Frank Skinner showed that he can do more than the usual stuff when he wrote the music for "Night in Paradise." The score has moments of imagination and color. The theme associated with Delarai had an unfortunate resemblance with the theme of the "Painted Desert" movement from Grofe's "Grand Canyon" Suite. The prominent use of harps provided an appropriate coloring. It was a fairly interesting score with occasional moments of more than average quality. The picture however, did provide the opportunity for something outstanding and striking, an opportunity of which Mr. Skinner did not take advantage.

**BLACK MARKET BABIES.** It was obvious that Edward Kay tried hard and sincerely to give this picture a good and expressive score. The result was quite satisfying. One sequence in particular stood out for its effectiveness. The passage of time, while babies were being born, was indicated by a steady and stubborn repetition of one note on the harp. The rest of the harmonic, melodic and orchestral texture was woven around it with excellent effect. There was an unfortunate resemblance between one of the main themes and Dave Raksin's "Laura." The rest of the score was neatly unobtrusive but little more. The sound recording showed a marked improvement over previous Monogram efforts. The orchestrations were simple and direct; however, they showed good taste and avoided hackneyed cliches.

## HIGHS AND LOWS IN RECENT SCORES - Continued

**ZIEGFELD FOLLIES.** The music in this picture was, with one exception, in perfect accord with the mood of the picture. The songs by Freed and Warren were delightful and far more catchy than the usual stuff. "Love," Lena Horne's number was by Blaine and Martin and proved there can be more to popular songs than the customary thirty-two measure chorus. Miss Garland's number, written by Kay Thompson (who did the vocal arrangements for the picture) and Roger Edens, was very cute and entertaining. The background music for Keenan Wynn was very clever and sparkled with wit. Esther Williams' water ballet was a little hackneyed in orchestral and harmonic texture. The high point was, beyond a doubt, Mr. Braham's ballet pantomime based on "Limehouse Blues." It was one of the finest things of its kind. The orchestrations by Conrad Sallinger and Wally Heglin were perfect for this type of picture. The only sore spot to diminish the otherwise delightful offering was a rendition of an aria from Verdi's "La Traviata." Someone felt the need of re-harmonizing certain passages, adding countermelodies for horns and solo violin, and adding little interludes which were entirely out of the style of the original Verdi music. The effect was similar to an old classical painting, which had been "improved" by a modern artist who added lipstick, nail polish, a permanent, and nylons to an old Italian "Madonna." The effect was nauseating, to say the least. It might have been better to skip grand opera for once. Lennie Hayton conducted ably. The recordings were good.

**THE FALCON'S ALIBI.** The score which was very short was written by Paul Sawtell and Ernest Gold. Mr. Sawtell wrote the main and end titles and Mr. Gold did the incidental music, using Mr. Sawtell's theme. Mr. Sawtell's part of the score showed more experience and, especially, his orchestration was better adapted to the needs of the picture. Mr. Gold showed imagination and bold use of woodwinds and percussion but lacked the sureness that comes with experience. Mr. Bakaleinikoff conducted with skill and the sound recording was satisfactory.

**BADMAN'S TERRITORY.** Roy Webb did a very good and imaginative job on this score. Within the limits imposed on him by the character of the picture, he created and maintained interest and skilfully avoided outworn cliches and formulas. Gil Grau's orchestration was adequate but hardly unusual or striking. Constantin Bakaleinikoff conducted with musical understanding and authority. The recording was fair.

**STREET OF SHADOWS.** ("This is America" Series) Music by Robert Stringer. Mr. Stringer tried to write music a la Gershwin's "Rhapsody," or Alter's "Manhattan Serenade" for this picture. The result was not very satisfying. There is no reason why a short must have music from the first to the last foot of film. Less music of better quality would have been preferred. The sections having the character of old college songs were best and showed a more sensitive approach. There is great need in giving the same attention to the scoring of shorts of this type that is given to full length features. The photography was excellent and the score should have been as good.

**SOMEWHERE IN THE NIGHT.** David Buttelp's score for this picture just misses being outstanding. While there was a great deal of originality the music somehow lacked in power and was not as striking as some of the other efforts by this composer. A little more condensation and boldness might have helped. It, nevertheless, avoids the commonplace and is supporting the picture admirably and unobtrusively. Arthur Morton's orchestrations were good although one felt that the main title was a little too thick in orchestral texture. The connection between the end of the main title and the opening musical cue was unusually effective. Emil Newman conducted with skill. The sound recording was good although occasionally the music got lost in a mist of sound effects. We admit that sound effects are more realistic but we feel that music is more eloquent when it comes to creating moods.

SCORING FOR THE FILM  
By Jack Shaindlin

Reprinted from Film News

Although a hundred musical directors working independently on a score for the same motion picture would turn in a hundred different treatments, most of them would fall into what I call the "Max Steiner" formula. It is a thematic, somewhat obvious treatment, not unlike the technique inherited from silent pictures when the pit orchestra accompaniment consisted mainly of themes - one for the hero, another for the villain, and still others for every leading character. Of course, the clever and lush orchestrations of today, combined with intelligent composition, make this type of score acceptable and even agreeable. Such superficial scoring is not due to lack of creative talent and ingenuity among Hollywood composers; rather it is the producers who insist on sure-fire formula treatments. I believe this destroys many subtle picture values.

