



FILM MUSIC NOTES



Editors:

GRACE WIDNEY MABEE

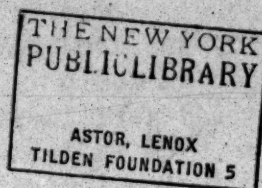
CONSTANCE PURDY

Advisory Chairman

SIGMUND SPAETH

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FOREWORD:

Just as the lights here in Hollywood have begun to twinkle and shine again after their long dim-out, so during the last year has a glimmer of hope been lighted in our hearts, which is every day increasing until it is now a strong and steady flame.

Music has had a great and responsible part in this war - it has marched men into combat, soothed the wounded in hospitals, made gayer the hours of recreation and more bearable those of loneliness, as well. May it continue to do this, and minister to the needs of a broken and shattered world until the hour when it will accompany the final Victory, and Peace is no longer a goal but a reality!

For generations it was Germany with its beautiful, tender song, "Silent Night," its Christ Child legend, its Christmas trees and toys which had come almost to symbolize Christmas to the world. How far from the Christmas spirit is that of its Nazi overlords today! It has remained for a non-Aryan of humble antecedents and foreign birth to write for us a song which Americans all over the world are singing and asking to hear at this Christmas season. Irving Berlin typifies what America can offer her children regardless of race or creed. We are proud that he is an American and that hundreds of great men, musicians, scientists and writers, driven from their own countries, are celebrating Christmas in this, their new home - free from the tyranny and persecution which intolerance engenders, and we thank Irving Berlin for White Christmas, which the soldiers all over the world are asking for at this Christmas Season.

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NOTES ON LIFE AND WORKS OF AARON COPLAND

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To our readers: CHRISTMAS GREETINGS AND SINCERE GOOD WISHES FOR THE COMING YEAR.

NEWS ITEMS.....COMMENTS

Composer-conductor Alfred Newman, head of the 20th-Fox music department, has almost finished recording music for THE SONG OF BERNADETTE, film version of Franz Werfel's beautiful novel. The score is largely of his own original composition, with some weaving in of old French songs and authentic Gregorian chants, chosen after months of research. Mr. Newman requested and was given "two uninterrupted months" in which to compose the score which is being recorded with an eighty piece orchestra. Numerous choral groups will also figure in the background music.

Last week's issue of the Motion Picture Herald carried a three-page spread advertising the forthcoming picture. The editors of FILM MUSIC NOTES wish to take this opportunity to congratulate those responsible for giving to the public one of the most satisfying and altogether praiseworthy commercials ever to come out of Hollywood. In impeccable taste, the reproduction of the Norman Rockwell painting of the peasant girl of Lourdes, with its dependence wholly on the spiritual instead of the glamorous, stands as a beacon to point, let us hope, the way to advertising that will appeal not to the lower nature of audiences but to the higher as well. The set-up of this advertisement, with its quiet and lovely tones, is a masterpiece of harmony and this includes the printed matter which stands out all the more for its lack of extravagant and exaggerated claim, and its simple dignity. Our thanks to the studio for an advertisement suitable to what should prove a great picture.

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Dimitri Tiomkin is a busy man these days. Assigned to write the scores for THE BRIDGE OF SAN LUIS REY, THE IMPOSTER and WHEN LADIES FLY, he puts in many additional hours a day working with Lt. Col. Frank Capra, composing background music for the army orientation series, "Why We Fight," of which THE BATTLE OF RUSSIA is the latest release.

Mr. Tiomkin has warm praise for the army symphony at the Santa Ana base which provides all the music for the series under the direction of its founder, Major Edward J. Dunstedter. "There's a lot of interest, naturally, in what music can do for the men in service," he declares. "And it is doing a great deal. But something that has not perhaps been mentioned is what army training is doing for young musicians. I myself notice in these boys a steadier wind and increased breath control for their woodwinds and brasses. They got it from marching and having to take deep breaths. There is greater strength, too, in their fingers and it all shows in their playing."

