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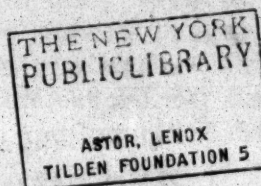
# FILM MUSIC NOTES



*Editor*  
CONSTANCE PURDY  
*Associate Editor*  
MARGERY MORRISON

*Official Organ of the National Film Music Council*  
GRACE WIDNEY MABEE  
*Founder, Chairman*

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FOREWORD

NOTE: Owing to a regrettable error in our June issue the name of Mr. Louis Applebaum, who wrote the score for Tomorrow the World, was inadvertently omitted. Our sincere apologies.

With this number FILM MUSIC NOTES begins its fifth year of publication. Our first issue consisted of seven pages (the present one contains twenty-eight.) We had not entered the war then, although Pearl Harbor was less than two months away. When we sent out the June issue this year we did not realize that the peace we all so fervently hoped for would be a reality with the September number, but, now that it is, music bears all the more responsibility in helping to keep it.

During those war years, hampered as we were in many ways by the restrictions on paper, etc., we were able nevertheless to report marked progress in the attitude of the public in general toward the music of motion pictures. In this we were greatly aided by the cooperative attitude of the music educators of our schools all over the United States, by the Federation of Music Clubs and by the libraries. Even some of the universities up to now inclined to pooh pooh this type of music as beneath their notice are beginning at last to see the light! Radio programs contain excerpts from film scores even when they do not feature popular songs or famous name bands. School children are learning not only to appreciate the scores but are even evaluating them and doing so intelligently. Musicians are receiving more consideration from the studios. Film music is being discussed in Institutes and Forums; it is being heard at the Hollywood Bowl, as we report in this number. All of which is gratifying but we still have considerable pioneering to do before music in the films assumes its rightful place in the field of music. And to this end, as in the past, the National Film Music Council and FILM MUSIC NOTES will continue to put forth their best efforts.

It has for some time been a question of whether we should continue the Notes in their present form or print them and include advertising matter. Many of our readers seemed to prefer the non-commercial appearance of our present set-up and feel it offers something more of individual appeal. So we have decided for the present, and especially in view of still unsettled conditions, to go on as before. We would, however, welcome expressions from our readers as regards this. Once the transition period from war to peace is bridged it will be a matter even easier to accomplish as regards next year. So please let us know how you feel about it. We also wish, at this time, to express our deep appreciation to Alice Evans Field of the Motion Picture Producers & Distributors of America, and her office, for making FILM MUSIC NOTES what it is today.

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## A Message from the National Film Music Council

Many inquiries are coming to the Council in response to the announcement made in behalf of the release of Warner Bros. Rhapsody in Blue. The National Film Music Council is launching an extensive program which will give detailed information, publicity, bulletin board sheets, stills and study outlines on certain recommended films containing good music, to those who send in requests for it.

This information together with the excellent reviews on films and the added news and fine articles by noted authorities which appear in FILM MUSIC NOTES should bring to schools and organizations throughout the country, material most valuable to their needs. All schools and clubs interested who would like extra material on films recommended by the National Film Music Council and the preview committees are requested to write us as to how they wish to use this material. A committee has been appointed from the Council to prepare a list of 16mm. that are available for a small rental fee - these to be used in schools having projectors. The current releases will be shown in their local theaters and are all 35mm. Material suitable for study in schools and study clubs will be sent on application to the National Film Music Council, 70 Fifth Avenue, New York City.

The most urgent request which has come to our desk is a list of music taken from film scores which might be available for local and school orchestras and special programs for clubs or other organizations. The following list is only tentative but more information is being obtained and will be sent on request.

- RICHARD ADDINSELL - Warsaw Concerto (piano and orchestra) from film Suicide Squadron, Chappell and Company
- ARY BARROSO - Waltz from Three Caballeros and songs from the film Brazil
- AARON COPLAND - Three excerpts for piano also orchestral are played by N. Y. Phil.
- LOUIS GRUENBERG - Excerpts from Commandos Strike at Dawn also from Fight For Life
- BERNARD HERRMANN - All That Money Can Buy for orchestra played by L. A. & N. Y. Phil.
- BRONISLAU KAPER - Bataan from the film for orchestra, Hollywood Bowl Orchestra
- ERICH W. KORNGOLD - Orchestra excerpts from Robin Hood, Anthony Adverse, also the song, Tomorrow, from The Constant Nymph, Schirmers
- GAIL KUBIK - Orchestral arrangement from Paratroops played by Janssen Symphony
- ARTHUR LANGE - Modern Galatea theme song from Woman in the Window, Southern Music Co.
- MICHEL MICHELET - Concert Paraphrase for piano from Smetana's Moldau, Presser Co.; also song, I Hear Your Voice in the Wind, from film
- ALFRED NEWMAN - Excerpts from The Song of Bernadette, used by many leading orchestras Wuthering Heights records are available
- SERGE PROKOFIEFF - Excerpts from Suite, Lt Kiji (The General Wanted to Sleep), also excerpts from Alexander Nevsky played by NBC Orchestra
- MIKLOS ROZSA - Two songs from Thief of Bagdad, published by Chappell Suite for orchestra from above film also Suites from Jungle Book Waltz from Lydia for piano, published by Sam Fox Company Victor records of Jungle Book, Sabu, narrator
- MAX STEINER - Piano miniatures from Gone With the Wind, Music Holding Corporation; also Symphonie Moderne for orchestra. A Star is Born theme is published, also recordings
- HERBERT STOTHART - Tribute to China, played by Hollywood Bowl Orchestra in honor of visit from Mme. Chiang Kai Shek
- ALEXANDER TANSMAN - Excerpts from Flesh and Fantasy played by several orchestras
- VIRGIL THOMSON - Concert Suite from The Plow that Broke the Plains played by leading orchestras
- EDWARD WARD - Orchestral number from Ali Baba and the Forty Thieves, conducted by Stokowski
- FRANZ WAXMAN - Excerpts from film Rebecca played by many orchestras
- VICTOR YOUNG - Themes from For Whom the Bell Tolls, played by L. A. Philharmonic; also records available

## NEWS ITEMS....COMMENTS

### Hollywood Bowl Concert -

One of the gala occasions of the summer season was the initial concert prepared and sponsored by the Academy of Motion Picture Arts and Sciences at the Hollywood Bowl, "with the hope that a precedent might be established for the annual presentation of the work of artists who compose in the film medium," so that "the American public be made more aware of the high quality of music written for motion pictures."