If one sees soldiers marching it is as redundant to employ a march in the background music as to flash a title upon the screen, "They are Marching." The audience knows they are. How much more effective it would be to use rhythmic drum beats with the melodic or harmonic patterns suggesting the emotional context. Are they marching into battle or coming back from one. If victory has been achieved, what was the cost? All these and many other factors should be taken into account in scoring.

Music is used in motion pictures for dramatic statement and yet there are times when the most effective use of music lies in its complete absence. Recently I saw a feature film with the usual slick Hollywood music. In one of its most dramatic scenes, a girl was searching for her lover. The action took place in a large house of some ten or twelve rooms. She ran from one room to another and the audience knew that in one of these rooms the body of her lover would be found. The music was building suspense and when the door of the "murder room" was finally opened, the climax was reached with an eerie "shock" chord. It was the usual treatment of such a situation and not inadequate. However, I could not help thinking how much more effective it might have been if the climax had been attained before the door opened and the disclosure had taken place in absolute silence. During the war those of us who scored factual films discovered opportunities for unusual or subtle scoring of a kind far different from story-film scoring. Instead of the ready-made dramatic situation to be stressed or echoed in music, we had to discern dramatic values implied by the film. Especially in films cut from stock scenes, the music unifies and moves material that often has no other element to give it pace and color. Sometimes in my scoring of March of Time films I replace an effective piece of music with one less dynamic to avoid diverting the attention of the audience, as I believe background music in this type of picture should be felt rather than heard.

Since the March of Time is a topical subject keyed to latest developments, the usual time allowed for the preparation of the score is two or three days and major changes are often made within a few hours of recording. Twenty-four hour sessions of continuous work are unavoidable in such cases and the dawn of the March of Time recording day finds all available tables, couches, and waste baskets used for sleeping space by weary orchestrators, copyists and assistants.

While makers of feature and documentary films have long since learned the value of music, the abuse of background music in industrial shorts is scandalous. One producer of an industrial film showed me his budget which listed the following items:

SCORING FOR THE FILM - Continued

Story Treatment	\$750.00
Stock shots	985.00
Studio costs, etc.	14700.00

After countless other items I detected the following:

Music sound track	75.00
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Thus the music cost in this film was less than one-half of one percent of total production cost.

The other day I attended a screening of this film. It was a competent job of picture-making and its final scenes depicted a giant office building. It was the climax of the picture and was supposed to represent the triumph of man over adversity, etc. Instead of surging inspirational music, it was accompanied by a noisy, strident, trite march which probably had been recorded eight or ten years ago for some far different purpose. This inappropriate music blunted the effectiveness of the entire film. Why a production costing over \$20,000 should be made characterless by a cheap sound track is a mystery to me. It is too absurd to be called economy. I attribute it more to short-sightedness.

Lately, however, there has been an encouraging trend toward special scores in industrial films. Even though an original score demands a great deal of thought, time, and imagination, and carves a respectable slice out of a modest budget, most progressive producers have learned that it is worth having. However, it is not yet the millennium and many pictures must still be made with "canned" music. Educational films and others usually made on very low budgets need not abandon music but must avoid the major pitfalls of the canned score.

The least we can ask is that music which is distracting, irrelevant, or otherwise opposed to the purpose of the picture be kept out. It is better to use only the few appropriate transitional phrases or effects and to drop the rest than to keep an undercurrent of discordant sound.

The ever-increasing audiences for concert music on the radio and in concert halls and the phenomenal sale of classical phonograph records indicate a rapidly growing awareness of good music in America. Movie-music is a genre all its own but the evidence points to tremendous elevation in standards, especially in the information film, where its role is so exacting.

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FILM MUSIC GROUP AIRS GRIEVANCES. The Screen Composers Association composed of moving picture conductors and composers held a press conference yesterday at the Beverly Wilshire hotel.

The one-year-old organization aired its grievances and discussed plans in connection with the motion picture and American Society of Composers, Authors, and Publishers relationships. Max Steiner, SCA president, pointed out that the association has 93 members - 98 percent of all Hollywood composers - but that only 36 of them have been admitted to ASCAP membership.

"It is one of our purposes to force ASCAP to liberalize its membership restrictions," said Steiner.

And Leonard Zissu, legal representative of SCA, said that one of the principal troubles is that ASCAP insists that only those composers who have had music published can be admitted to membership. He added that even those screen composers who have had music published in addition to their screen work, are still not necessarily admitted to ASCAP.

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SCORING DRAMATIC PICTURES AT M-G-M  
By Alice Evans Field

Music is laughter and music is tears; it can build suspense or set a mood; it can cue the personality of a player, or define the motivation. It can do all of these things and more, when used as background for a dramatic picture, but only those who have ears to hear understand clearly what it says. To millions watching their favorite people on the screen, the music which underscores the story is not consciously heard. Yet, to the least observant ear, there is something added in the undercurrent of melodic sound which touches the "feeling levels" of the mind.

Last Tuesday afternoon, we went out to Metro-Goldwyn-Mayer Studios to talk with the makers of music for dramatic pictures. Here the silver-haired, efficient Mr. David J. Chatkin is head of the music department. The music building is about two city blocks down the main thoroughfare from the entrance gates. It is an unpretentious structure but it is the center of activity of all the music which flows from the studio. The composers' bungalows are a little apart, down a shady lane that suggests an old-world painting. The recording stages are nearby, sealed off from the noises of the studio. Here, when the picture is finally edited, the orchestras tune up their instruments and, under the direction of a skilled conductor, fit the music before them to the scenes which are flashed on the screen. It must be rehearsed again and again to synchronize with the split-second ending of a scene. It must be brought up to full volume at times, dropped to a scarcely audible sound as the dialog comes over the track, and it must be expertly timed to the related sound-effects. Above all, it must clothe the action like a custom-made garment, and yet never must it call undue attention to itself. The wearer of the garment is the story; and it, not its accoutrements, must at all times be the center of audience interest.

