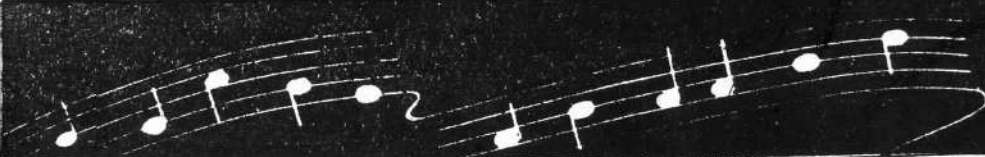


SEASONS GREETINGS!



FILM MUSIC NOTES

Official Organ of the National Film Music Council

GRACE WIDNEY MABEE
Founder Chairman

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"To foster interest in music in the films; to encourage musicians who are developing this new art form; to awaken teachers and students to the educational, artistic and practical possibilities of this new medium of expression."

HOLIDAY GREETINGS

from the

NATIONAL FILM MUSIC COUNCIL

Page 2

The editorial board and advisory committee bring you greetings at this happy time of the year. The change of publishing headquarters has brought many additional duties but we are now ready to carry on in the new year. A reorganization of the previewing committees has taken place and some excellent musicians are joining with us in bringing to you the information for your various needs.

Abbie Norton Jamison, composer and former state president of the California Federation of Music Clubs and heretofore working in many capacities in the music world, will assume the chairmanship of the Hollywood Previewing group. Mrs. Jamison is state chairman of motion picture music for the Federation of Music Clubs and her committee will soon be announced.

Rose Gores Rockwell, also a composer, is chairman of films for the New York Federation of Music Clubs and a member of the National Association of American Composers and Conductors. She has chosen a fine committee of previewers in New York City. These groups, together with the special previewers of the National Film Music Council, wish to cooperate with you in every way possible.

Thanks are due the Community Service Department of the New York and Hollywood Motion Picture Association also the National Board of Review and the film musicians, for supplying valuable information on current films being released.

Let us hear from you as to how best we may serve your needs.

Grace W. Mabee

MOTION PICTURE
BOOKLIST

The American Library Association has issued a selected booklist in connection with the 20th Anniversary of the Sound Motion Picture. The books listed were selected by Iris Barry, Museum of Modern Art, New York City; Helen F. Conover, Library of Congress and Helen Fitz-Richard of Los Angeles Public Library. This is a valuable list for anyone wishing to study the history of motion pictures. This booklist is available from the Educational Bureau, Warner Brothers, 321 West 44th St., New York City.

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NEWS
from
JOHN HUNTLEY

Producers abroad are also busy making films based on the lives of famous composers. Two recent examples are Elgar and Moussorgsky. A French film company has begun work on the Moussorgsky picture, while the initial research work on the script of the Elgar story is at present being carried out in England in collaboration with Sir Edward Elgar's daughter, Clarice Elgar Beake. Much work is being done in Worcestershire and Herefordshire where Elgar spent a good deal of his early life.

* * * * *

DARIUS
MILHAUD

After scoring eighteen films in France, Darius Milhaud is in Hollywood scoring his first in America. It is a mark of progress to have a composer of his distinction invited to score the film, "The Private Affairs of Bel Ami", produced by David Loew and Arthur Lewin. At the end of the second day in the studios, Milhaud had finished writing the accompaniment for five of the picture's ten reels. The score has been recorded for presentation in February. Milhaud is at present head of the music department of Mills College in Oakland, California.

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LOUIS
GRUENBERG

Enterprise officials have chosen Louis Gruenberg to write the musical score for "Arch of Triumph". Furthermore, Gruenberg has been assured that he will share in the profits, something never offered any composer of music in a film. He has scored six pictures, four operas and completed eight orchestral works, one of which is the Symphony No. 2 which Koussevitsky will play this winter in Boston. His recently recorded violin concerto commissioned by Jascha Heifitz and played by him with the San Francisco Orchestra under Pierre Monteux is proving a very popular recording. (Victor)

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UNIVERSAL-
RANK
FILMOSOUND

News comes that a company, United World Films, Inc. has been formed for the purpose of producing and distributing 8 and 16 mm entertainment, educational and religious films. This company will take over the entire sub-standard library of the Bell and Howell Company known as Filmosound Library and comprising 6000 subjects.

**CONSTANCE
PURDY**

Our former editor of **FILM MUSIC NOTES**, Constance Purdy, is proving to be a fine character actress. She was seen in "Going my Way" and a number of the leading pictures of last year. Soon we will be seeing her in "The Shocking

Miss Pilgrim" (20th Century-Fox), Gershwin music; "A Love Story" (MGM), a musical story of Clara and Robert Schumann and Brahms, featuring their music; and "Unconquered" (Paramount), a Cecil De Mille production. Congratulations!

* * * * *

**CANNES FESTIVAL
INTERNATIONAL
AWARD FILMS**

An American premiere of five of the Cannes Festival International Award Films was presented at the Museum of Modern Art recently to the United Nations delegates by a committee representing the major film companies of the motion picture

industry of the United States. The five films shown were "Shadow on the Snow", best documentary short awarded to Sweden; "Wieliczka", story of the Polish salt mine, best pedagogic film, awarded to Poland; "Brigands and Animals", best short animated cartoon, awarded to Czechoslovakia; "Life of the Bees" best scientific film awarded to Russia, and "Battle of the Rails", grand international prize awarded to France. This premiere was not open to the public but it is hoped that American audiences will be given the same opportunity afforded the United Nations' delegates. Metro-Goldwyn-Mayer has definitely arranged for "Battle of the Rails" to be presented on the Loew's circuits. We hope to give our readers news of the musical background of these award films. It is interesting to know that the International Awards, the counterpart of the American film industry's "Oscars" included two awards to Americans; to Ray Milland for his performance in "The Lost Week End", the Grand International Prize for the best actor and to Walt Disney, the Grand International Prize for the best feature-length cartoon, "Make Mine Music." New York Herald Tribune

* * * * *

**CARNEGIE
HALL**

A story will be forthcoming shortly on the "soon to be released" film, "Carnegie Hall" which Boris Morros and William Le Baron have just completed. The orchestral performances led by Bruno Walter, Leopold Stokowski, Walter Damrosch

together with the appearance of such artists as Pons, Pinza, Stevens, Heifitz, Piatigorsky and the famous Vatican Choir, gives promise of a film most interesting musically. It is rumored that Morros is to incorporate a new Prokofiev Symphony into his next film, "Carmen from Kenosha".