The first half of the program, conducted by Leopold Stokowski proved just this point. To quote again, the music chosen for this group was "as varied as the themes of the pictures themselves" with representation given to "several sharply contrasting types."

Victor Young's symphonic synthesis of For Whom the Bell Tolls easily led the list as a concert number. Franz Waxman's comedy overture, Atheneal, the Trumpeter from The Horn Blows at Midnight, is deft and expert counterpoint with delightful humor. You do not need to see the celestial cohorts in serried ranks in order to appreciate the music. There is Wagnerian quality in the orchestration of the finale, a subtle parody on Walhalla. Alfred Newman's "Vision of Bernadette" from the 20th-Fox picture aroused special interest with beautiful use of the celeste and high frequencies in strings and woodwinds. Max Steiner's finale to Warner's Now, Voyager really marked an epoch in background music when it received the Academy Award. Both the Stag Hunt from The Canterville Ghost, Bassman, and the Scherzo from Ernst Toch's Ladies in Retirement while outstanding in films have no special interest as separate numbers. Robert Emmett Dolan's suave and charming waltz from Lady in the Dark is good concert material. The Hallowe'en music from Meet Me in St. Louis is in popular and amusing vein and holds together well but the pattern is too reminiscent of the Dukas' Sorcier Apprenti. March of the Nations from Adolph Deutsch's Action in the North Atlantic is well remembered and is very timely just now. It should be separately published as a patriotic number for it is a splendid arrangement.

It goes without saying that the orchestral values, mood and pace were brought out in masterly fashion by Stokowski. Film excerpts are many times uninteresting apart from the movie because they are like flat drawings. They must be knit together, paced and framed for a different projection.

Claudette Colbert gave an unaffected and distinguished narration from the Bambi suite - cued in like an instrument with a definite tempo and dynamic value. The distinctly modern trumpet concerto by T/Sgt Mannie Klein given as a finale to the first part of the program was from Columbia's Our Wife. The concert the next night featured the trumpet in a Purcell number written two hundred years ago. Just as well for the present generation to realize that it did not begin with Harry James!

The second half of the program was skilfully conducted by Johnny Green, with grand entertainment value. A Hit Parade of Academy Award winning songs was featured in an orchestrated medley ranging from The Continental (The Gay Divorcee', RKO, 1934) to Swinging on a Star (Going My Way, Paramount, 1944).

Frances Langford, who has a special place in the hearts of servicemen, the inimitable Danny Kaye, a sincere and unaffected Frank Sinatra, presented popular movie songs.

The huge audience was never bored, frankly delighted. Even the cognoscenti forgot to look down their noses! More of them will be present next year.

- By Margery Morrison

The program, in its entirety, follows on the next page:

HOLLYWOOD BOWL SYMPHONY

Leopold Stokowski, Music Director  
Conducting first half of program

Johnny Green, Guest Conductor, Second Half  
(Courtesy, Metro-Goldwyn-Mayer Studio)

Soloists: Claudette Colbert  
Danny Kaye  
Frances Langford  
Frank Sinatra

I

Athaneal, the Trumpeter, Comedy Overture from "The Horn  
Blows at Midnight," Warner Bros.....Franz Waxman

II

Symphonic Synthesis from "For Whom the Bell  
Tolls," Paramount.....Victor Young

III

Suite - Motion Picture Music

Exoerpts from:

- a. Stag Hunt from "The Canterville Ghost,"  
Metro-Goldwyn-Mayer.....George Bassman
- b. Waltz from "Lady in the Dark,"  
Paramount.....Robert Emmett Dolan
- c. Scherzo from "Ladies in Retirement,"  
Cowan-Miller-Columbia.....Ernst Toch
- d. Vision Scene from "The Song of Bernadette,"  
20th Century-Fox.....Alfred Newman
- e. Finale from "Now, Voyager,"  
Warner Bros.....Max Steiner
- f. Hallowe'en Music from "Meet Me in St. Louis,"  
Metro-Goldwyn-Mayer.....Conrad Salinger
- g. March of the United Nations from "Action in the  
North Atlantic," Warner Bros.....Adolph Deutsch

IV

Suite from "Bambi," Disney.....Frank Churchill and  
Edward Plumb

Adaptation by Edward Plumb  
Narrated by Claudette Colbert  
Narration written by Nunnally Johnson

V

Trumpet Concerto from "Our Wife," Columbia...Leo Shuken  
Trumpet Solo played by T/Sgt. Mannie Klein

VI

Theme from "Laura," 20th Century-Fox.....David Raksin  
Orchestral Arrangement by the composer

VII

Frances Langford sings:

"More and More" from "Can't Help Singing,"

Universal.....Music: Jerome Kern  
Lyrics: E. Y. Harburg

Orchestral Arrangement by Joseph Nussbaum

"You Belong to My Heart" from "The Three Caballeros,"

Disney.....Music: Augustin Lara  
Lyrics: Ray Gilbert

VIII

"Trolley Song" from "Meet Me in St. Louis,"

Metro-Goldwyn-Mayer...Music and Lyrics by: Ralph Blane  
and Hugh Martin

Orchestral Arrangement by T/Sgt. Earl Hagen

IX

Danny Kaye presenting:

The Lobby Number from "Up in Arms," Samuel Goldwyn

Music and Lyrics by: Sylvia Fine

Orchestral Arrangement by Ray Heindorf

X

Hit Parade of Academy Award Winning Songs:

a. "The Continental" from "The Gay Divorcee',"