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Mr. Scott Bradley, music composer for MGM cartoons and further engaged in scoring war films for that studio, took time out of his very strenuous program this month to send us the following interesting comment on music for animated cartoons:

"When the Animated Cartoon finally comes of age, leaving behind the slapstick and gag routines upon which they are built at present, it will naturally pass into the realm of fantasy and mythology. This may well be the signal for a new and original type of music, the possibilities of which have barely been touched.

"In this connection, I have recently been experimenting with certain musical effects - and with startling results. Sharp dissonances and so-called 'shock chords,' usually associated with modern music, are employed instead of actual sound effects in many instances. The success of these experiments leads me to believe that when the hoped-for millenium arrives, music will be fully as important as the picture - in fact, one will be entirely dependent upon the other. It is obvious that these animated fantasies will require a very progressive type of composer, attuned to contemporary thought in music."

(NEWS ITEMS, COMMENTS, cont'd)

Daniele Amfitheatrof has been signed by RKO to compose a special music score for DAYS OF GLORY, produced by Casey Robinson. Educated at the St. Petersburg Conservatory of Music, a student of piano and composition at Prague and a graduate, with a doctor's degree, from the Royal Conservatory of Music in Rome, Amfitheatrof has conducted from most of the podiums of Europe as well as with many American orchestras. Among his compositions are American Panorama, a tone poem performed this season at the Hollywood Bowl under the direction of Jose Iturbi, and a Psalm for orchestra, which will be heard for the first time in New York this winter.

His score for MGM's recently released film version of LASSIE COME HOME, adapted from the lovely dog story written by the late Major Eric Knight has received warm praise. Richard D. Saunders, music critic Hollywood Citizen News wrote in part: "A difficult and therefore seldom used device for scoring has been applied by Daniele Amfitheatrof. He has utilized a chorus of humming voices, used instrumentally rather than vocally, in addition to the symphonic ensemble which he personally conducted. 'I felt that these wordless voices were the only way in which I could tonally express the necessary mood,' Amfitheatrof declared. 'For Lassie, the dog, is responding to the voices of nature which I desired to simulate. Though I employed a full symphony, I have used it sparingly throughout, endeavoring to paint the tonal colors with restraint and variety. The score differs from an ordinary symphonic score in only a few details. I have used woodwinds in pairs, but brasses in threes, and in places I employed four or five clarinets to blend my tonal palette.'"

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Max Steiner, who recently composed the score for SARATOGA TRUNK at Warner Bros., in an interview with Motion Picture Herald recently outlined what he considered a practical plan for exploiting the musical score, which he believes has been badly neglected by exhibitors and studios.

Said Mr. Steiner: "Excerpts from musical scores could be played during intermission, run on a disk anywhere from one to five minutes. They also could be run at the conclusion of the program. And don't you think that music will bring them back to see the picture just as surely as trailers do?"

"Conservatively speaking, at least one half of all the movie-goers in the country are musical minded. I get between two and three hundred letters a week from fans. And immediately a picture is released the studio gets requests from all over the country asking where recordings or the sheet music can be purchased. Yet neither the studios nor the exhibitors are doing much to take advantage of the fans' interests."

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Succeeding Mr. Charles Previn as executive head of the music department at Universal Studios is Mr. Don George who has served as music counselor for that company since last April. Mr. George returned to the United States last spring after a ten year residence in Hawaii where he served as president of the musicians union for nine years and was director of USO Camp Shows in the Islands.

Mr. Previn's retirement marks the expiration of his seven-year contract at Universal, where he has fulfilled multiple duties as executive head, composer, arranger and conductor. His desire for an indefinite period of rest is responsible for the amicable dissolution of the long association. Upon leaving for Mexico City, he announced that he was planning to devote some of his vacation period to the writing of a book on motion picture music.

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Lewis Gruenberg is composing the score for MGM's AMERICA...Ray Heindorf who did the orchestration of Irving Berlin's THIS IS THE ARMY is now engaged in arrangements for RHAPSODY IN BLUE, Jesse Lasky production based on the life of George Gershwin... Franz Waxman has just completed an original score for IN OUR TIME at Warner Bros... Kurt Weill scored KNICKERBOCKER HOLIDAY, based on Maxwell Anderson's stage comedy, starring Nelson Eddy and Charles Coburn, which is being rushed for a New Year's Day opening in New York, United Artists release.