* * * * *

**LOUIS
APPLEBAUM**

Music by Louis Applebaum who has written many scores for American and Canadian films, was performed on the Canadian Composers Series recently over the CBC Trans-Canada network in Montreal. The principal work heard was "Variations on

a Theme" from a film score, and was played by the McGill string quartet. The Canadian Composers Series is broadcast from Montreal by CBC's international service for listeners in Canada and abroad. BOX OFFICE

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**TRAGIC
SYMPHONY**

Benjamin Glazer and Nathaniel Finston (formerly many years head of music department for MGM) are busy with the production of "Tragic Symphony" for Monogram. It will be the story of Tchaikowsky. Cedric Hardwicke has been signed

to play the part of the Russian Grand Duke.

by Louis Applebaum

The credit cards on Warner Brothers "HUMORESQUE" contain one unusual item which reads "Music conducted by Franz Waxman" instead of the expected "Music by Franz Waxman". This compromise wording was probably chosen because a "composer" credit to Waxman, undoubtedly one of Hollywood's ablest and most imaginative writers and most energetic musicians, was impossible for this film. The many people unfamiliar with the better known works of Lalo, Tchaikowsky, Gershwin, Brahms, Wagner, Bizet, Sarasate, Rimsky-Korsakoff, even Dvorak's "Humoresque" who will undoubtedly see Warner's "Humoresque" might then have been misled into believing that all the film's music was written by a versatile and prolific Franz Waxman. However, Waxman's major contribution to this film certainly involved much more than conducting the Warner's orchestra for the recordings.

It can be assumed that in addition to conducting the orchestral accompaniments to Isaac Stern's violin and Oscar Levant's piano solos, Waxman was responsible too for the musical format and program-- for the very efficient musical linking and bridging of the many numbers, for the background, whether entirely original or based on standard works, and for two specially written "concert" works for violin and orchestra. For this last Waxman deserved, and should have received credit on the film.

The "background" music was for the most part created around standard works which were played in the film by one of the soloists. One sequence, however, did contain some notable music. This was written for the montage sequence, constructed to reflect the frenzied, mechanized, noisy circus that constitutes life in downtown New York-- drug store lunch counters, subway mad traffic, intriguing robot-like movements of the many "automatic" gadgets that make city life so fast and nervous. Those who have seen that remarkable documentary film, "The City" will recall an identical sequence to which Aaron Copland wrote some exceptionally music. "The City", incidentally, was produced at least six years ago. Even though, in "Humoresque" the music for this sequence reiterates in its own fashion the ideas and attitude which Copland so grippingly presented in "The City", it does so very aptly and expertly. The synchronization between motion on the screen and the musical underlying, is so neat, it suggests that the film was edited to fit the music written and conducted to synchronize. In this bit of synthesis of visual and music, every "ping" and "clang" in the score has visual cause and reason. It is in all a very efficient, slick piece of work.

Probably more noteworthy are the two Fantasias for violin and orchestra which Waxman has contrived from two operatic works--Bizet's "Carmen" and Wagner's "Tristan and Isolde". The "Carmen" piece is an especially successful work. Built on most of the best-known melodies from the opera, the Fantasia will probably become a welcome and popular addition to the violinists' repertoire. The orchestral writing is brilliant and expert. The solo line, even though more conservative and less exciting than might be expected from a contemporary, is nevertheless good violin writing, and should receive a sympathetic reception from our virtuosi. That the work does hold its own on a concert platform, was proved recently in a brilliant radio performance by Heifitz and the Telephone Hour Orchestra. It is rumored that two recording companies will soon issue discs of the work, one including Heifitz' performance, the other employing Isaac Stern. The arguments that will undoubtedly be presented against a further rehashing and re-setting of

Bizet's already overplayed, almost hackneyed material, are suitably answered by Waxman's tasteful, colorful, even exciting treatment on this work.

Waxman's rewriting of Wagner's "Liebestodt" into a violin piece is much less successful. The nature of Wagner's developed and involved writing, makes a free treatment of his material virtually impossible. Waxman could do little more than re-cast Isolde's vocal line for violin-- and a violin, no matter how beautifully played, cannot decently substitute for the human voice in this passionate, hyper-ardent love music. Though the violin version made an apt enough setting for the melo-dramatic, romanticized suicide sequence of "Humoresque", it is doubtful that it will be used often by our concert violinists.

Credit is due Isaac Stern for his fine off-screen performances, and to John Garfield for his amazingly proficient aping of the required violinistic motions. Stern's interpretations are perhaps a little more "schmaltzy" than necessary at times, and his attacks sometimes overzealous in the bravura pieces, but in all, the sound track presents to the audience authoritative interpretations of many violin-literature classics, by one of our very best contemporary virtuosi.

* * * * *

BIOGRAPHY of Dr. RALPH VAUGHAN WILLIAMS

Dr. Ralph Vaughan Williams, one of the most revered personalities in British music, after sixty years of active musical life, is yet so young in mind that he can turn himself to a modern art, an art which was not even in existence in his young days, and prove himself as competent as any one writing for films today. He studied at the Royal College of Music and at Cambridge at the time when Tchaikowsky, Brahms and Verdi were still alive. In his early years he became absorbed in English folksong, and he has enriched English song music by many compositions, revealing great imagination and sincerity. He traveled the countryside of East Anglia and Hertfordshire, collecting and noting down the music of the farm labourers and the country folk.