RKO-Radio, 1934.....Music: Con Conrad  
Lyrics: Herb Magidson

b. "The Way You Look Tonight" from "Swing

Time," RKO-Radio, 1936.....Music: Jerome Kern  
Lyrics: Dorothy Fields

c. "Sweet Leilani" from "Waikiki Wedding,"

Paramount, 1937..Music and Lyrics by: Harry Owens

d. "When You Wish Upon a Star" from "Pinocchio,"

Disney, 1940.....Music: Leigh Harline  
Lyrics: Ned Washington

e. "Thanks for the Memory" from "The Big Broadcast

of 1938," Paramount.....Music: Ralph Rainger  
Lyrics: Leo Robin

f. "White Christmas" from "Holiday Inn,"

Paramount, 1942..Music & Lyrics by: Irving Berlin

g. "Lullaby of Broadway" from "Gold Diggers of

1935," Warner Bros., 1935.....Music: Harry Warren  
Lyrics: Al Dubin

h. "The Last Time I Saw Paris" from "Lady Be Good,"

Metro-Goldwyn-Mayer, 1941.....Music: Jerome Kern  
Lyrics: Oscar Hammerstein, II

i. "You'll Never Know" from "Hello, Frisco, Hello,"

20th Century-Fox, 1943.....Music: Harry Warren  
Lyrics: Mack Gordon

j. "Swinging on a Star" from "Going My Way,"

Paramount, 1944.....Music: Jimmy Van Heusen  
Lyrics: Johnny Burke

k. "Over the Rainbow" from "Wizard of Oz,"

Metro-Goldwyn-Mayer, 1939.....Music: Harold Arlen  
Lyrics: E. Y. Harburg

XI

Frank Sinatra sings:

"Long Ago and Far Away" from "Cover Girl,"

Columbia.....Music: Jerome Kern  
Lyrics: Ira Gershwin

"I Should Care" from "Thrill of a Romance," Metro-

Goldwyn-Mayer.....Music and Lyrics by: Sammy Cahn,  
Axel Stordahl and Paul Weston

"What Makes the Sunset?" from "Anchors Aweigh,"

Metro-Goldwyn-Mayer.....Music: Jule Styne  
Lyrics: Sammy Cahn

\* \* \*

Hollywood is radiating music all over the world. Hollywood Bowl would seem to be the logical place for Hollywood-born music of the year 1944-45 to be exhibited at its best, judged impartially and set forth with an accolade, a merited badge of prestige that would be worth striving for at least once every summer.

That is exactly what the Hollywood Bowl Association tried to bring about in the concert of film music arranged for Saturday, August fourth; but the film politicians took over, the powerful ones brought pressure to bear, there were no judges or jury to withstand the onrush and the result was a three-hour concert list with two conductors, four soloists and thirty-odd composers of music that had been heard up and down the world for the last decade.

Why in the world a Hollywood Bowl program should be used as a showcase for musical wares from every studio and song workshop from Broadway to Hollywood Boulevard, is a question the industry never seemed to ask itself. The night clubs of Hollywood have been represented on several other occasions in the Bowl this summer. The film musicians, scorers, arrangers and composers should therefore have used the Bowl opportunity for a dignified program of reasonable length and of such musical value that the Hollywood Bowl Symphony Orchestra would have been proud to present it.

Some of the solo numbers of Lauritz Melchior from Thrill of a Romance would have been fine. Joseph Pasternak is one producer who can make actors of musicians. He would be a good man to present such a concert. He made a leading man of Stokowski, a singing star of Deanna Durbin and a film success of Jose Iturbi.

Boris Morros would be another good man for such a committee. He has lined up many a musical celebrity for films and has now embarked on the most ambitious enterprise of his life so far. He plans to bring half the music world together in one film, Carnegie Hall. Stokowski is to be the musical director, Iturbi is to play and the brilliant Henrietta Schumann, also a pianist, has signed, too.

But then there were a good many forgotten producers and composers on that Bowl Music Academy program. Louis Applebaum, the young Canadian who has attracted attention in Lester Cowan's Tomorrow the World, and Louis Gruenberg, who has finished a score for Counter-Attack, are two. Kurt Weill, who wrote One Touch of Venus and who has been out here retouching it for filming, is another.

Tansman's film music has been outstanding and why did they forget Erich Wolfgang Korngold or Michele Michelet, who did Voice in the Wind?; but these men would have displaced two dozen song writers and it would not be in the tradition to make a film music program of legitimate orchestral numbers with solos scored for a symphony orchestra, I suppose.

- Isabel Morse Jones  
Times Music Editor

NEWS ITEMS....COMMENTS, continued

As a memorial tribute to George Gershwin, who died in Hollywood July 11, 1937, the Hollywood Bowl Symphony played a concert comprising his compositions.

Victor Young, guest conductor, conducted the Bowl Orchestra in a medley of Gershwin tunes, also "An American in Paris," and the famed "Rhapsody in Blue." Carmen Cavallaro, young American pianist, was the soloist in the Rhapsody.

Others in the list of soloists were John Shafer, baritone; and Florence George, soprano, singing excerpts from the folk opera Porgy and Bess; and Eugenie Baird, Bing Crosby's protegee', singing four songs. Saldenberg and Rebner played piano arrangements of Gershwin songs; and Herbert Marshall, screen star, read Oscar Hammerstein II's eulogy of Gershwin.

\* \* \*

Three resident composers wrote fanfares to herald the opening of Hollywood Bowl's twenty-fourth season of Symphonies Under the Stars at the invitation of Leopold Stokowski, musical director of the Bowl. Stokowski was on the podium for the inaugural concert in a program of Bach, Wagner and Tchaikowski.

George Anthiel dedicated his fanfare to a "Welcome Home to Our Servicemen," while Alexander Steinert wrote his "To Our Returning Fliers." Walter Scharf is the third composer whose work was played.

\* \* \*

Dr. Rozsa's incidental music to the motion picture Spellbound in its first performance, is one more example of this Hungarian-born composer's musical gifts which make any film score that bears his name a work of importance. The music for Spellbound is mood music at its best - highly emotional, lushly orchestrated, neatly dodging the old film score cliches that merely parrot screen action and dialogue.