(It is both illuminating and gratifying to note that the movie critics on our papers are now devoting time and space to recording the activities of music in the films, and the composer thereof. Not long ago music was the stepchild of the industry. One of the most interesting articles to come out in Los Angeles recently is the one quoted below.)

"Music has not 'gone Hollywood' but Hollywood has gone musical, to judge by the caravan of top names which have trekked westward to bring music - swing, sweet, or symphonic - to films of recent months. Barrelhouse, boogie woogie and blues led the parade, with such big band names as Harry James, Tommy and Jimmy Dorsey and Xavier Cugat sending solid along the sound tracks for the delight of the hepats. Then with true Hollywood courtesy, boogie woogie moved over to make room for Bach.

"Never one to be intimidated by the untried, it was Leopold Stokowski who set the precedent when he consented to play himself on the screen in One Hundred Men and a Girl and later in Fantasia. But it remained for Jose Iturbi to score a personal triumph as an actor. Originally he was signed to twiddle the keys for a few feet of film in MGM's Thousands Cheer. But when execs saw the rushes of the first two days' shooting, they enlarged his role to a featured part.

"Then they had an inspiration. Why not have the great Iturbi do a boogie woogie number? Since Iturbi was commuting across the continent by plane in order to conduct the Philharmonic orchestra in Rochester, New York, producer Joe Pasternak decided to wait until the conductor was as far away as possible before tackling him on the idea. He telephoned Iturbi in New York and asked him if he would play one boogie woogie number in the picture.

"What is this boogie woogie?" asked Iturbi, the innocent.

"Counterpointed by 3000 miles of buzzing wires, Pasternak's eloquence persuaded Iturbi into agreement. When he returned to Hollywood he was taught the new rhythm, and 'The Joint is Really Jumpin' Down at Carnegie Hall,' which he duets with Judy Garland, is the result.

"Iturbi is now the first conductor of like symphonic stature to have inked a long term picture contract, such as the one he just signed with Metro. His next assignment is Two Brothers and a Sailor, another Pasternak production. Again he will portray himself, this time conducting the orchestra while soloist Gracie Allen plays her 'Concerto for Index Finger.'

"Albert Coates, a noted interpreter of Tschaikowsky, was signed by MGM to collaborate with composer Herbert Stothart on the musical score of Song of Russia. Coates also instructed Robert Taylor and young Darryl Hickman in the art of conducting, but not all his work was off screen. He will be seen as the soloist of the large symphony orchestra which Taylor, in the film, conducts in a performance of Tschaikowsky's B Minor Piano Concerto.

"Another important musical figure who has succumbed to the celluloid is Leonard Walker, who has a role in MGM's Gaslight, as the pianist in a concert scene. Walker has been conductor of the London Symphony, the BBC Symphony, the Liverpool Philharmonic, and guest conductor of the Los Angeles Philharmonic. Concert pianist Jacob Gimpl also has a role in this Ingrid Bergman film, in which he appears at the keyboard as himself.

"As a result of the influx of classical conscious composers, Hollywood is giving greater attention to musical scores, and many well-known composers are working exclusively on music which will be heard as background to action on the screen.

"All in all, it looks as if grease paint is giving footlights some stiff competition in the affections of the harmony boys."

THE SIXTH SENSE IN FILM MECHANICS

Reprinted from The American Cinematographer, October, 1943

By permission of Hal Hall, Editor

We present here the news about an invention that may revolutionize film music and open thus far unexplored realms of dormant organic beauty.

The greatest artists such as Leonardo de Vinci, Michaelangelo, Durer and others, were unanimous in realizing that all forms of art spring from the same purpose and are subject to a common law. The knowledge of this law permits the establishing of a link between diverse manifestations of art. Savants such as Helmholtz, for example, believed that it would be possible to establish rules analogous to those of counterpoint in drawings and architectural structures.

With the scientific attempts of Fischinger to interpret music by forms, we now associate a new effort by Dr. Dmitri Marianoff, former son-in-law of Professor Albert Einstein, and his collaborator, Engineer A. van Hulm, to capture music from visible forms.