With the coming of World War I, he joined the Army and served in France and in the Balkans, returning afterwards to a life of composing and continued research in music. During this period up to the time of World War II, his range of works has been extremely varied-- through the majestic "London" and "Sea Symphonies", the masque "Job", the delightful "Serenade to Music", a musical comedy, "The Poisoned Kiss", the opera "Sir John in Love" as well as test pieces for brass band festivals, choral and orchestral works of many types, songs, church music, other operas and the task of editing the English Hymnal. The strong influence of his folk music studies is indicated in what perhaps is his ~~next~~ well-known piece--the setting of the beautiful Elizabethan melody, "Greensleeves". In 1940 he wrote his first screen score for "49th Parallel" (American title; The Invaders) ~~for~~ at Muir Matheson's invitation. Since then, he has scored five other films, the latest being for "The Loves of Joanna Godden" (Ealing Studios) soon to be released.

by R. Vaughan Williams

Some years ago I happened to say to Arthur Benjamin that I should like to have a shot at writing for the films. He seemed surprised and shocked that I should wish to attempt anything which required so much skill and gained so little artistic reward. However, he mentioned my curious wish to Muir Mathieson, whom, at that time, I hardly knew, though we have since become firm friends. The result was that one Saturday evening, I had a telephone call asking me to write some film music. When I asked how long I could have, the answer was "till Wednesday".

This is one of the bad sides of film writing--the time limit. Not, indeed, that it hurts anyone to try to write quickly; the feeling of urgency is often a stimulus. When the hand is lazy the mind often gets lazy as well, but the composer wants to have the opportunity, when all is approaching completion, to remember emotion in tranquillity, to sit down quietly and make sure that he has achieved the mot juste at every point. That is where the time-limit inhibits the final perfection of inspiration.

On the other hand, film composing is a splendid discipline, and I recommend a course of it to all composition teachers whose pupils are apt to be dawdling in their ideas, or whose every bar is sacred and must not be cut or altered.

When the film composer comes down to brass tacks he finds himself confronted with a rigid time-sheet. The producer says, "I want forty seconds of music here". This means forty, not thirty-nine or forty-one. The picture rolls on relentlessly, like fate. If the music is too short it will stop dead just before the culminating kiss; if it is too long it will still be registering intense emotion while the screen is already showing the comic man putting on his mother-in-law's breeches.

A film producer would make short work of Mahler's interminable codas or Dvorak's five endings to each movement.

I believe that film music is capable of becoming, and to a certain extent already is, a fine art, but it is applied art, and a specialized art at that; it must fit the action and dialogue; often it becomes simply a background. Its form must depend on the form of the drama, so the composer must be prepared to write music which is capable of almost unlimited extension or compression; it must be able to "fade-out" and "fade-in" again without loss of continuity. A composer must be prepared to face losing his head or his tail or even his inside without demur, and must be prepared to make a workmanship job of it; in fact, he must shape his ends in spite of the producer's rough hewings.

It may be questioned, Is any art possible in these conditions? I say, emphatically, "Yes, if we go the right way to work". It is extraordinary how, under the pressure of necessity, a dozen or so bars in the middle of a movement are discovered to be redundant, how a fortissimo climax really ought to be a pianissimo fade-out.

There are two ways of viewing film music; one, in which every action word, gesture or incident is punctuated in sound. This requires great skill and orchestral knowledge and a vivid specialized imagination, but often leads to a mere scrappy succession of sounds of no musical value in itself. On this the question arises: Should film music have any value outside its particular



Ralph Vaughan Williams

function? By value I do not mean necessarily that it must sound equally well played as a concert piece, but I do believe that no artistic result can come from this complex entity, the film, unless each element, acting, photography, script and music are each in themselves and by themselves intrinsically good.

The other method of writing film music, which personally I favour, partly because I am quite incapable of doing the former, is to ignore the details and to intensify the spirit of the whole situation by a continuous stream of music. This stream can be modified (often at rehearsal!) by points of colour superimposed on the flow. For example, your music is illustrating Columbus's voyage and you have a sombre tune symbolising the weariness of the voyage, the depression of the crew and the doubts of Columbus. But the producer says, "I want a little bit of sunshine music for that flash on the waves." Now, don't

say, "O well, the music does not provide for that, I must take it home and write something quite new." If you are wise, you will send the orchestra away for five minutes (which will delight them). You look at the score to find out what instruments are unemployed - say the harp and two muted trumpets. If possible, you will call Muir Mathieson in to assist you. You write in your flash at the appropriate second, you re-call the orchestra and the producer, who marvels at your skill in writing what appears to be an entirely new piece of music in so short a time.

On the other hand, you must not be horrified if you find that a passage which you intended to portray the villain's mad revenge has been used by the musical director to illustrate the cats being driven out of the dairy. The truth is, that within limits, any music can be made to fit any situation. An ingenious and sympathetic musical director can skillfully manoeuvre a musical phrase so that it exactly synchronises with a situation which was never in the composer's mind.

I am only a novice at this art of film music, and some of my more practiced colleagues assure me that when I have had all their experience, my youthful exuberance will disappear, and I shall look upon film composing not as an art, but as a business. At present I still feel a morning blush in my art, and it has not yet paled into the light of common day. I still believe that the film contains potentialities for the combination of all the arts such as Wagner never dreamt of.

I would therefore urge those distinguished musicians who have entered into the world of the cinema, Bax, Bliss, Walton, Benjamin and others, to realize their responsibility in helping to take the film out of the realm of hack-work and make it a subject worthy of a real composer.

If, however, the composer is to take his side of the bargain seriously, the other partners in the transaction must come out to meet him. The arts must combine from the very inception of the idea. There is a story of a millionaire who built a house and showed it to a friend when it was near completion. The friend commented on the bare and barrack-like look of the building. "But you see", said the millionaire, "we haven't added the architecture yet". This seems to be the idea of music held by too many producers.

When the photography is finished, when the dialogue and the barking dogs and the whistling trains and the screeching taxis have been pasted on to the sound-track (I expect this is an entirely unscientific way of expressing it), then, thinks the producer, "Let us have a little music to add a final frill." So the music only comes in when all the photography is done and the actors dispersed to their homes or to the next job. Perhaps the composer has (unwisely from the practical point of view) already read the script and devised music for certain situations as he has imagined them before seeing the pictures, but what can he do about it? The photography is already there, the timing is rigidly fixed, and if the composer's musical ideas are too long or too short they must be cut or repeated, or, worse still, hurried or slowed down, because, the photograph once taken, there can be no re-timing.

What is the remedy for this? Surely the author, producer, photographer and composer should work together from the beginning. Film producers pay lip service to this idea; they tell you that they want the ideal combination of the arts, but when all is finished one finds that much of the music has been cut out or faded down to a vague murmur, or distorted so that its own father would not know it, and this without so much as "by your leave" to the unhappy musician.