Mr. Chatkin's business office is tastefully furnished and orderly, a room where there is space to think and to dream, and to settle complicated problems with the clarity and dispatch required of this executive. Here he arranged for us interviews with some of the staff now at work on current pictures. First to come in was Nathaniel Shilkret, formerly musical director for RCA Victor Co., composer of film scores for "Winterset" and "Mary of Scotland", of the tone poem, "Skyward," a tribute to Byrd's heroic flight across the Atlantic, and of "Ode to Freedom," in 1941. Sensitive, humorous and modest, he holds a doctor's degree in music and is a distinguished musician, conductor of most of the important scores at the studio. Recently he has composed and directed the score for "Boys' Ranch," which he describes as "a flow of light western music, but filled with boyish humor and conflict." There is a little theme for "Butch" Jenkins, a merry, impudent little melody that we hear first in the title-music and with variations as he wanders in and out of the scenes seeking to barter his possessions and his labor for a coveted set of spurs. There is, too, the donkey theme, played with Chinese temple blocks, a fascinating rhythm of two beats against three, that will set feet to tapping it out.

Mr. Bronislau Kaper was next to be introduced. Young, tall, dark and slender, he is a native of Poland. Among his credits are such memorable scores as those for "Gaslight," "Mrs. Parkington" and "Our Vines Have Tender Grapes." Just now he is assigned to write the music for the new Margaret O'Brien picture, "Three Wise Fools." "It will be Irish in feeling, sometimes mischievous, sometimes sad" - that's all he would say at the moment. On recent loan to International Pictures to score the Orson Welles picture, "The Stranger," he admitted that it is a little difficult to make immediate mental adjustment from such suspenseful drama to the gravely simple and engaging moods of a little Irish girl who brings to terms such characters as those played by Lionel Barrymore, Lewis Stone and Edward Arnold. Then, of course, there are the Pixies she sees under trees and a fine old Irishman, in the person of Thomas Mitchell, to be interpreted. In preference to "personality themes," Mr. Kaper likes to use what he calls "situation themes." For example, when Orson Welles, as

SCORING DRAMATIC PICTURES AT M-G-M - Continued

"The Stranger," finds it necessary to plan further killings in order to avoid detection, he goes about it with a cunning which is not revealed in his face and here the background music must subtly inform the audience as to his intentions.

A distinguished name on the music roster is that of Mr. Herbert Stothart, composer of music for dramatic pictures (and musicals) since the days of Irving Thalberg when background scoring was pioneered. He carries a heavy responsibility in the composition and direction of scores for top-budget productions and has need of all of his fine mind and fine physique to carry through the brilliant work he does. Among his recent scores were those for "The Human Comedy," "Mrs. Miniver," "The White Cliffs," "Madame Curie," "Thousands Cheer," "Song of Russia," "A Guy Named Joe," "Dragon Seed" and "National Velvet"; and during the past year he scored "The Picture of Dorian Gray," "Valley of Decision," "They Were Expendable" and "Adventure." On his way to an important conference, he came in to talk with us about his music for "The Green Years" and "The Yearling."

"'The Green Years' was a composer's field day," he said enthusiastically, "because it is all mood, and a great human story." The title-music will carry old Scottish refrains - "nothing pretentious, nothing Wagnerian." Mr. Stothart's insistence is upon the sensitive attunement of music to the character of the story and in this particular one he used it sparingly but with what promises to be compelling effect in certain passages. There is, for instance, "a montage of music" portraying the boy's mental anxiety as he searches frantically for last fragments of knowledge before his critical examinations ... "a powerful musical drive, coupled with the visual imagery." Interpreting his friendship for a schoolmate, there is a melodic theme over the confirmation services, heard again when the friend is killed in a tragic accident. In the romantic scenes of first love, there are tender, sentimental melodies interwoven with those expressing a subconscious frustration springing from the boy's hatred of the factory where he works and his longing to become a doctor. Listening very carefully, you may be able to hear the same wistful sounds of flutes and clarinet, by which the effect is achieved, coming subtly through the title-music -- but you will have to listen with alert ears or you may miss it there. A scene that especially pleases Mr. Stothart is that of the Confirmation in which he used a choir of twelve-year-old girls, singing a medley of Gregorian chants. "It is," he said, "a few moments of the purest tonal beauty we have ever recorded." There is wonderful opportunity for humor in the scenes of the bibulous old grandfather telling his tall tales of adventure. And there are, of course, Scottish bagpipers for the last sequence, playing "Auld Lang Syne," "God Save the King," etc. For these recordings, the dozen or so old-time bagpipers had to report to the studio at night, to a section of the lot where the clear, quiet, out-of-door air would permit the proper registration of their unique vibrations, not possible on a sound stage.