Dr. Marianoff explains:

"Like musical harmony, architecture, paintings and sculpture are also subject to the laws of counterpoint. The transformation of complicated architectural designs into film registration would necessitate a synthetisation of the real music inherent in the work of art it represents. Although this would leave the composer a certain freedom for creation, he would, however, always have as a point of departure the given form. Thus, his music would always retain the inspiration of the work of art it represents.

"Helmholtz already had the idea of 'sonore ornament'; he had discovered it mathematically but had no means at his disposal of representing sound graphically. He was able to make the connection between architecture and the fundamental bass, but was unable to base this on physical facts.

"Today, by the use of the new invention, music can be produced from ornaments and forms.

"The mystery of relationship of music and architecture, music and paintings, has been sensed throughout the ages. Now we can have the proof on film of these ancient affirmations. The mystery of 'geometrical music' in the works of Leonardo de Vinci, Durer, Rembrandt, can now be explained. The way in which Pythagoras used to establish his theory of harmony proves that even the ancients showed like tendencies, which manifested themselves by repetition of certain proportions.

"During the Renaissance the 'Treaty of Painting' by Leonardo or the work of Durer on the art of measurements and proportions of the body, were the object of theoretical studies."

Dr. Marianoff and Hulm plan to make a series of films in which they will show how music can be captured from forms. They intend to illustrate the composition of Raphael's masterpiece, Sixtine Madonna, which rests on the principle of the pentagram and other perfect proportions. Along with the graphic development, or rather graphotectonic development, one would cause the corresponding sounds to ring out while the geometrical figures were being built up. The first film planned by the inventors will be called The Song of the Modern City.

(THE SIXTH SENSE IN FILM MECHANICS, cont'd)

As further explained by Dr. Marianoff:

"Film music as it is today is not organically tied with the collective film arts.

"An arranger, led by the mood of single scenes and the general theme of a picture, usually takes freely from the library of world music that, which in his imagination is associated with the plot or scenery of the picture. Ignoring the logical unity with which the original composer has built his creation, the arranger takes a part of such a composition, blends it with parts of works of other composers and makes the musical background for the film. This professionally well-prepared and pleasant accompanying music does not disturb the spectator's ear and helps him digest the pictorial food. Large studios, when making an expensive picture, often put into the hands of a notable composer the writing of his own music. In most cases this is only a finer 'illustration' of the plot. It happens rarely, as in the case of George Gershwin and a few other composers, that a composition is of cinematic nature; but through its own dominating value, this music comes to the foreground as an independent factor. Instead, music should be an organic part of the motion picture in 'natural' unison with acting, sound, color, photography, etc.

"Just as thoughts are voiced through the spoken word, so the silent forms of nature, architecture, painting and all the visible lines of the universe that lie before our eyes - can be heard...the marble blocks of a Greek Temple, its ornaments, dancing priestesses, Egyptian pyramids, landscapes, the colonnades of Rameseum - all this can be heard. Music dormant in the architecture of Islam, India and China...in the Gothic domes and windows and facades - can be awakened to sound.

"The noted Lithuanian artist, Tchurlanis, believed that the painted music on canvas could be heard...and how good it would be to hear it! Yes, we are able now to 'hear' the sketch of a landscape. Musical harmonies are based upon mathematical proportions already in the lines of Michaelangelo's masterpieces. Leonardo de Vinci and all the great masters of the Renaissance used to express their perception of the inner harmony of their works, as if they were touching the strings of some unknown musical instrument. The creations of these old masters give us the key to the golden door of a new sound world.

"From Egypt's pyramids, obelisks, temples and statues along the road of the centuries, down to the modern structures of Paris, London, Amsterdam and New York...sleeping melodies, symphonies, reveal the secret that the creation of human genius cannot only be seen, but also heard.

"There is a sacred pastoral melody in the mountain ranges of California...there is a song...not as the composers envision it in their inspiration, but of the music that the architects, engineers and brick-layers, so unaware, had left in the lines of the skyscrapers of Manhattan...They shall be heard."

REVIEWS OF CURRENT PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST COMMENDED BY THE
MOTION PICTURE COMMITTEES OF HOLLYWOOD AND NEW YORK.