Without over-sentimentalizing, Rozsa has given his music for this forthcoming Alfred Hitchcock chiller based on love and psychiatry and the conflicts resulting therefrom, a sensitive, romantic treatment. The two love themes, in particular, are spontaneously melodic which should send patrons away from the film with these haunting themes entrenched as some of the most memorable moments in the picture. The amnesia theme was aided by the eerie ether waves of the electrical instrument, the theramin, played by Dr. Samuel Hoffman. A dynamic and commanding conductor as well as a first-rate composer, Rozsa conducted in addition to his own work, Nicola's Overture to "The Merry Wives of Windsor" and Enesco's "Roumanian Rhapsody No. 1."

Lionel Barrymore's fantasy "Hallowe'en" also received a first performance with Mr. Barrymore as narrator and Nola Modine, Edwin Lear, and Verne Jacobson, soloists. Dr. Rozsa conducted. The music itself lacks the novelty one might hope for in such a work, as the composer frankly admits. There is a lovely "Lullaby" and a gay, delightful "Polka." But the lyrics lag far behind Mr. Barrymore's descriptive, musical imagery. Citizen News.

\* \* \*

Word has come to this side of the passing in England of Mr. Hubert Bath, Britain's foremost musician of the cinema. It has come, tragically, in the same belated air-mail with his biography for Motion Picture Almanac. The while his "Cornish Rhapsody" was at the day of his death the best-selling gramophone record in London.

Mr. Bath was notably successful in music for the stage in the early years of the century. His connection with the motion picture began in 1921 with the score for the first British talking picture, Mr. Hitchcock's "Blackmail." Since then he had done many things for the screen. Within a day of his going, abed in Harefield Hospital, Middlesex, he was at work, still concerned with bits and phrases for a new picture.

It is to be remembered for history that Mr. Bath ever so long ago went into violent controversy with such persons as Sir Walford Davies, then Master of the King's Musick, about the contribution that music might make to the upstart sound pictures.

"Hubert was," writes his friend, Mr. Peter Burnup, "humble in demeanour, but mighty in design." Terry Ramsaye, Motion Picture Herald.

NEWS ITEMS....COMMENTS, continued

Composers of music for motion pictures have organized a new society under the name of Screen Composers Association. Max Steiner has been elected first president of the newly organized association, with Adolph Deutsch as vice-president, Edward Plumb as executive secretary, and Roy Webb as treasurer.

The Board of Directors include the following: Daniele Amfitheatrof, Adolph Deutsch, Leo Erdody, Werner Heymann, Edward B. Powell, Franz Waxman, David Buttolph, Robert E. Dolan, Leigh Harline, Arthur Lange, Herbert Stothart and Victor Young.

\* \* \*

We think the following, reprinted from the Hollywood Citizen News, will be of interest to our readers:

I'm often asked to draw comparisons between music which is composed for radio and motion pictures in the Soviet Union and in America. I feel that such an analysis is particularly pertinent now that these two countries have been allies in history's most devastating war and have emerged the two most important and powerful nations in the world. I am confident that Russia and America will cooperate in their own self-interests to prevent another World War. But, equally important, I feel they will dissolve cultural tariff barriers and exchange artistic ideas and methods, especially in the fields of radio and pictures.

I speak as a graduate of the Warsaw and Petrograd Conservatories of Music. My two most revered teachers were Rimsky-Korsakov and Glazunov. Before coming to America, I conducted symphony orchestras and opera in the important cities of Europe. When I came here I was engaged by M-G-M to compose, conduct and arrange. Through the years I wrote music for a number of their important pictures, and later did the same for Warner Bros. But the glamour of studios and accompanying attractive remuneration do not compensate for the fact that a composer is cast into oblivion by the flamboyant publicity which is lavished upon actresses, directors and studio executives.

There is no questioning the fact that from a technical standpoint Russian films have not yet attained American perfection. I don't feel qualified to compare productions, direction, acting or camera techniques exhaustively, but I will say that, in my opinion, Russian music composed for films is far superior to ours. I don't feel that this is true, however, of music composed for radio.

It is unfortunate for composers of serious music that film producers characteristically emphasize story, casting, direction and wardrobe at the expense of music. A picture may have a budget of \$75,000 and a two month shooting schedule but composers are invariably asked to grind out music in three days.

Producers are usually skilled business men and coordinators but are seldom composers or musicians. They simply requisition the skill of a gifted composer on the studio roster and direct the head of the music department to clock him with a stopwatch while he dashes off background music. The music is then snipped and twisted and dubbed and tortured because the typical attitude is "after all we're selling Lana Turner and who's going to listen to the music anyway?" Is it any wonder that the music is generally nondescript?

Russian music, on the other hand, is intrinsic; it can stand by itself and accept criticism, apart from the story and acting. Russian producers take pride in the music and encourage composers to work leisurely and under favorable conditions. It is unfortunate for the development of good American music that our film producers are so flippant in considering the role of music so incidental to the quality of their product.

It is precisely this withering attitude that has forced me away from composing for films to concentrate upon radio and the writing of three symphonic works which I will conduct this fall in the Philharmonic Auditorium. Paul Lamkoff.

NEWS ITEMS....COMMENTS, continued

An oldtimer among Hollywood's film composers recently shut the door on his career as a creator of musical backgrounds for movie queens, epic dramas and such. Like many another musician here, Paul Lamkoff finally got tired of the assembly-line technique of film composing. Selected themes from his music for Mysterious Island, one of the early talkies, were published, a rare thing in those days, when the picture composer went creditless and was forgotten on the screen. Al Jolson's The Jazz Singer, The Rogue Song, Cavalcade, San Francisco and more recently, Janie and Roughly Speaking, are a few of the films for which Lamkoff has written music. Now after twenty years in the film capital, he's doing what he has always wanted to do. He is working on a symphony, "St. Paul on the Road to Damascus," has completed a symphonic poem, "Destiny" begun twenty years ago, and he has written another symphonic work in one movement called "Spirit of America." Early this fall, these works and several smaller ones will be heard at a subscription concert at Philharmonic Auditorium. Intense and as completely lost in music as a small boy is in an electric train, Lamkoff composes away from the piano. "I do not compose quickly at the piano," he says simply. "I have a good ear and I hear the music, write it down, then I go to the piano and play it." For "Spirit of America" he has made use of American folk music in an impressive orchestration. The "St. Paul" work shows signs of being lyrical, profoundly descriptive music. "I am a literal man," he says. A student of Glazunov and Rimsky-Korsakov at the Petrograd Conservatory, Lamkoff came to Cleveland, Ohio, from Europe in 1921. With his handsome, silver-haired wife, he lives in a home on Crescent Heights Boulevard, full of mementos of Russia before the Revolution, a conductorial career in Europe, and Hollywood nostalgia.