I repeat, then, the various elements should work together from the start. I can imagine the author showing a rough draft to the composer; the composer would suggest places where, in his opinion, music was necessary, and the author would, of course, do the same to the composer. The composer could even sketch some of the music, and if it was mutually approved of, the scenes could be timed so as to give the music free play. Let us suppose, for example that the film contains a scene in which the hero is escaping from his enemies and arrives at a shepherd's hut in the mountains. The composer finds he wants a long theme to "establish" the mountain scenery, but the producer says, "That will never do; it would hold up the action." And so they fight it out. Perhaps the producer wins and the composer has to alter or modify his music, or the producer is so pleased with the composer's tune that he risks the extra length. My point is, that all this should be done before the photographs are taken. This would not prevent further modifications in the final stages.

An outsider would probably consider this procedure obvious, but so far as my limited experience goes, it has never occurred as a possibility to the author, or the producer, and certainly not to the composer.

Again, when music is to accompany dialogue or action, surely the actors should hear the music before they start rehearsing, and at rehearsal act to the music, both from the point of view of timing and of emotional reaction.

I need hardly say that the same give and take would be necessary here; that is, that the composer must be ready occasionally to modify his music to fit the action and dialogue.

It is objected that this is unpractical; one could not have a symphony orchestra day after day in the studio accompanying a long-drawn-out rehearsal for each scene. The expense, it is said would be impossible. When I hear of the hundreds of thousands of pounds which are spent on a film production, it seems to be rather queer to cavil at the few extra hundreds which this would involve- but let that pass. If an orchestra is impossible, how about the pianoforte? The trouble would be to eliminate the pianoforte sounds and substitute an orchestral equivalent which would absolutely synchronise. I am told that no method has yet been devised that can do this.

I know nothing about the mechanics of film making; the skill of the whole thing fills me with awe, so I cannot believe that the engineers, if they really wished, could not devise a method--where there's a will there's a way. At present, where film music is concerned, there is not the will.

A third method would be to rehearse with the music played, I presume on the pianoforte, and then, having registered the exact timing and the exact emotional reaction of the actors to the music, to act it all over again in exactly the same way without the music. I cannot help feeling that the result would be intolerably mechanical.

Of these three methods, the pianoforte accompaniment (afterwards to be eliminated) seems to be the best solution of the problem. Does it really pass the wit of those marvelous engineers of the film to devise some method by which it can be achieved?

I believe this and many other problems could be solved by those who have had much experience, if the composer insisted. As long as music is content to be the maid-of-all work, until the musicians rise to their responsibilities, we shall achieve nothing.

Perhaps one day a great film will be built up on the basis of music. The music will be written first and the film devised to accompany it or the film written to music already composed. Walt Disney has pointed the way in his "Fantasia". But must it always be a cartoon film? Could not the same idea be applied to the photographic film? Can music only suggest the fantastic and grotesque creations of an artist's pencil? May it not also shed its light on real people?

I have to confess to a desire to see a film built up on Bach's "St. Matthew Passion". Of course, it must be done by the right people; but then, does not that apply to every work of art, and when I say "right people" I naturally mean the people that I should choose for it. "Orthodoxy is my doxy, hetero-doxy is other people's doxy."

What a wonderful via crucis could be devised from the opening chorus, the daughter of Sion summoning all women to weep with her; then the sudden call "See Him, the bridegroom", and the culmination in the choral "O Lamb of God most holy".

Then could not the opening narrative be illustrated by a realisation of Da Vinci's "Cenacola", and at the choral we should switch over, as only a film can, to St. Thomas at Leipzig and the huge congregation singing "O blessed Jesu, how hast Thou offended". But I could go on forever with these vague imaginings, and this is only one example of how music can initiate the drama.

Does what I have written sound like the uninstructed grouse of an ignorant tyro? I hope not, indeed. I venture to believe that my very inexperience may have enabled me to see the wood where the expert can only see the trees. I have often talked over these difficulties with authors, producers and musical directors, and they have been inclined in theory to agree with me. I acknowledge with gratitude that when I have worked with them they have, within their scheme, stretched every possible point to give my ignorantly composed music its chance; but they have not yet been able to break down the essentially wrong system by which the various arts are segregated and only reassembled at the last moment, instead of coming together from the beginning. It is only when this is achieved that the film will come into its own as one of the finest of the fine arts.

THE CHASE

by Michel Michelet

THE CHASE, (Nero Productions, United Artists) Seymour Nebenzal, Director, Arthur Ripley, Musical Director, Heinz Roemheld, Music Score, Michel Michelet.

Pictures are like human beings, or books, or paintings---they are all different. And a composer working for a picture music know it.

In the first place, a composer should use no formulas. These formulas certainly existed before in silent pictures and it was very easy to adapt music for them. For instance, for a love scene: you could take No.57, published by Mr.C., for as many minutes as you needed. For a burning forest scene: No.99, published by Mr.D., etc.

Now, a composer has many things to go through. He must study the script of the picture, assist in the shooting of scenes connected with the music, study every situation of the story, study each scene on the film after it has been shot. The expression of the actor's eyes, the actor's hands, how he walks, how he talks--- the composer must live with all this and then finally be able to express all these feelings by his music. Because the screen is a big photographic enlargement of feelings, these feelings look even more sentimental on the screen than in real life and the music in the film should have a great deal to do with the expression of sentiment, in addition to simply decorating the picture.

Naturally, the technical angles create some difficult moments for the film composer: timing, the study of the actor's voice range (because the music shouldn't disturb the spoken word), the right kind of orchestration, and lastly the dubbing---which is the cocktail of words, music and noises.

This all means that the music is composed from the moment the child is born to the moment the child is brought up and "goes to town". And the composer has lots of excitement to go through.

* * *

I was very happy to compose the music for "THE CHASE". "Voice in the Wind" was my first collaboration with Arthur Ripley, the director, and it was again a real thrill for me to work with him in this picture.