Grace Widney Mabee, New York Chairman. Constance Purdy, Hollywood Chairman.

THE IRON MAJOR, RKO. (Playing the Game). Director: Ray Enright

Music by Roy Webb. Musical Director: C. Bakaleinikoff

Here is a fine constructive story, intelligently treated and typical of our American way of life. It is about real people and, as in the earlier delineation of Knute Rockne, Pat O'Brien does full justice to the title role, giving an earnest and sober portrayal of a football coach who teaches his teams to fight for the right as they see it, and himself sets the example on the playing field and at the war front. The scenes of football plays and players are all historic gridiron battles and will be interesting to all lovers of the game. The music (some nostalgic, some sturdy) fits the picture admirably - "Billy Boy," and the college songs in particular, being done with just the right emphasis. While it lacks the vibrant spark which would make it a great picture, it is a good one - slow in spots, perhaps, but certainly inspirational in others, and lovable, humorous and worthwhile throughout. Family.

HIS BUTLER'S SISTER, Univ. (Music, Laughter and Song). Director: Frank Borzage

Musical Score by H. J. Salter

A made-to-order for Deanna Durbin fans and certainly the best of her "grown up" pictures to date, this one will surely bring pleasure to the many admirers of the young singer. Supported as she is by a fine and carefully chosen cast and given expert direction, the result is a thoroughly satisfactory and equally agreeable evening's entertainment. The story is refreshing in its simplicity, with a gossamer lightness which gives it almost a fairytale quality, and there is a spontaneity and charm about the proceedings in which everybody, by the way, seems to be enjoying himself or herself, that conveys itself to the spectator as well. The action is carried along in swift tempo and the songs, the music and the settings are gay and sparkling, with Mr. Salter's score fitting the picture like a glove. It is all smooth, easy and altogether delightful. Family.

GANGWAY FOR TOMORROW, RKO. (A Study in Contrasts). Director: John H. Auer

Music by Roy Webb. Musical Director: C. Bakaleinikoff

This is an interesting picture, original in its development although told with the old flashback technique. Each episode stresses the portion of life which determined the crisis, and made war work inevitable. The six people involved are typical of our present day life, and any picture which has Margo, with her illuminating intelligence and beautiful voice, must have great human and artistic appeal. The photography in the warden sequence is remarkable in its treatment of planes, light and shade, and that of hands throughout very revealing and emotional. From the RKO signal developing into the Victory rhythm with descending sequences, the music is meaningful and gives character to the whole production. The pick-up theme, jogging and industrious but not too obvious, serves as a background until the stories begin. The French cafe music with Margo's delightful songs is in authentic style and the Marseillaise is given fine and imaginative arrangement. The racing speed and rhythm are also heightened by the music, and that for the execution sequence is terrific. Mr. Webb's calculated timing, spacing of high and low frequencies equally devastating. Mature-Family.

HENRY ALDRICH HAUNTS A HOUSE, Para. (Old Wine-New Bottle). Director: Hugh Bennett

Music score by Gerard Carbonara

Better than ordinary Aldrich pabulum is this entertaining comedy mystery which pivots about a deserted mansion. All the time-worn devices are used, but they are well handled, interiors are good, and the music adds much to the story in weird effects of mystery and suspense. Mr. Bennett does an effective piece of work in combining subtle comedy with horror and of picking a good cast and convincing background. The net result is that the audience is left with a pleasant rather than the usual shuddery after feeling. Family.

MADAME CURIE, MGM. (Torah Bearer). Pro: Sidney Franklin. Dir: Mervyn LeRoy
Music by Herbert Stothart