- Peggy Harford, Citizen News

\* \* \*

Fitting the mood to film music; dynamic pace and tempo; over-all artistry, characterized Erno Rapee, master conductor and pioneer in movie music who recently died in New York of a heart attack.

Rapee and Roxy, the wizard producer, met at the beginning of the R regime on Broadway. Rialto, Rivoli, Roxy and Radio City Music Hall, each was dominated in turn by this magic combination.

Quoting from the brilliant sketch in the New Yorker (Profiles) February 4, 1944 - "Rapee assembled and published an album that proved invaluable to movie orchestras all over the country. It listed music for practically every known mood (this in the silent days). Some of his headings were Aeroplane, Gruesome, Misterioso, Orgies, Pulsating, Chatter, Fire-Fighting, Religioso. In 1928, the year talkies came in, Rapee arranged the musical background for forty features, a hundred and four news-reels and two dozen shorts."

Bach and Stravinsky were among the masters who mingled with Clara Bow and Douglas Fairbanks at the Roxy.

In 1930, Rapee went to Hollywood as musical director for Warner Bros. - later he returned to New York and Radio City Music Hall where he was conductor from its opening until his death. Charles Previn, well-known in the Hollywood film music field and once Rapee's assistant conductor at the Roxy, succeeds him.

\* \* \*

If any of our readers appreciate a chuckle in their daily fare let them read Mr. George S. Kaufman's skit in the New Yorker of August 11th entitled "Notes for a Film Biography," written after seeing that of his friend, George Gershwin, recently released.

\* \* \*

Arthur Rubinstein, concert pianist, will receive \$85,000 to record the Rachmaninoff Piano Concerto No. 2 for Republic Studios Technicolor film, Concerto. Republic president, Herbert J. Yates, announced agreement for Rubinstein's first movie performance - his music will be heard but he will not be seen - was signed by Yates and Impressario S. Hurok.

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## CRITICISM FROM LONDON!

by John Huntley

I live in London, but about 80% of the films I see come from Hollywood. Imagine if eighty out of one hundred films you saw, came from England. We are just one column under "Foreign Bookings" in a Hollywood company ledger; just part of the "overseas market." We feel our position keenly but we bear no grudge. We like your movies, sometimes better than our own. Thousands of people avoid our pictures; they are slow, technically inferior, lacking "production value." Our industry is still fighting for a place in the sun. In the meantime we rely on you for our films; including our film music. We like this as well as a rule, and we follow it closely. We like a "skeleton-in-the-closet" score by Korngold, a jiving Salter-Previn, a mighty Steiner, a symphonic Janssen, or a fascinating Copland. You know, we have never made a single successful musical in England; we just don't seem to know how. So we are grateful to Hollywood for Ziegfeld Follies, Broadway Rhythm, Something for the Boys, Diamond Horseshoe, and Cover Girl. We love Disney's music, we thoroughly enjoyed A Song to Remember, Fantasia, and 100 Men and a Girl - we think your recordings are superb.

But there is one thing we can never get used to over here. It is the main music topic of all British filmgoers, the projectionist's nightmare, the puzzler of our musicians - the noise! I refer to the fortissimo, the decibels, the resonance, the over-modulation of the crashing title music, those roaring, thundering, echoing climaxes that shake we staid, sedate, dull, stolid, tradition-bound British to the core! Frankly, your scores are beautiful, masterly, technically perfect jobs, but we get too much of it. In the big musicals, this is not so applicable but it is the continual, incessant, "came the dawn" type of score that gets us. Let's get down to examples.

You remember Gone With the Wind? We thought it was just about the greatest thing that had happened in pictures. In London it smashed every known boxoffice record. But let us check on the press reviews. Here's a London trade magazine "The Cinema" giving an unbiased write-up: "Vividly spectacular war setting grim background to arresting drama of thwarted love, heroic sacrifice, brutal savagery, passion-swayed conflict, marital nobility and flaming hate, directed with skill and artistry... Development reaches and sustains rare heights of emotional intensity, impressive in its sincerity... Perfectly conceived and finely drawn portraiture by carefully selected cast... Wholly admirable production qualities include flawless recording and photography... Almost continuous musical accompaniment intrusive and unnecessary as destructive of conviction and tending to encourage sense of staginess. We fail to understand the insistence upon music as an atmospheric help when sound effects are so much more realistic and appealing and the acting is of a standard demanding to such adventitious aid."

Well, I personally do not agree entirely with that smack in the eye, but it is the opinion of an eminent London reviewer, and it does cover the general attitude to a good many large scale scores. Similar remarks apply to Victor Young's score for For Whom the Bell Tolls, also the subject of Londoner's wrath, though I find the gramophone records of this work make interesting listening.

We have only two phonograph records by which to judge American movie music out of its context. The first is the Victor Young music, and the second is a single disc entitled "Symphonie Moderne" (On a Theme by Rabinowitsch) by Max Steiner from the film Four Wives, and recorded by the Janssen Symphony of Los Angeles. Listen to our leading phonograph magazine "The Gramophone": "This is a piece made up of whoops and gloops, beginning better than it ends. The scoring sounds as though meant for one of these ten-million-people auditoriums in which some of our American friends delight; nobody knows why." Rude, isn't it? But then this magazine thinks the

CRITICISM FROM LONDON, continued

"Warsaw Concerto" is sheer orchestral junk and have generally found little interest in British or American film music. Still, it gives a clue on my point about noise.