It is the first time I have worked for Seymour Nebenzal, the producer. I still remember some of his pictures filmed in Paris-- Goethe's "Werther" and "Mayerling", made before he produced in Hollywood. It was a pleasure to see and to feel how much interest he takes in every minute detail of his picture, music included. And at the same time he gives you full liberty to do what you wish, that is: go ahead with your inspiration and your ideas. Edward Mann, the editor of the picture helped me a lot too, with his wonderful crew.

It was hard work, to compose one hour of music in a relatively short time, but it was so interesting to write a score that contains everything from symphonic moods and a song "Havana", all the way to sophisticated dance music. And it seems to me that composers should always compose the entire score of a picture for the unity of style and for the sake of the story.

One part of my score contains a piano-concerto movement. I should like to explain why I did it. In one scene of the picture we hear a record played from far off. After that we see, in another room, Steve Cochran, one of the main characters of the story, lying on a couch in a very ugly and dramatic mood. He has just learned that his wife, Michele Morgan, and his chauffeur, Robert Cummings, have escaped on a boat to Havana. Peter Lorre, his faithful strong-arm man in all his adventures, asks him what he wants to do. Cochran answers: "Play the other side of the record". And Lorre does so.

In the following scene we see Michele Morgan and Robert Cummings escaping on the boat in question. Cummings is playing the piano. When he finishes they have a conversation. Afterwards he plays again. The "romantic warmth" of these scenes starts to build up. When Cummings finishes playing he rises and pulls the curtains on the porthole.

I conceived the idea of writing a piano concerto movement to accompany those three sequences: 1- the record played by Cochran, 2-the piano played twice by Cummings and 3- the incidental music between and after the playing of the piano. I felt the scenes corresponded, by coincidence, to the musical form of a first movement of a piano concerto. Therefore, the dramatic mood of Cochran is the first dramatic theme (after an introduction). The love scene on the boat scene is the conclusion of the concerto movement.

One part of the score illustrates how Robert Cummings awakes from his terrible nightmare and comes back to reality.

From fantastic dream music I segue into highly dramatic music, using the themes of the piano concerto movement. The music builds up more and more and flourishes finally into a major chord at the moment when Cummings' telephone call takes us into the naval hospital. A short theme of a military character and in the style of navy songs should explain the relief that Cummings will get from the doctor. At the same time, some dissonant chords continue to hammer monotonously in Cummings' sick head.

The Latin-American style of music also has its moments in the picture. I illustrate through music a weeping Cuban girl, and I go into some harmonies connected with Latin-American and Spanish folklore. The same goes for the song "Havana", which I composed especially for this picture and which has served me as one of my "leit-motives" for all the scenes connected with Havana.

In some of the scenes connected with a Chinese curio shop I tried to eliminate as much as possible what is generally known as "Chinese" musical cliches.

The whole score for "THE CHASE", with the exception of two or three excerpts of Latin-American folk music played by a guitar, is original.

* * * * *

The film, "The Chase" was previewed last month by the Council's Preview committee. The music was recommended but not the story.

by SIGMUND SPAETH



Sigmund Spaeth

This columnist had a chance to discuss the important subject of opera on the screen with Leopold Stokowski, Preston Sturges and Boris Goldovsky on the opening Round Table of the Metropolitan Opera broadcasts this season. Strangely enough, Mr. Sturges was the most conservative of the three, arguing for conventional opera, even if screened for a limited audience. Stokowski was radical enough to object to traditional recitative, while Goldovsky, the opera expert of the trio, seemed inclined to steer a middle course.

* * * * *

Actually every attempt to put grand opera into motion pictures has thus far been a dismal failure. The problem might be solved by deliberately throwing overboard all traditions of the operatic form and substituting a screen technique. If any producer is interested in

filming such masterpieces of music drama as Tristan and Die Meistersinger, this department will be glad to supply some detailed suggestions. It can be done, even though the result may not be "opera" in the traditional sense.

* * * * *

A new French production of Carmen seems to be an experiment in the right direction. The original Merimee play is used, with Bizet's operatic score merely as background music and singing reduced to a minimum. That may be going a little too far. In any case, the appeal of Wagner's orchestra to a movie audience may safely be assumed. Why be satisfied with less?

* * * * *

The Warner Brothers' remake of Humoresque is another step in the direction of putting great music on the screen. At the close of that picture, Joan Crawford is shown walking along the beach at night, obviously contemplating suicide. Not a word is spoken, but the music of Isolde's Love Death maintains the mood and preserves a high dramatic level throughout. Incidentally, John Garfield does a wonderful job of pretended violin-playing in this film, with Isaac Stern giving the music authority by his actual performance off-screen.

* * * * *

It is easy to call to mind similar passages in other modern pictures, especially of the montage type. Song of Russia had such a sequence, with Susan Peters showing Moscow to Robert Taylor. The high spot in Rhapsody in Blue is unquestionably the montage accompanying the orchestral performance of Gershwin's An American in Paris.

The Universal- International Song of Scheherazade promises to be musically significant, with the composer, Rimsky-Korsakoff, as its hero. Charles Kullman, tenor of the Metropolitan Opera, sings the popular Song of India, as well as a Fandango, and there are instrumental versions of the Flight of the Bumblebee and the Scheherazade symphonic poem itself. A transcription has been recorded by Walter Damrosch and others, commenting upon this music, for use in radio, schools and clubs.

Perhaps the greatest aggregation of musical personalities ever assembled on the screen will be seen and heard in the Boris Morros production of Carnegie Hall. Heifitz, Artur Rubinstein, Stokowski, Damrosch and Lily Pons are only a few of the concert celebrities to appear in person in this picture. Some of the artists have already declared confidentially that their work has been given a new high in the fidelity of its recording.

Columbia's The Jolson Story is more than a film biography of that popular entertainer. It is a significant commentary on the musical taste of a past generation and its relation to the development of jazz. Jolson's improvisational style was doubtless influenced by the small bands that he heard in New Orleans. He created vocal effects based upon the instrumental variations of early jazz.

Blue Skies must be considered a fitting farewell to the screen for Fred Astaire (if it really is his farewell, as most of us are now beginning to fear). He has never danced more spectacularly than in his Puttin' on the Ritz routine. Admirers of Bing Crosby are for the first time given a chance to hear their idol in nearly as many songs as they would like. Since Irving Berlin is the composer (with a brand new hit added to the old standbys) everybody should be happy over this Paramount musical picture.