What kind of background music for "The Yearling"? That is a secret locked in the imagination of Mr. Stothart as yet, since he is just beginning his approach to the work, "studying the subject from different points of view." He is so captivated by the beauty of the natural settings, the color, and the realism achieved by Director Clarence Brown that he wants to make certain his music will harmonize perfectly. There are long passages in which he believes complete silence would be most effective; as, for example, the scene of the bear hunt. There is, however, the scene in which Jody romps with the deer wherein imaginative music may greatly enhance the mood of a "Ballet of nature - in which the springing leaps of the graceful creatures bring to mind the dancing of Nijinsky." Here, as in other scenes, he sees an inspirational challenge to match with music the visual beauty of the picture.

SCORING DRAMATIC PICTURES AT M-G-M - Continued

Co-composers for the long awaited "Courage of Lassie" (formerly "Hold High the Torch") were Bronislau Kaper and Scott Bradley, who, together, have brought beautiful harmony to the varying moods of the dramatic story. To talk with Mr. Bradley about his music for the forest sequences we took a tram across the lot, riding through the gray canyons of the sound stages where the intense blue of the sky overhead was a tone poem in itself, a kind of prelude to the lovely music we were soon to hear. As Mr. Bradley talked, he played excerpts from the recordings of the score, beginning with the impressionistic title-music. Similar in feeling to the compositions of Ravel, its melodies are carried by sixteen violins, the music blending as softly and smoothly as a photographic lap-dissolve into the opening scene of the story on the shores of the Oregon lake. Here, the mood deepens to express the longing sadness of the mother dog, Lassie, as she is rowed away, leaving one of her puppies lost in the woods. Then comes the frolic of the last puppy with the little wild animals; enchanting, intertwined themes to "personalize" the busy beavers, three saucy birds, a funny rabbit, a cunning fox and a burly porcupine. Tragedy strikes when the puppy is wounded by a stray shot from a boy's gun, and we hear the brilliant upsweep of the harps as an agonized little girl (Elizabeth Taylor), who has watched the fun, runs to his side.

We were told there was spontaneous applause by the orchestra when the score was recorded, and that, one of these days, we may be hearing excerpts from it on the John Charles Thomas radio program, for which a special arrangement has been requested.

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V. Balinger in the "Musical Leader" says: M-G-M has made of A. J. Cronin's "The Green Years" one of the most beautiful pictures we've seen in many moons. ...At a time when spiritual and inspirational fare is much needed by the nation's youth - in fact by all - comes this tale of a boy and a girl for whom life shines with idealism, hope, the beauty of things and of promise unfulfilled -- truly the "green years." Beverly Tyler and Tom Drake portray these young folk. Miss Tyler a newcomer to the ranks of stardom is just eighteen. Four years ago the little red-haired lyric soprano was heard in the east by Joseph Pasternak - immediately signed - and brought to the M-G-M lot for grooming and nurturing. Now, four years later, she makes her debut as Alison Keith of the Cronin story - a break given only to true genius.

The deeply religious motif of the story has been impressively captured in the original music score by Herbert Stothart. Choral background for the church sequences is sung by the choir of the Blessed Sacrament Church of Hollywood. Color and locale are suggested in the scoring by the use of familiar Scotch and Irish themes such as "Loch Lomond" and "The Wearing of the Green" - and by an exciting bagpipe ensemble. You'll be moved when Miss Tyler solos "I Know That my Redeemer Liveth" - with effective choral background. Charles Coburn and a long list of important names make up the cast sheet.

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Jose Iturbi will make his debut as a dramatic actor as the romantic lead in "The Birds and the Bees," at Metro-Goldwyn-Mayer. The picture will be produced by Joe Pasternak, starting after Mr. Iturbi's return from his spring concert tour. He was last seen in "Anchors Aweigh."

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## A YANKEE IMPRESSION OF RECENT BRITISH PICTURES

by Margery Morrison

Film Music Notes has been privileged this year to receive John Huntley's pertinent comments on British and American pictures: a breezy interchange of real values. In turn, I give you my impressions of recent British releases in cinema.

For better perspective I mention first two early top-notchers: Noel Coward's "In Which We Serve" (1943) and Norman Walker's "The Great Mr. Handel" (1944). From my point of view you have had nothing to approach the first in which we seem to catch the real tempo of British life. The fundamental love of sea and ships; the singing of the men, hearty and unashamed; deeply human characterizations; the burial service at sea; the original treatment of flash-backs giving an epitome of national life. "The Great Mr. Handel" is unexcelled in its reconstruction of a period; the recreation of a masterpiece (The Messiah) with all true soul-agony involved, showing the "divine fury" of creative work to a duller public. The massive majesty of the music is successfully projected.

In the same category with these two I place "The Seventh Veil" in which you have the best recording to date. Here we have the evolution of an artist. We are made to share her experiences, her inhibitions from childhood - and so share the psychiatric problem suggested by the title. The music is spontaneously cued in, it never halts the action nor the story value and the change to the bravura type is gradual. Eileen Joyce plays it magnificently, with virtuosity plus on occasion, and it is incredibly and convincingly dubbed by lovely Ann Todd. Among the war pictures, "Colonel Blimp," "Mr. Emmanuel," "The Silver Fleet," "The Way Ahead" and "The Last Chance" come to mind.

The first gives us wonderful glimpses and comparisons of London and Berlin at various periods with dated and well chosen music. From a gay and dashing young officer of the gilt-edge and plush period who passes heroically through the first World War with its disillusionment, Colonel Blimp enters the Second with its distorted values. With his elderly frustrations he becomes a national symbol and we realize with him that "this is not a gentleman's war!" Whereas "Mr. Emmanuel" very much in the present, takes us to Berlin in the early days of the war and helps us to understand the problems of his people: a fine lesson in tolerance.