Here's a personal bleat; the raucous title music so familiar in American film openings. Most production titles are accompanied by a mighty blast of music; Warner Bros., Universal, M-G-M (plus roaring lion) and so on. We had a film unit at Denham once run by Alexander Korda - London Films Ltd. Their titles opened with a shot of Big Ben and the deep, slow chimes of that famous clock. No fanfares, no fortissimo; but just the clock. The effect was terrific. United Artists used a title in this country with no sound at all; it appeared in complete silence on the screen. Again, the effect was terrific. Our documentary film units have made a number of pictures in which the opening titles have excluded music and substituted plain sound effects at a fairly low sound level. It must be said that this was very satisfactory - (Films: New Towns for Old, Listen to Britain, Prestwick Airport).

In viewing Russian and French (and even English) films, one is often struck by the economy of the musical accompaniment. They run long sequences in silence or with dialogue and sound effects only, and then - crash! in comes the music and a tremendous dramatic impact is obtained by the very economy of the music. Most Hollywood films have a continuous, intrusive score that has so much to say that when a really big climax is reached, the music can only get across by getting louder - a poor substitute for real economy and intelligence in handling the music.

Finally from reviewer Elizabeth Cross of London's British Film Institute comes this plea for quieter scoring. "We have decided that nearly all talkies and musicals are designed to a public that wants everything twice as loud as nature and feels it is really getting its money's worth when it returns home with eardrums shattered. We hate the music, or most of it. Not only is it painfully loud but equally painfully obvious. Can't people be contented to look at a really grand pictorial shot without being distracted by moaning violins? And isn't it maddening to everyone to have suitable soft music braying out just when the hero and heroine are murmuring sweet nothings? After all some people would like to hear what the pair of them are saying. No, on the whole, we think a lot of the music is plain lousy, and all of it could do with a bit of soft pedalling."

There you have it, FILM MUSIC NOTES readers. Perhaps you consider that we of London have got a bit of a nerve to start squawking when we produce so few films ourselves, or that we are such a load of tradition-bound, stuck-up, way-behind-the-times moviegoers that we don't know a good thing when we see it. Anyway, we think you make too much noise on those sound tracks; what do you think?

MUSIC FOR ALL, continued

attractive phrases from Tchaikowski that frequently appear in the newsreels and shorts. There is an ingenious phrase from his "5th Symphony" used as the signature tune of John Nesbitt's Passing Parade series, for example. If it is Handel you are after, there is the first product of Mr. Arthur Rank's new deal for British movies The Great Mr. Handel with Wilfrid Lawson and Elizabeth Allan. More subtle but quite pleasing is the arrangement of the "Water Music" scored to Ealing Studio's Fleet Air Arm film Find, Fix and Strike. Chopin, Mendelssohn, Wagner, Caesar Franck, Berlioz, Brahms, Dvorak, Haydn; all have made contributions to the modern film.

Russel Palmer in his book has said "Let's Listen," with the reminder that people with no ear for music are "really very rare." The cinema with its array of music is proof to this indeed, offering to its millions of listeners, music of every nation and every kind, that all may find in the modern film world at least something to suit his taste exactly.

London's most famous concert series, the "Promenade" series, which is held at the Albert Hall and includes most of the major works of all the great composers, will give concert hall airing to three film music suites. The first is the music of Constant Lambert from the film "Merchant Seamen," a documentary tribute to the Merchant Navy. Then there are two items receiving their first concert hall performance ("Merchant Seamen" has already had a number of performances). One is Ralph Vaughan Williams' suite "The Story of a Flemish Farm" from the film Flemish Farm and the other is the concert version of the William Walton music to "Henry V," a highly successful movie version by Laurence Olivier of the Shakespearian play.

The July catalog of Columbia phonograph records includes a film score. It's from the story of the R.A.F and U.S.A.A.F. entitled "The Way to the Stars" and the music was written by Nicholas Bodzsky and recorded by the Two Cities Symphony Orchestra conducted by Charles Williams.

AFTERTHOUGHTS  
By Sigmund Spaeth

When young Ernest Gold had his new Piano Concerto played at Carnegie Hall last spring, the New York critics referred to it as "movie music." Taking the hint, Mr. Gold promptly left for Hollywood, where he has just finished his first job, scoring Columbia's *Girl of the Limberlost*. He was the composer of the song hit, "Practice Makes Perfect," several years ago, and also has to his credit a Pan-American Symphony, which has twice been conducted by Frank Black over NBC.

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The success of *A Song to Remember* has encouraged Hollywood to try some more musical biographies on the screen. The lives of the Schumanns, Tchaikowski and Liszt are definitely under way, with Beethoven a strong possibility. Motion pictures of composers' careers have too often suffered from the dullness of authenticity. Today the primary object is audience appeal, with a meticulous performance of the music itself. That seems the prescription for boxoffice success.

\* \* \*

Werner Janssen's Musicolor Films should find a growing audience as each subject is released. This direct visualization of music on the screen has long been an ideal, but too seldom realized, and then mostly in the cartoon technique. Mr. Janssen is a practical musician, with his own orchestra available for experimentation, and he has amply proved his knowledge of film scoring in such pictures as *Guest in the House* and *The Southerner*. Whatever he produces can be guaranteed enormously interesting to music lovers of all types.

\* \* \*

The current issue of the *Music Publishers Journal* is entirely devoted to the music of motion pictures, a timely tribute to the importance of that subject. One of the outstanding features is the pictorial presentation of a dozen great composers as they have appeared on the screen. Another is the column of "Milestones," culled from the files of New York's Museum of Modern Art, running all the way from a Saint-Saens movie score of 1908 to the masterpieces of the contemporary sound track.

\* \* \*

Decca record albums are now available containing the music of some important film scores, such as Alfred Newman's prize-winning *The Song of Bernadette* and Victor Young's *For Whom the Bell Tolls*. Individual records are also being released of the song hits in the Rodgers-Hammerstein State Fair.