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The following review has been contributed by Gordon Bailey, in charge of Music Education at the New York University, New York City. He is a member of the Advisory Committee of the National Film Music Council.

HUMORESQUE(Warner Brothers), Director, Jean Negulesco, Musical Advisor, Isaac Stern, Musical Conductor, Franz Waxman. Story by Fannie Hurst.

The lengthy musical score of this film is based mainly on standard compositions of the 19th century which have become popular in the 20th century. So many selections are used, either entirely or in part, that it is impossible to digest all the music satisfactorily in one experience. Nor is it feasible to attempt to use too much of this music in any classroom work connected with this film. Comment, therefore, has been restricted to only those selections whose use in the film makes them conspicuous.

As the film begins, a violin cadenza introduces Dvorak's ever-popular "Humoresque". While the usual announcement of cast, directors, etc., takes place, enough of the main theme is heard to establish the identity of the music. Shortly, in a street scene in the tenement district of Manhattan, another fragment is played by a hurdy-gurdy. Still later, an abbreviated version is played by Paul at his debut as a concert violinist. The main theme is again heard at the conclusion of the film. Through vocal, orchestral and instrumental arrangements, "Humoresque" is known by innumerable student and radio groups. It would be desirable, in using "Humoresque" as a preparation for the film, to make use of a fine recording by some well-known violinist in order to hear artistic playing and the true tonal quality of the violin. Continued acquaintance with "Humoresque" reveals its natural and obvious plan(Ternary Form) its natural and easily remembered melodies(mainly scale-wise) and its uncomplicated harmony.

The next scene of particular interest takes place in a Rehearsal Hall. A youth orchestra(the Merenblum California Junior Orchestra, of which the youthful Paul is first violinist,) is energetically rehearsing a portion of von Suppe's "Poet and Peasant" Overture. The orchestra-- not the music--dominates the scene. It is an orchestra of youth--the same age and with the same interests, experiences and ideals as many of the young people who will see this film. This scene affords an opportunity to see a superior orchestra in action and should provide good motivation for emulation.

Next in sequence is an informal party where Paul, now a budding virtuoso, plays Sarasate's "Gypsy Airs" and Rimsky-Korsakoff's "Flight of the Bumble-bee". His artistry attracts a patroness who arranges for a manager, important auditions and a debut. The debut concert features "Humoresque".

Time moves on and Paul has become famous. The techniques of rehearsal with an orchestra make an interesting and informative scene as Paul rehearses for a concert. The music for this scene is from Bizet's opera, "Carmen". The arrangement includes Carmen's arias--Habanera and Seguidilla-- interspersed with fragments of the "Toreador Song" and the music of the Smugglers. By means of close-ups, ample opportunity is provided to see the artist, the conductor and the orchestral sections at work.

The next scene of musical importance is that of a concert where the audience Paul and the orchestra are featured. The music is the "Symphonie Espagnole" for violin and orchestra by Lalo. Only the first movement is used- and that in a shortened version.

The dramatic final scene relies on the highly dramatic and sensuous quality of the music. Portions of Tchaikowsky's "Romeo and Juliet" overture are played by the orchestra. A synthesis of themes from "Tristan and Isolde" arranged for violin and orchestra follows. The larger portion of this arrangement is that of the "Love Duet" --Act II-- with the theme of the Prelude to Act I used as an introduction with the final portion of the "Liebestod"(Act III) serving as the conclusion.

* * * * *

A full symphony orchestra of 115 pieces was employed, conducted by Franz Waxman. Waxman also composed the incidental music and the beautiful montage music. Isaac Stern did the actual violin playing in the picture, which included a special version of "Habenera". "Liebestod"(Tristan and Isolde), bits of the Mendelssohn, Tchaikowsky and Wieniawski Violin Concertos, and Lalo's "Symphonie Espagnole". Oscar Lavant was heard in Brahms' Waltz in A Flat Minor, Grieg and Prokofieff Piano Concertos, the Bach G.Minor Sonata and Sarasate's "Zigeunerweisen".

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We regret that the article by Alfred Newman explaining his music score for "The Razor's Edge" was delayed on account of illness. However, the themes of the score will be found on Pages 22 and 23.

The "Razor's Edge" is one of the year's finest films. 20th Century-Fox has screened the story of one of W.Somerset Maugham's great novels. The story tells of a young American's quest for a faith. In Larry Darrell (Tyrone Power) he has created one of his most radiant and appealing characters.

Darrell's search takes him all over the world and reaches its climax in India, where he achieves the absolute purification of his soul, superhuman wisdom and an impregnable faith which gives him power over the material world.

ALFRED NEWMAN

Alfred Newman, one of Hollywood's greatest film composers, has given in his score the leading themes:

- The Prelude---"The Search"
- "The Seduction Scene"
- "The Holy Man"
- Finale---"Walking into the Sunrise"

Cast: Tyrone Power, Gene Tierney, Anne Baxter, John Payne, Clifton Webb and Herbert Marshall.