"The Silver Fleet" with the valuable cooperation of the Royal British navy and that of the Royal Netherlands, shows us how the impossible was accomplished by the deep-seated patriotism of the Dutch and belief in their national hero, Peter Hein. We are shown how a submarine was built in a conquered country and how the Germans were delivered into English hands. The choral singing with its inspirational lift, is noteworthy for achieving a beautiful floating quality.

In "The Last Chance", to our way of thinking the music and production values do not rank with the quality of the story and the photography.

"The Way Ahead" with an introduction by our Quentin Reynolds. This amalgamation of a diverse group into a fighting unit is superbly directed with a subtle blend of humor, pathos and knowledge of human nature. It is much more than a documentary; the furloughs in particular show the real change in the men. The music is exceptionally well handled. It is military in character, beginning with a crescendo drum-roll and a frank, brave and dashing theme - then sparingly employed but with convincing sound effects: warnings, muffled explosions, creaking of tanks, etc.

What a delightful picture is the "Vacation from Marriage"! We quote from Time Magazine: "Mr. Korda gives to the story that air of authenticity and apparent artlessness which has become a sort of hall-mark of the best British pictures." Here is wonderful balance of construction; the story and the documentary become one and there is a grand sense of humor. The main title of the score is appropriately humdrum and conservative. As the tale progresses there is a corresponding change in mood and tempo, with intriguing rhythms. That is a remarkable shot from the Crow's Nest. I felt as though I were there with Donat!

Addinsell's distinguished score for the Noel Coward "Blithe Spirit" might well be integrated into a single orchestral number. Deft, sophisticated, extra-dimensional like the picture itself, there is a whimsical, sardonic vein all too seldom found in music.

Much less expert is the cheerful "You Can't Do Without Love"! There is an unusual publicity angle and timely background. Your Tiller Girls gave us our first example of precision dancing - from them evolved our Rockettes. There was a suggestion of that early technique throughout the picture which seemed more like a flat drawing so far as production was concerned.

"The Yank in London." A realistic setting forth of the mutual problems which beset British and American understanding. There are many points of contact as well as contrast. The photography gives fine, authentic atmosphere of London and the surrounding countryside. The slant on parliamentary elections is of special interest to us and the final scene in the church sincerely moving. The catastrophe, we understand, was based on an actual happening.

The British Ministry of Information has given us two wonderful documentaries: "The United States" and "Journey Together." The first, from the series "Know Your Ally" gives us an understanding perspective on American life - as beneficial to us, as informative to the English. You have shown us a real educational film which combines showmanship and dramatic values with fine editing. The Gordon Jacob's score for "Journey Together" is outstanding. Fundamental, sturdy rhythm is joined with a soaring quality in keeping with the picture itself and humor which is not dependent on the bassoon. There is a feeling of youth, of unlimited horizons. The sound effects are skilfully dubbed.

To our ears the orchestra sounds a bit thin - there is a lack of strings. It may not have our incisiveness but it is most delightful as music and fits the situations admirably. It is a friendly gesture to include Edward G. Robinson in the cast. The photography is spectacular and unusual. In general, we find the British pictures give less recognition to pace than we do but this is more than compensated by the direct approach to human values. A sophisticated humor that does not ignore nor over-emphasize the facts of life. Your recording, except for the "Seventh Veil" has not had our frequency potential.

We are now looking forward to "Caesar and Cleopatra" which, from all accounts, rivals Hollywood's best efforts and, of course, to "Henry V" said to be one of the finest productions ever filmed.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

ZIEGFELD FOLLIES, M-G-M. (Lush and Star-Studded) Director: Vincente Minnelli

Musical Adaptation, Roger Edens. Musical Direction, Lennie Hayton

We are getting quite a Hollywood conception of Heaven in recent pictures. In this one the rosy clouds are very realistic and the prologue with, alas, our only glimpse of William Powell, serves as a clever introduction to a stupendous and extravagantly mounted production, having for its key figure the incomparable Fred Astaire. It is rumored that this is his last picture. Too bad for he reaches a new peak of artistry in some of his latest routines and it will be difficult to visualize dancing pictures without his top hat and tails and his debonair and suave charm. The show itself is a fast moving kaleidoscope of gayety, humor and virtuosity. Furthermore, it is presented in strict revue form and minus the usual attempt at plot or story, thereby injecting an original note into this type of entertainment with excellent results. Some of the skits, notably those featuring Brice, Moore and Wynn are very funny - others less so, as might be expected. The under water sequence with Esther Williams, lovely as it is, is too long. The "Traviata" number with its effort to gild the lily, can only be painful to genuine lovers of opera - and Kathryn Grayson, too, is a disappointment, her tone hard and her smile mechanized and artificial - only at the beginning of her sequence and at the very end of the picture does she suggest her earlier delightful self. The number featuring Astaire and Kelly, on the other hand, is a joy. Background music is almost without exception in perfect accord with the general mood of the whole, with the Braham ballet based on Limehouse Blues one of the finest things of its kind. For more detailed comment on the score see "Highs and Lows" in this issue. Mature-Family. Running time: 1 hour and 50 minutes.