\* \* \*

In scoring that rather horrifying picture, *The Lost Week-End*, with its amazing performance by Ray Milland, Miklos Rozsa has done his usual good job, musicianly and practical at the same time. He produces an eerie effect by apparently using theramin, that strange instrument which harnessed the squeal of radio and gave it definite pitch by the mere moving of hands close to antennae.

Ann Ronell, George Gershwin and Richard Rodgers  
By Sigmund Spaeth

In the flurry of compliments paid to Lester Cowan's United Artists picture, G. I. Joe, immortalizing Ernie Pyle on the screen, the importance of Ann Ronell's musical score may not have been fully appreciated. This young woman (who in private life is Mrs. Cowan) made a reputation as a popular composer with such hits as "Rain on the Roof" and "Baby's Birthday Party," and insiders know that she was the real creator of Walt Disney's "Big, Bad Wolf." But up to this time Ann Ronell has hardly been recognized as a serious composer. (\*See note below).

In G. I. Joe she has done far more than merely to piece together snatches of patriotic music, with bugle calls and drum beats. Her score is a solid, musicianly piece of work, complementing and emphasizing the fine restraint and understatement of the film as a whole. In this picture Ann Ronell is definitely established as a significant composer for the screen.

In addition to the background music, which at all times fits the action and is never too prominent, Miss Ronell has included at least one popular hit, a tune which will henceforth be known as the "Ernie Pyle Infantry March." It is already being widely played by the dance bands of the country. She also has an American folk song, of authentic foundation, and other appealing bits of melody. In her ability to combine the serious and the popular idiom, Ann Ronell reminds one of George Gershwin himself.

That great genius, of American music is receiving due recognition in the Warner Bros. film biography, Rhapsody in Blue. Never before has his music been given so splendid an opportunity to reach the largest audience possible. A folder analyzing the musical numbers, all of which are available on records, has been prepared for the National Federation of Music Clubs, and may be had on request from Warner Bros., or the Music Clubs magazine.

In State Fair, 20th-Fox would seem to have given us the best light musical picture of all time. Richard Rodgers and Oscar Hammerstein have in this case done for musical films what they did for musical comedy on the stage in "Oklahoma!" Everything is original, natural and charming. The score contains half a dozen typical Rodgers tunes, several of which have a chance to land on the Hit Parade. For those who do not insist on taking music or life too seriously, State Fair is an ideal prescription.

Another light musical film that can be heartily recommended is Anchors Aweigh, an M-G-M production, in which Frank Sinatra, Gene Kelly and Kathryn Grayson combine with Jose Iturbi to give their audience a completely satisfying escapist performance, of more than ordinary value musically. Iturbi's presentation of a Hungarian Rhapsody on massed pianos is a highlight.

There is a good musical background in Paris Underground, supplied by that well-known modernist, Alexander Tansman. The composer has been successful in restraining his tendency toward a too-original cacophony, and his music turns out to be melodious and dramatically realistic, without too many demands on the average listener. Constance Bennett is responsible for the production as well as the leading role, with able assistance from Gracie Fields and others.

Other film scores that can be recommended at the moment are Love Letters (Victor Young), The Lost Week-End (Miklos Rozsa), and Our Vines Have Tender Grapes (Bronislau Kaper).

\*NOTE: In this case, as in Tomorrow the World, Ann Ronell shares honors with Louis Applebaum. Editor.

FILM MUSIC EXCERPTS  
By Margery Morrison  
Associate Editor-Film Music Notes

How the average movie-goer reacts to Film Music is indicated by the fan mail which deluges studios and composers alike. And it receives the careful attention it deserves. FILM MUSIC NOTES has been privileged to see many of these letters and has featured some of them under the caption "A Musician's Fan Mail."

These letters are from all types of movie-goers. Musicians, music educators, who know all the answers and "right approaches," are surprised and refreshed by the intelligent questions, the real appreciation and understanding of the value of the music to the film. This is a valuable public for it goes dozens of times to hear an intriguing or unusual score. This new medium speaks easily to youngsters or oldsters. They out out analytical methods; they go to the heart of the matter - like the famous mathematical Quiz Kid who has no need of the traditional "thought process" prescribed by educators. They ask for records of the score, for special passages, methods of orchestrating, for themes. They make their own transcriptions and ask for a check-up!

Out of the thrilling experience of hearing Erich Wolfgang Korngold play portions of his Constant Nymph there came to the editors of FILM MUSIC NOTES the idea of giving our readers each month a manuscript excerpt from a current score. With the cooperation of the composers and the major studios, this has been accomplished. And so we now have a portfolio of unequalled source material from the Constant Nymph of Korngold to Victor Young's A Medal for Benny. These twenty excerpts will answer many questions of how and why, and are far more valuable than any treatise on methods. Here you will find "piano quotations" - Copland's North Star with its basic rhythms; Rozsa's Sahara, oriental atmosphere and magnificent Victory theme; Sam Coslow's engaging Heavenly Music; Deutsch's Mask of Dimitrios in sinister mood of the Levant; Victor Young's The Uninvited.

Gail Kubik gives us a new mechanical idiom for documentaries, for war cannot be expressed in platitudes. And he projects an atmosphere as original and arresting as the first adaptation of the Sibelius Finlandia for the work theme of the Proletariat in the UFA Metropolis.

Then we have not only annotated orchestrations but complete pages of orchestral score and several Main Titles. The Main Title or Credits is the movie equivalent of the overture. It must suggest the over-all mood for caliber of the film: the credits, the main characters, the producer, the director must be expertly cued in.

Take Werner Heymann's title for Together Again. One minute in length! We are given the Jonathan theme; the love theme of Dunne and Boyer; the Boyer tango; the names of the producer and director - then the fade-out for the opening shot. All timed to a split second with no detraction to the music.

In Max Steiner's The Corn is Green there is a grandiose opening. A trumpet fanfare precedes the statement of the sturdy main theme by the full orchestra, idealized with chimes and bells: the feeling of harvest and fruition presages the outcome.