FILMS RECENTLY RELEASED and RECOMMENDED

by the PREVIEW COMMITTEE

- LADY IN THE LAKE**(MGM), Director, Robert Montgomery, Music Director, David Snell. An excellent mystery employing a new technique in which the eye of the camera is identified with the eye of the story's narrator. The audience is given a feeling that it is finding out for itself what is happening. Instead of the usual background music by the orchestra, an eighty voice chorus was used throughout, with no accompanying instrument. The human voices enhance the suspense and prove especially valuable in a long pursuit. A distinctly new form of underscoring, thanks to Mr. Snell. Mature.
- MAGNIFICENT DOLL**, (Universal-International), Director, Frank Borzage, Music by H.J.Salter. An elaborate period romance centering around Dolly Madison in the difficult early days of this country. Ginger Rogers, David Niven and Burgess Meredith are the leads. An overintrusive score draws largely on English tunes and two charming bits of Mozart's "Ein Kleine Nachtmusik" are used in the big ball scene. If the composer were to enlarge or finish his Minuet and his jolly English music they might be attractive by themselves. Family
- MARGIE**(20th Century-Fox) Director, Henry King, Music by Alfred Newman, Charles Henderson and Herbert Taylor. A gentle comedy of high school days in the late twenties in the Middle West, filled with songs and dances of the period. The music is the major attraction. Family; SMPC 8-14
- MY BROTHER TALKS TO HORSES**,(MGM), Director, Fred Zimmernann Music by Rudolph G.Kopp. An amusing whimsy where delightful animals and Butch Jenkins overshadow the rest of a good cast. Though music is sparingly used it adds much to the picture, as in the walking sequences with their Prokofieff-like accompaniment. The music augers well for Mr.Kopp's handling of more important scores. Family; SMPC 8-14
- NOTORIOUS GENTLEMAN**(Universal; Rank) Director, Sidney Gilliat. Music by William Alwyn. The witty and synical following of a rake's progress, starring Rex Harrison as the dissolute young Englishman and Lilli Palmer as an Austrian refugee. The Alwyn score is noteworthy and is performed by the National Symphony Orchestra, conducted by Muir Mathieson. Mature
- STRANGE WOMAN**(Hunt Stromberg, U.A.) Director, Edgar Ulmer. Music by Carmen Dragon. Story of a ruthless woman who uses her charm to wreck every one around her. The colorful scenes are laid in Maine in the early 1800s. The composer missed the opportunity to use early American musical themes to strengthen authentic atmosphere. A church choir scene is one of the best features. Adults.
- SONG OF THE SOUTH**(Disney-RKO) Director, Harve Foster and Wilfred Jackson. Musical Director, Charles Woolcott. This Disney combination of cartoons with live action is set in colorful southern plantation days. The entertaining Uncle Remus stories and the old man's influence bring happiness to a lonely and unhappy child played by Bobby Driscoll. The adventures of Bre'r Rabbit, the Fox and the Bear are much more real than the plot with human actors. Like all Disney films, there are pretty songs chief among them "Zip-a Dee Doo Dah" and "How Do You Do". These songs had an advance order for over 200,000 copies. Family; SMPC 8-14

RAZOR'S EDGE, (20th Century-Fox), Director, Edmund Goulding. Music by Alfred Newman. Previewers differed in their reviews; One thought the film lacked the spiritual power of the book-- too much Hollywood and not enough Maugham. An artistic achievement but too many repetitions. Others could only use superlatives; the story, cast and music were perfectly balanced. The music was beautifully conceived to intensify the picture action.

UNDERCURRENT, (MGM), Director, Vincent Minnelli, Music by Herbert Stothart. An estranged brother entanglement disrupts the lives of a husband and wife (Robert Taylor and Katharine Hepburn) and is the motivation of this strong melodrama. The Stothart music definitely assists in building up excitement and suspense and maintaining the undercurrent of secrecy and hatred. An excerpt from Brahms' Third Symphony is a factor in the plot. Mature

THE VERDICT, (Warner Bros) Director, Don Siegel. Musical Director, Leo Forbstein, Music by Frederick Hollander, arranged by Leonid Raab. Foggy London in the 1890s is the setting for this good psychological melo-drama, with the Superintendent of Scotland Yard as its chief character. Frederick Hollander's well-written musical setting is in keeping with the carefully built up production values of the film. Mature

MELODY OF YOUTH (Warner Bros.) Director, Leroy Prinz, Music by Merenblum's California Junior Symphony Orchestra, the third Junior Symphony Short recently completed. A group of 60 young musicians recorded the music which included the following: "The Blue Danube", "Rienzi Overture", "Beautiful Dreamer", "Dark Eyes", "Washington Post March", and a Vivaldi Concerto played by violinists, Dorothy Wade, Barbara Simons and Virginia Ellis. We regret that this fine group of musicians are not given the settings they deserve. Family

* * * * *

The California Junior Symphony Orchestra was organized by its Founder and Conductor, Peter Merenblum in 1936 beginning with a nucleus of his students as a String Ensemble. Soon other talented youths playing brass, woodwind and other instruments flocked to the group and a full sized orchestra developed. From 55 pieces originally it has grown to 115 with a group of younger children numbering 75 known as the Pioneer Orchestra.

For two years Mr Merenblum carried the entire expense of music, rent, printing and incidentals. Then they incorporated and accepted memberships and donations but no compensation is paid to anyone connected with the group.

They have appeared in various motion pictures. Among them being "They Shall Have Music" starring Jascha Heifitz; "There is Magic in Music" and three shorts made by Warners. The personnel of both orchestras consists of young people from the lower grammar school grades up to high school and a few college students.

The California Junior Symphony Orchestra is featured in the recent release of "HUMORESQUE". (see story on the film in this issue by Gordon Bailey)

by James F. Nickerson
 Music Education Department, University of Kansas



James F. Nickerson

know what is wanted.

The New York Film Reviewing Committee of the National Film Music Council reports that the new 16mm. film appearing on the market contains few musical selections. They add that some of these few are not suitable for average school use. The story is surprisingly similar from a West Coast reviewing group---too few musical films being made and much of this material not too suitable.

These reports can mean several things. First, music educators have not created enough of a market for musical film to influence the design of films now being made. Due to this lack of influence, producers will continue to produce films according to their particular bias and need until the demands of music educators are made "felt" in terms of film sales and rental.

Secondly, music educators have made no real attempt to define what a good educational music film is. Until they do, non-educators cannot

Thirdly, if musical film is unsuitable for the musical classroom, where does the reason lie. It can be in the film, or in the classroom itself. Musical film has been designed to meet the need of an already existing audience-- assemblies, clubs, theatre audiences, churches, or certain school groups. It is possible that the classroom has become such an isolated and specialized experience that it can no longer use the common experiences which are vital and important to the groups named above for its study material. If this is true, then it is not only musical film that needs to change in design, but the learning experiences of the classroom that need revision and extension.

With the above points in mind, it seems that the next steps in musical film development for classroom use would be to determine the unique possibilities of musical film, to define carefully what a good musical film should be, to cooperate with the producers to produce such film, and to learn how to present these films most effectively to the class.