THE FALCON'S ALIBI, RKO. (Those Pearls again!) Director: Ray McCarey

Musical Director: C. Bakaleinikoff

An average mystery yarn, not too well done, but for his admirers this latest of the Falcon's exploits will doubtless hold interest. Tom Conway himself is always good - poised and suave, he lends authority to the proceedings and Rita Corday is sufficient and attractive as the heroine. Music by Paul Sawtell and Ernest Gold and under the direction of C. Bakaleinikoff, is used sparingly, but to definite purpose pointing up situations effectively whenever it is used. Mature-Family. Running time: 1 hour and 15 minutes.

HER KIND OF MAN, Warner Bros. (Run-of-the-mill Picture) Dir: Frederick de Cordova

Music by Franz Waxman; Orchestral Arrangements by Leonid Raab;

Musical Director, Leo F. Forbstein.

Excellent material is wasted here in a mediocre story and one wonders why the studios go to the trouble and expense of making pictures such as this one, with its distinctly amoral title -- unless possibly to keep juvenile delinquents from committing crime - in which case it is to be feared that end will not be attained. The same old nightclub atmosphere and all the roster of unpleasant characters which has been dished up to us so many times are all present and to no good purpose. Mr. Waxman's score and Miss Paige's singing are the only redeeming features but even so, Mr. Waxman's epic style is wasted on a production of this sort. Adult. Running time: 1 hour and 19 minutes.

BADMAN'S TERRITORY, RKO-Radio. (Worth-while Western) Director: Tim Whelan.

Music by Roy Webb; Musical Director: C. Bakaleinikoff

More than the average Western picture this one has the quality of good balance. Nothing is overdone and combined in good taste are excitement, fighting, fun and romance. The score has definite merit. It is natural and varied, with clever breaks to announce and sustain breathless suspense, and charm in the rare moments of romance. Except for a few bars in the title, Mr. Webb dispenses with the overused "horse-hoof rhythm"; his music is fresh and even original in parts - and never forced or bombastic. Mr. Bakaleinikoff is an excellent conductor and gives a clean performance at all times. Good, wholesome entertainment for all the Family. Running time: 1 hour and 38 minutes.

NIGHT IN PARADISE, Universal. (Lush and eye-filling) Director: Arthur Lubin  
Music Director, Frank Skinner

As the opinions of our reviewers differ on the merits of this picture we present both sides:

I. A romantic legendary drama set against a background of classicism -- by no means pure -- with a dash of the Orient, a large portion of Hollywood glamour and dialogue strictly non-classical, resulting in something like comedy that is unfunny. However if not taken too seriously, it is enjoyable to a certain extent. The color is lovely but the sets are too obvious in most scenes. The music is pleasant and restricted to a soft, sometimes lush background except for the title theme, which has fine melodic quality and orchestration. However, the voice that sings it would be more at home in a nightclub than in a Greek palace over 2000 years ago and on the whole the film has a very unfortunate quality -- it would have been easy to make a real drama from its interesting material, or an out-and-out comedy. This is neither and for that reason the score cannot be significant either. One or two scenes are decidedly risqué and the epilogue is the usual box-office concession, weakening whatever there is of good in the story.

II. This is the re-creation in the Hollywood manner which is acceptable as first-class entertainment. It ranks with the Ziegfeld Follies for a superb show and Oberon at her loveliest, flawless in technicolor. Amusing parallels are drawn between ancient and modern points of view and customs. The Spring housecleaning reflections in the water -- pageantry -- temples and costumes are bewilderingly beautiful with the trick photography of Atossa surpassing that of "Elithe Spirit." The score is just about as much in keeping with the period as the up-to-date dialogue but as music it is delightful. There is a cloying quality about it which may suggest the Lydian scale -- we don't know about that -- but it produces the right atmosphere with flutes and strings predominant. Adult. Running time: 1 hour and 35 minutes.

THE WIFE OF MONTE CRISTO, PRC. (Action Drama) Director, Edgar G. Ulmer.  
Musical Director, Paul Dessau

Here are melodramatic exploits in familiar vein -- with a good cast and settings of the period lending authenticity to the exciting adventures patterned after the Dumas novel which the story teller unrolls for us. Musical sequences are too long, too noisy and too repetitious although the score contains good thematic material ushered in by a fittingly romantic and swashbuckling prelude. Mature-Family.  
Running time: 1 hour and 20 minutes.

GAY BLADES, Republic (Keen Entertainment) Producer-Director: George Blair.  
Musical Director: Merton Scott

Unpretentious but pleasing is this farce-comedy which gently pokes fun at Hollywood and "the Industry." Casting, production and ethical values are of standard calibre -- the hockey sequences, seemingly authentic, are fast, furious and exciting and the musical background, while unobtrusive is well integrated and satisfying. There are genuine touches of humor in the dialogue and all in all the picture is good family fare, clean and amusing. Running time: 1 hour and 10 minutes.

DO YOU LOVE ME, 20th-Fox. (New Lamps for Old) Director, Gregory Ratoff.  
Musical Direction, Emil Newman and Charles Henderson

The oft-repeated conflict between the old and the new in music is again the basis for this pleasant comedy nicely produced and competently acted, in which it plays an important part. The age-old controversy however, is exceedingly well handled in this case and we are allowed to hear some good music, well performed, along with the brassy and more raucous product so beloved of the younger generation. Both are in good contrast and the songs too are agreeable and singable, especially the one called "Moonlight Propaganda" which has a delightful lilt all its own. Why a music teacher of the classics must appear as dull and drab until she falls under the spell of a modern trumpet, of course, is matter for debate. Let us hope some of our young people seeing this picture, will not be frightened into adopting boogie-woogie solely for the development of charm. Family. Running time: 1 hour and 30 minutes.