Here we have a serious picture of great beauty and sincerity, almost epic in its sweep, combining dignity with simple, forceful drama. It is directed with feeling and delicacy, acted with restraint and understanding, and photographed into a series of unforgettable pictures with vistas of light and shade that are hauntingly lovely, all with no glamour of costuming or sparkle of dialogue or elaborate setting to accompany it, for like a rare jewel this film needs no artificial aid to enhance its worth. It is a story of science and scientists, and not since "Pasteur" have we had a picture which has so dramatized and humanized its miracles and the unbelievable courage required to bring them into our place of existence. Greer Garson does by far her finest characterization to date; Walter Pidgeon makes Pierre Curie convincingly believable, and the supporting cast is an exceptional one with Henry Travers adding a touch of humor to lighten the whole, which is paced at the slow European tempo almost a necessity in a picture of this type. In perfect keeping with the picture, Mr. Stothart has given us a beautiful and sensitive score. His handling of string arrangements is always superb and they provide in this case the most fitting background for the exquisite love theme and real sentiment which binds together and forms, with that of courage and nobility of ideals, the inspiration of the picture. In the high dramatic moments, however, pregnant silences add contrast and strength. The "tick-took" fantasy, which is a part of the charming courtship sequence, would make, by the way, a delightful intermezzo. Mature-Family.

THE BATTLE OF RUSSIA, 20th-Fox. (Documentary Extraordinary).
Music by Dimitri Tiomkin

This is beyond doubt the finest documentary to reach the screen thus far. Its compilation, from the mass of material at the disposal of the Office of War Information, being in itself a triumph for Col. Frank Capra and Lt. Col. Litvak, the men responsible for it. Previous films (The City That Stopped Hitler, Moscow Strikes Back, etc.) showed us some of the more horrifying aspects and grim details of modern warfare, but this one is accompanied by no narrator (except for the fine introduction given by James Hilton at the opening). We are simply shown the facts and left to form our own answer to the question of why men fight. Footage from Russian historical films lets us see the struggle which Russia has had to wage against invading enemies from the 13th century up to the present time. Excellent maps point every step of the way, and everything photography can offer reveals the modern fighting scene but, above all, the picture shows us what a people united to the last man, woman and child, can do to protect its country. The film is terrible at times in its stark realism - we are shown war as it is - but it is an essential one to be seen at this time by every thinking person. The music which accompanies the film throughout is based largely on folk melodies, both sung and played, with familiar Tschaikovsky themes constantly recurring in the background. It forms an integral and vital part of the picture and Mr. Tiomkin has done an exceptionally fine piece of work in proving that music, properly handled, can form an integral and necessary part of a picture. Mature-Family.

JACK LONDON, Bronston-U.A. (Biography and High Adventure). Dir: Alfred Santell
Musical Director: Fred Rich

Here is a picture giving the background and motivation of London's intense flame of life, and interesting not only for its omissions but also for the hitherto unpublished mission to Japan. The director has given us a wonderful study of types and reactions, with Frank Craven outstanding in the part of the derelict sailor, friendly and with deep wisdom. Michael O'Shea offers an authentic characterization and even bears an actual resemblance to the older Jack London. Dialogue in the film is racy and to the point, and the picture will go far to explain why London's books are in demand in all languages. Mr. Rich's score is a robust, American one, forthright and virile - no special overtones in it until the Japanese incident. Then this Japanese music deriving from the "Mikado" is convincing and atmospheric. Photography in the picture is good and conveys a sense of reality. Family.

SWING FEVER, MGM. (Sex and Swing). Director: Tim Whelan

Musical Directors: Georgie Stoll and David Snell

Another of the musicals so popular with those seeking escape from anything serious, whether in peace or war. It is a mad picture with sexy music and much false animation. The photography is good, however, with interesting interiors and perspective. Kay Kyser is as likeable as always, and Lena Horne, an artist worthy of better things, is her lovely self, in a number sensationally treated for massed shadows and light effects and the planes of the musical instruments shown in an original manner. It is unfortunate that the trend of all these musicals is to ridicule consistently all music other than swing. Nothing works more subtly than this suggestion on young people and the results speak for themselves. Family.

NO TIME FOR LOVE, Para. (Slapstick a la Mode). Director: Mitchell Leisen

Music score by Victor Young

With Claudette Colbert charming as always and Fred MacMurray a proper Superman, this crisp social comedy of down-to-earth emotions and dialogue runs its merry and, not infrequently, rowdy way. The old theme of a successful and well-to-do girl falling in love with a man considered by social standards to be beneath her, is pleasantly trimmed up by expert direction in thoroughly brittle modern style. Some extraordinary and well done photographic effects are introduced to good advantage and the musical background, though discreet, is smooth and gay and rippling. Mature-Family.