REVIEWS: "HYMN OF THE NATIONS", 30 min. 16mm. sound, NYU. Toscanini conducts the NBC symphony in Verdi's "Hymn of the Nations". This film was made for the men in the Allied service but has recently been released in the United States. It is a living memorial to a great era and to a great artist. First came the "Overture to Forza del Destino" with a montage showing not only the close-ups of the various instruments but the mechanical process of recording, involving mikes, conduits, radio antennae. The narrator recalls Toscanini's long fight for liberty and democracy. The film may overdramatize the war effort and Toscanini, the man, too much for your taste but it brings a dynamic figure closer to boys and girls than any former concert could do. The close-ups permit some examination of the conducting techniques of this master. Other scenes show the playing of the symphony, the Westminster Choir and the soloist, Jan Peerce, tenor. This film has musical merit from the late elementary grades to the college conducting class. It can receive effective use in a high school voice class, an orchestra, or for general class study.

TWO RECENT EDUCATIONAL FILMS PRODUCED IN BRITAIN

Reported by John Huntley

"INSTRUMENTS OF THE ORCHESTRA": A young person's guide to the orchestra. Directed by Muir Mathieson. Music: "Variations and Fugue" on a theme by Purcell, composed by Benjamin Britten. Presenting the London Symphony Orchestra, conducted by Dr. Malcolm Sargent. Produced by the Crown Film Unit for the Ministry of Education, Great Britain, 1946.

Designed originally as a two-reel short film for schools in 16mm, it is now possible that it will be shown at commercial cinemas as an interest film as well. Briefly, it is a demonstration in picture and sound of the instruments and sections that go to make up a modern symphony orchestra. Benjamin Britten took a theme by Purcell and worked out a Fugue, which clearly illustrates the use of the various instruments, first individually and finally in concert.

The music was recorded at Wembley Town Hall, London, and the picture was shot to 'playback' at Pinewood studios, with a commentary by Dr. Malcolm Sargent, who conducts the orchestra and collaborated closely with director, Muir Mathieson, throughout the production.

A most interesting picture, "Instruments of the Orchestra" has been produced with all the technical polish of a full-scale commercial short film. A special set of phonograph records has been issued in conjunction with the picture, and the lay-out of the recordings gives a clue to the method and order of presentation of the music:

- 1- Themes--Full Orchestra; Woodwinds; Brass; Strings; Percussion.
- 2- Variations--Clarinets; Bassoons; Violins (first and second); Violas; Cellos; Double Basses; Harp; Horns; Trumpets; Trombones; Bass Tuba; Percussion.
- 3- Fugue-- full orchestra.

Information on the 16mm film for use in schools and clubs will be given in the next issue of **FILM MUSIC NOTES**.

* * * * *

"MYRA HESS", playing the first movement of Beethoven's Pianoforte Sonata in F Minor (Appassionata). Directed by Humphrey Jennings. Produced by the Crown Film Unit. This straightforward screen presentation of a very well-known concert pianist, Myra Hess, makes an ideal film for the Music Club audience. It runs for eleven minutes-- is neatly edited and the camera work is efficient. However, for general school or club use, some introduction and analysis of the music would be necessary as the film is only concerned with the presentation of the Appassionata Sonata, assuming as it does that the audience is already familiar with the work.

Information on sales or rentals of 16mm films may be obtained from the office of the National Film Music Council, 250 East 43rd St. (new address) New York City, 17, N.Y.

VICTOR---"Rachmaninoff Second Concerto," as played by Artur Rubinstein in the film, "I've Always Loved You", (Republic)
 "Themes from this Concerto" played by two -piano team, Arthur Whittmore and Jack Lowe, pianists, and the NBC orchestra.

COLUMBIA--"Black Key Etude", Chopin, and "Malaguena", Ernest Lecuona, as played by Oscar Levant in the film, "Humoresque" (Warners).

Song of Scheherazade Album, Rimsky-Korsakoff, as sung by Charles Kullman, tenor, with orchestra conducted by Julius Burger, as sung in the film, Scheherazade (Universal).

Songs: "Song of India" from Sadko; "Hymn to the Sun" from Le Cog d'Or; Gypsy Song, based on theme from the Antar Symphony and Fandango from Capriccio Espagnol.

Song Album, containing "Ave Maria" Schubert, "Les Filles de Cadiz" "I Think of You" (an adaptation from Rachmaninoff's Second Piano Concerto, "Italian Street Song", Herbert, sung by Jane Powell in the film, "Holiday in Mexico" (MGM) with orchestra conducted by Carmen Dragon.

"The Whale who wanted to Sing at the Met" sequence, a set of records direct from the sound track of the film, "Make Mine Music" (Disney) with orchestra conducted by Robert Armbruster.

"Second Movement of the Pathetique Sonata played by Oscar Levant, featured in the film, "The Seventh Veil".

Popular songs: "Zip a Dee Doo Dah" from the "Song of the South" sung by "The Modernaires". Charles Woolcott
 "For You, for Me, for Evermore", from "The Shocking Miss Pilgrim", (Gershwin). Benny Goodman record.

CONCERT HALL SOCIETY, "Our Town Suite", piano album played by Leo Smit. Album contains Suite and Sonata by Aaron Copland, the Suite arranged from the film, "Our Town".

RUDY VALLEE Co. Song, "Slowly", from "Fallen Angel" film, composed by David Raksin, and sung by Dick Haynes.

MAESTOSO PESANTE

f TRUMPETS
 f CLARS. - OBOE
 TRUMPETS & HORNS
 TRIANGLE
 TROMBS.
 B'SSNS.
 PIANI
 (STRINGS)
 ff (W.W. (CON BVA. BASSA))
 BRASS
 TIMP.
 TIMP.
 TIMP.

"THE RAZOR'S EDGE"

SEDUCTION SCENE

ALFRED NEWMAN

2 APPASSIONATO
 VIOLINS
 HNS. + VLAS.
 ADD FLs.
 ADD
 CELLI - BSNS.
 BASSI

THE HOLY MAN

RELEGIOSO

CLAR. SOLO
 p VIOLINS
 p STRINGS
 SOLI
 { ADD
 W.W.

"THE RAZOR'S EDGE" WALKING INTO THE SUNRISE

4 MAESTOSO
CON 8VA

VIOLINS
VLAS. CELLI
FLS. 8VA
CLS.
ADD TRPTS. - HNS.

CON 8VA

WOODWINDS
STRINGS
CELLI-BSNS. + HORNS
WOODWINDS
8VA

CON 8VA

TRPTS.
STRINGS