**MAKE MINE MUSIC, Disney-RKO. (Olio a la Disney) Directors: Jack Kinney, Clyde Geronimi, Hamilton Luske, Bob Cormack, Josh Meador. Musical Director: Charles Wolcott**

The title of the latest Disney release is a misnomer as with one or two exceptions the music is only incidental and of little interest in itself. Prokofieff's "Peter and the Wolf," to be sure, is the highlight of the score and lends itself admirably to this medium and Nelson Eddy with his three tonsils sings with verve and gusto in his delightful and highly original character of the "Whale who wanted to sing at the Met." Otherwise, the show is of the typical "variety" order - a current musical review, plus characteristic Disney features. His psychology is keen and sharp as usual but his humor is more or less standardized to the distorted scale of the "funnies" which is all the more regrettable as he does not need to cater to this element. He was among the first to make the great public aware of musical backgrounds, "debunked" and humanized, but fine music nevertheless. The present garish color and Balaban and Katz type of art is as far as possible from the complementarity and chromatics brought to the Roxy and Radio City by Roxy himself, who understood irrational color in terms of showmanship. The film has moments of great beauty (Two Silhouettes: a wholly satisfactory and artistic fantasy; Blue Bayou and Blue Ballad, projecting weird moods, liquid effects and star shine which would have appealed to DeQuincey) and imagination (The Benny Goodman and Johnny Fedora numbers), but while it is all entertaining and well contrasted, it is not what Disney has led us, up to this time, to expect. Family. Running time: 1 hour and 15 minutes.

**PARTNERS IN TIME, RKO-Radio. (Unpretentious comedy) Director: William Nigh Musical Director: Lud Gluskin**

Absolutely unpretentious and amusing alike to old and young is this picture presenting the well-known Lum and Abner in a pleasant little story of American village life in the late years of the last century. To any one whose memory dates back to that, there will be many humorous incidents: the old horse-drawn fire engine, the box lunch auction and the square and round dances. Both men play their parts as excellent and experienced actors with Lum especially, to whose lot it falls as Justice of the Peace to marry his best friend to the girl he loves and for whom he has already bought the engagement ring, bringing real pathos to his role. Music, admirably suited to the time and tale, contributes greatly to the awakening of memories of the past. Family. Running time: 1 hour and 15 minutes.

**BOYS' RANCH, M-G-M. (Stimulating and Worthwhile) Director: Roy Rowland. Musical Score: Nathaniel Shilkret.**

Here is a good picture, offering a tangible idea towards solving what is accepted as a grave national problem, i.e., juvenile delinquency. It is presented in a wholesome and interesting way and the director handles his delicate task with understanding and sympathy, every scene being kept on a natural basis at all times and with the cut-of-doors atmosphere helping to do away with over-sentimentality. The choice of cast is excellent - one is never conscious of any "acting" on the part of the children and the inimitable "Butch" lightens and highlights the proceedings at every turn. He is a youngster who has been fortunate in his direction and exploitation, which along with his own ability seem to have kept him from being spoiled. The timely and appropriate score by Mr. Shilkret is just as refreshing as the story. Especially delightful is the sequence with the lemon pies - describing perfectly the physical and mental feelings of the eater. The tense and foreboding mood of the music for the flood scenes, the emotional rescue and the joyful solution are all examples of the best in motion picture music. Everybody concerned seems to want to give of his best to make a film that will give audiences a lot to think about and may inspire many to give concrete help where it is at presently so urgently needed. At least, let us hope so. Family. Running time: 1 hour and 36 minutes.

THE DARK CORNER, 20th-Fox. (Love Depths) Director: Henry Hathaway

Music by Cyril J. Mockridge; Musical Director, Emil Newman

Brutally realistic but always exciting and suspenseful murder mystery with Lucille Ball playing her role with sympathy and skill and Clifton Webb's portrayal of the debonair, cultured and cold-blooded "heel" a masterpiece. There is originality in the photography, the cast is well chosen and the story is compelling - but at times it creates an unwelcome tension and the fighting scenes, filmed to the last detail, are sordid and revolting. However, the ends of justice are presumably served for the villains are all caught in their own toils and die despicably. As regards music, it is rightly kept in the background. The main title begins with an ominous monotone which changes to the roar of the elevated train, practically obliterating the music, and fades into the distance as the story begins. The extraordinary atmosphere of the picture is created as much by drifting and extraneous sounds as by the music and by the recurring thunder of the "E1". Clever also was the playing of many radios in the apartment houses in various sections of New York heightening the feeling of expectancy and desolation. White Suit (William Bendix) is plagued by the little girls' tormenting whistle - by the child practising scales and the Beethoven Minuet (in G major) and there is no escape from these sounds, expertly and naturally handled as background but contributing positively to the build-up. We are also given effective restaurant music, swanky music in the penthouse and blatant Coney Island strains, all interestingly done. Entertainment value of the picture is purely a matter of taste - one of our reviewers wrote: "Young and old would be better off not to see this picture" -- but that is for the adult individual to decide. Adult. Running time: 1 hour and 40 minutes.

THE GREEN YEARS, M-G-M. Director, Victor Saville.

Musical Score, Herbert Stothart.