HAPPY LAND, 20th-Fox. (Hail, Columbia). Director: Irving Pichel

Music: Cyril J. Mockridge. Musical Dir: Emil Newman

What a relief from all the tumult and shouting, swing and sex, to sit down in the theater, relax and enjoy a picture with all the values we used to consider American. And they are true values today as this lovely film, epic in its simplicity with complete lack of fanfare, brings home to us. The cast and direction are distinguished, the pace is normal and the score is quietly and unpretentiously American. The beautiful choral singing of Hail Columbia Happy Land which introduces it is legitimately done, without distortion, without too ambitious an arrangement and sung through to the end. This same strain recurs in the finale and throughout the picture we hear music we associate with every sizeable village. The band in the parade plays in the style and tempo of yesterday, the congregational singing is done without affectation or too much artistry and it drifts out to the man hard beset; the song of the Scouts, the young people's Sunday night service, all were homely and part of the American heritage. The weaving of the wind into the extra-dimensional strain which accompanies Gramp's entrance and withdrawal is in good contrast to the everyday quality of the rest. Family.

THE FALCON AND THE CO-EDS, RKO. (The Falcon Solves Again). Director: Wm. Clemens

Music by C. Bakaleinikoff

As always in the series, this is an intelligent, intriguing story well told, though why it is titled as it is when the school in question is a girls' school, is a Hollywood mystery in itself! The chief interest of the picture, in any case, lies in the music. These Bakaleinikoff scores are really worthwhile. He understands the value of unusual intervals and overtones in establishing atmosphere creating moods, especially in sinister and exciting situations. He has a very definite pattern and technique (call it idiom) and excels in high frequency, weird effects and extra-dimensional vibrations that are not connected with the everyday scheme of things or orthodox progressions. Again we have the low frequency platform (monotone), with its disintegrating quality, rhythmic suspense or spacing, and insistent, barely perceptible accents at extreme high levels, or paced below in measured footsteps. Or emerging from natural sounds like the moan of the wind, thunder of the surf - a cosmic swirl which envelopes Marguerita's scenes. These devices give us a score which is never commonplace and which is orchestrated with superb values. Especially interesting, also, is the mad quality of inspiration in the piano concerto. Mature-Family.

AROUND THE WORLD, RKO. (Kay, Joan and Mischa). Director: Alan Dwan
Musical Director: C. Bakaleinikoff

Typical Kay Kyser entertainment, well carried out, and with plenty of laughs furnished by the three named above, through their own brand of humor. There is a fast-moving, deft score and some smooth swing. The best specialty number is Mischa Auer's piano concerto, which ranks high. Family.

THE GANG'S ALL HERE, 20th-Fox. (Super-Duper Musical Extravaganza). Dir: B. Berkeley
Musical Directors: Alfred Newman and Charles Henderson

This is a 100 percent escapist film, in gorgeous technicolor, and distinguished by original, geometric, futuristic production patterns, precision routines, lavish settings and a combination of stage stars and photography that foretells a new type of movie - different planes which meet and merge in a sort of Busby Berkeley riot! A fine cast works hard to provide entertainment. A special niche for dynamic Carmen Miranda, who sets a new tempo; but those who look for the old Alice Faye will not find her in this droopy edition of her former self. Moments of good comedy are provided by those perennial favorites, Charlotte Greenwood, Eugene Pallette and Edward Everett Horton and there is an amazingly good specialty act by a group of negro cafe singers whose names are not listed on the credit sheet. The music is modern, sprinkled throughout with beautifully staged backgrounds and motifs with the lyrics and songs of Robin and Warren adding zest and color. The score is one of Newman's best of this type, with streamlined orchestration, in which lush moments from Chopin and Liszt are separated from modern swing by the lovely water curtain. Family.

WHERE ARE YOUR CHILDREN, Monogram. (Present Day Problem). Director: William Nigh
Musical Director: Edward Kay

This is a picture made with a definite purpose. It provides a certain measure of entertainment but it also points out a very real danger and suggests a remedy. Whether or not the question of juvenile delinquency can be prevented in the manner shown is not certain but the problem involved is a most important one at the present time. Casting is excellent, and both Jackie Cooper and Gale Storm carry conviction and gain audience sympathy. Direction and photography are good and music, wherever employed, is suitably used to set the mood required. Mature-Family.

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SHORT SUBJECTS

AGE OF FLIGHT, RKO "This is America Series"

Exceptionally good feeling of movement in this short. The Helicopter music would make a separate number as fascinating as the R-Korsakoff "Bee." Light, soaring, persistent, it is not only descriptive of the flight, but delightful in itself. Family.

THIS IS TOMORROW, MGM "Passing Parade Series." Music by Nathaniel Shilkret

One of the best social presentations of the strange cycle through which our American life has passed. Beginning with the spacious colonial era, through the industrial era with its poverty, slums, skyscrapers and crowds, transportation problems, we are shown the city planning for tomorrow. The living units with plenty of air, space, park facilities, etc., bring the pattern back to the more leisurely values of yesterday. Photographed with a sense of humor, and of human values, the chief attraction, as always, is Nesbitt and his delivery. Music background pleasing, but properly subordinate. Family.

The North Star

Aaron Copland (1943)

"Song of the Guerrillas"

f - marc

"Waiting" Clar. solo

mp - freely

"Death of the Little Boy"

mod^{to}

f - declamando *poco rit. - - - - - fp* *mf*

dim.

Village Festival"

f - stacc.

Notes on the Life and Works
of Aaron Copland

Aaron Copland was born in New York, 1900. He studied with Rubin Goldmark from 1917 to 1921. In 1921, went to Paris where he studied at the American School at Fontainebleau with Nadia Boulanger, until 1924.

Later organized with Roger Sessions the Copland-Sessions concerts, giving programs devoted largely to the works of young and as yet unrecognized American composers.

Mr. Copland is recognized as an important figure in contemporary American music. He has written articles for New Republic, American Mercury, Modern Music, Musical Quarterly, etc. Conducts classes at universities and Berkshire Music Center. Author of books, "What to Listen for in Music" and "Our New Music."

In 1942 he made a good-will tour of Mexico and South America which was sponsored by the Office of Inter-American Affairs, and during three and a half months of visits to Latin American capitals, surveyed their musical activities and, by means of concerts and talks, familiarized them with ours.

Screen credits: THE NORTH STAR, OF MICE AND MEN, OUR TOWN, ~~THE CITY~~ (documentary).

Among his compositions are: A Lincoln Portrait; Piano Sonata; Rodeo (ballet);
Dance Symphony (awarded RCA-Victor prize of \$5000)
Music for the Theater
Saga of the Prairie (commissioned by Columbia Broadcasting System)
El Salon Mexico (chosen to represent the United States at the
International Society for Contemporary Music Festival, London, '38)
Billy the Kid (Ballet, especially commissioned)
Incidental music for THE FIVE KINGS (Mercury Theater)
Incidental music for THE QUIET CITY (Group Theater)

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Concerning his score for THE NORTH STAR, Mr. Copland provides this comment:

"THE NORTH STAR provided unusual scope for a musical score. It is comparatively rare, for instance, for one and the same composer to supply songs, choruses and dances in addition to the usual background music. In the picture there was opportunity for music to accompany war scenes, love scenes, comedy scenes, etc., leaving me with an increased sense of the many moods it is possible to reflect in musical terms. It also presented a number of problems - principally the one of style. Since the picture takes place in Russia, there was from the beginning the problem as to how 'Russian' the music ought to be. It was something of the same problem Shostakovich would have had if he had been asked to supply a score for a movie which was set in the United States. Those who see the film will be able to judge the solution arrived at. Several sequences take as their starting point actual Russian folk material, but in only three instances was direct use made of Soviet material. The most effective of these, in my opinion, is the 'Song of the Fatherland,' analogous to our own 'My Country 'Tis of Thee,' which is sung by the children at the end of the school term. Needless to say, I did not compose 'The Internationale,' but the orchestral setting is my own. In general, guided by the fact that American actors were performing without attempting Russian accents, I determined on using a style that would merely suggest, without over-emphasizing, the Russian element."