This beautifully played picture in which every character is perfectly cast, closely follows the novel of the same name, to bring us thoughtful entertainment of high calibre. The director has wisely kept the story strictly on a human level, natural and homey, bringing out the humor, pathos and limitations of a Scottish household at the turn of the century, and their occasional nobility as well. Outside of the fact that the situations run a little too long in the attempt to give the grown-up Robert more scope in the later scenes, the picture is both logical and absorbing. Photography, too, is exceptional in its transmission to us of the psychic quality involved. We arrive with Robbie as the story begins and see the family through his wondering eyes - we make friends with grandfather and as time goes on, stand for the things we believe in. We suffer from the petty meannesses of limited vision and endure the poverty, disappointments and tragedy and deplore the conditions which make them possible. In fact, there is much that is heartbreaking in the narrative, only enlivened by grandfather's occasional escapades. Settings are original and interesting, especially the seemingly authentic college examination room and the flower show with its pipers, Scottish dances and Highland Fling. The musical score as arranged by Mr. Stothart is a charming contribution to what is, on the whole, a delightful picture. It is simple, gay and tuneful, and adds much to the varying moods of the narration. Moreover, it is a national commentary from the start. We thrill to the bagpipers in the introduction and to the well-lived airs which drift in and out of the background. "Charlie is my Darlin'", "Wi' a Hundred Pipers" - that perennial favorite "Loch Lomond" etc. Family. Running time: 2 hours and 10 minutes.

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ERRATA - In the March, 1946 issue for "Contrast" read "contact" (contact as well as contrasts) -- "Yank in London," p. 21

In the May, 1945 issue, read "distinction" for "destruction" in the review of "The Southerner" (one of unusual beauty and distinction).

RICHARD ADDINSELL  
British Film Music Composer

Born January 13th, 1904, in London. Educated privately and at Hertford College, Oxford, where he studied law. His real interest, however, was music for the theatre and at the age of twenty-one, he began to devote the whole of his time to the study and practice of composition in this field. During a short period of studentship at the Royal College of Music he set a number of light lyrics, and contributed substantially to one of André Charlot's revues. His first complete musical setting for a stage play was his score for Clemence Dane's "Adam's Opera," produced at the Old Vic at the end of 1928. His collaborative association with the famous playwright has been rejoined from time to time over the past seventeen years; their names have frequently appeared together on theatre playbills, in broadcast introductory announcements, and on film credit titles.

In 1929, Addinsell left England for three years of study and travel on the Continent. He visited all the principal theatre and musical centres, but spent most of his time in Berlin and Vienna. In 1932 he returned to England to take up a commission to write the music of the LeGallienne production of "Alice in Wonderland," and he visited New York in connection with this production in 1933. Then followed six months in Hollywood under a contract to write film music for R.K.O. Later the same year he returned to America for the production of "Come of Age" - a 'play in music and in words'. Besides writing the score, Addinsell had collaborated with Clemence Dane in the general treatment of this highly experimental piece, and he produced it jointly with her at the Maxine Elliot Theatre, January 1934. His next two scores for Clemence Dane were that for her version of Rostand's "L'Aiglon" (Le Gallienne production, New York, 1935) and "The Happy Hypocrite," produced as a 'play with music' at His Majesty's Theatre in 1936. Addinsell's subsequent work for the theatre was the incidental music for "The Taming of the Shrew" in which Edith Evans appeared at the New Theatre in 1937, and a new adaptation by Clemence Dane of "Alice in Wonderland," introduced at the Scala Theatre for the Christmas season 1943, and revived at the Palace Theatre for the Christmas season 1944. In addition, Addinsell has frequently written direct for the radio including in 1944, the music for a series of six radio plays by Clemence Dane, broadcast under the general title of "The Saviours." A number of his light songs have been written for and in collaboration with Joyce Grenfell, notably "I'm Going to See You Today," "Turn Back the Clock," and "Oh, Mr. Du Marier," which was one of the successes in Noel Coward's revue "Sigh No More."

Richard Addinsell entered the British film studios in 1936 in collaboration with Muir Mathieson to score for the London Film Company operated by Alexander Korda. His first picture was "The Amateur Gentleman," featuring Douglas Fairbanks, Jr. This was followed by a whole series of films at Denham studios with Muir Mathieson including "Dark Journey," "Farewell Again," "South Riding" and "Fire Over England" in 1937, "Vessel of Wrath" in 1938 and "Goodbye, Mr. Chips" in 1939. Then came the war, and Addinsell embarked on a long series of Ministry of Information, Army and other Government films starting with the first feature film of the war period, "The Lion Has Wings" made late in 1939. There followed "Contraband," "Gaslight," (British version) "Men of the Lightship," and "Britain at Bay" in 1940, "This England," "Love on the Dole," "The Big Blockade"; many Army training films, and the famous "Dangerous Moonlight" (American title: "Suicide Squadron") from which comes the "Warsaw Concerto." 1943 saw more Army films, after which Addinsell retired for a short time from the screen to do stage and radio work, but he returned in 1945 with a refreshing score to the Noel Coward film "Blithe Spirit," from which the portfolio reproduces one or two extracts. The score of this film, as well as the "Warsaw Concerto" have both been issued on phonograph records.

# Blithe Spirit

Score by Richard Addinsell (1945)

## MAIN TITLES

*Allegro Vivace* (♩ = 130)

Str. *Tutti*

*Tutti*

## Madame Arcati on her bicycle

*Allegretto*

## Elvira entrance

*Andante Misterioso*

*Tempo di Valzer* (Lento et Strake)