Here is the orchestration for Alfred Newman's Operation from The Keys of the Kingdom. The novachord, celeste and harp add new voicing and transport us to a strange medium in which the surgeon meets the challenge of the unknown factor. In his Vision of Bernadette the use of high frequencies in strings and flutes is supplemented by women's voices: we enter a spiritual octave.

FILM MUSIC EXCERPTS, continued

This unusual technique has been marvelously employed by Webb and Bakaleinikoff in mystery and horror tales - in fact, they were pioneers in developing a sinister, supernatural quality. So you may observe its use in the Main Title of I Walked With a Zombie which includes the well-known RKO signature.

Again you may study the cue sheet - or work sheet - for one of Scott Bradley's inimitable cartoons. They appear to be so spontaneous, but nothing is left to guess work!

"Thanks to the Rescue!" gives us a main incident from Louis Gruenberg's Counter Attack. The quality of suspense, the use of low frequencies, the massive unwieldy rhythms tie in superbly with unrivaled photography and the climax of the story.

Here is ideal synchronization which demands finest cooperation on the part of the producer, director, scenarist, photographer and composer.

The best movies today and those now being planned speak a cosmopolitan language. Their field, their variety is unlimited. Musicals, super-revues, comedies, musical dramas (giving us a new type of opera and American at that) are finding their own pace, their own technique.

You need no special qualification to enjoy this music. Go to your neighborhood movie with open ears and open mind. Discover how our greatest present day composers - all of them in Hollywood - are being humanized by this new and plastic medium.

Twenty-five years ago we first understood the music of Stravinsky through the Diaghileff ballet. Now the atonal mysteries of Schoenberg are convincingly interpreted by Hanns Eisler's White Floats. His original score is a commentary on glaciers and drifting snow.

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Film Music Excerpts from the original manuscripts are now available in portfolio form - October 1943-June 1945 - through FILM MUSIC NOTES only.

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Please send me the Portfolio of Film Music Excerpts for which I enclose \$3.00

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REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

ANCHORS AWEIGH, M-G-M. (Melody and Mirth). Director: George Sidney  
Musical Director: Georgie Stoll

The brilliant playing of Iturbi, the beautiful singing of Kathryn Grayson, the superb dancing of Gene Kelly and the romantic appeal of Frank Sinatra - all these are incorporated into a gay and unique movie-musical, rich in entertainment value. It was a novel idea to team Kelly and Sinatra and a good one. Kelly on the prowl, the two sensational fantasy numbers (How I Got My Medal and Once Upon a Time), a la Douglas Fairbanks are delightfully interpolated into the story with a technique that could only be utilized in a movie. The added dimension in the former is marvelously handled. Kelly is distinctly virtuoso material and his dancing is legitimate, entrancing and alive. The Donkey Serenade, as played and conducted by the man who is a natural actor as well as an artist, is exhilarating and the Tohaikowski and audition numbers all show Iturbi to good advantage as well as the opening Anchors Aweigh. Here, also, is a new Miss Grayson with not only a lovely recording voice but a vital, focused tone instead of the expressionless blah which now seems to obtain everywhere. The children are capably directed, the music arranged with imaginative skill, the songs pleasingly popular and the orchestration is deft and smoothly paced. All in all, a happy blending of the classic and the light - just right for a story of this type. Family. Running time: 2 hours and 13 minutes.

A THOUSAND AND ONE NIGHTS, Columbia. (Aladdin Up-to-Date). Dir: Alfred E. Green  
Musical Score by Marlin Skiles

Produced in the most extravagant Hollywood manner, with jive talk predominant, a colorful cast, an hilarious surprise ending, and a well integrated music score offering a charming background of descriptive harmonies, this lavish and spectacular fairytale, thoroughly modernized, is rollicking entertainment for the entire family. Built up in Arabian Nights style, it is an attractive and engrossing vehicle, with synchronization so good that the question rises "Does Wilde sing, or doesn't he?" Two especially melodious songs highlight the proceedings - "I Can't Believe My Eyes" and "No More Women." Technicolor settings, though they cannot compare in artistry with similar ones in earlier pictures are nevertheless lush and appropriate, a good bit of philosophy threads the picture and the score contributes to it in helping to stage the atmosphere of oriental grandeur in suggesting the different characters and in adding excitement and motion to the general kaleidoscopic effect of color and glamour. Family. Running time: 1 hour and 35 minutes.

STATE FAIR, 20th-Fox. (American Scene). Director: Walter Lang  
Musical Direction: Alfred Newman and Charles Henderson

Agreeable and nicely paced, this comedy-musical of highly glamorized farm life, interspersed with tuneful melodies is pleasant entertainment. Charles Winninger, as the owner of the prize-winning Blue Boy is delightful and his scenes with his skeptical neighbor, played by Percy Kilbride, are funny and natural. If the film reflects the life of today's Iowa farmer, prosperity has indeed come a long way since Will Rogers did the first adaptation of Phil Stong's fine novel, for the homeliness and simplicity which marked that production are here notable chiefly for their absence. However, in contrast to such films as Dillinger, this bright colored chromo is good Americana to send to our neighbors in other countries except for the possibility that the picture as painted may result in an influx of emigration to our shores! As would be expected of Messrs. Rodgers and Hammerstein the songs are eminently singable. "It's a Grand Night for Singing and That's for Me" will undoubtedly be heard on the Hit Parade for many weeks to come. Background music, under the supervision of Messrs. Newman and Henderson, is adequate and cheerful. In fact, it is all family fare. Family. Running time: 1 hour and 40 minutes.

OVER 21, Columbia. ("The World and Apple Pie"). Director: Charles Vidor  
Musical Score by Martin Skiles

In this social comedy dealing with war values, excellent entertainment is combined with a quality of fun making rarely achieved except in a good stage production. Like Miss Dunne's apple pie: "You just put the right ingredients together...and mix them up just so" - with results eminently gratifying. The metropolitan office of a great daily and the Palmetta Court bungalow in Florida give contrasting settings etched in clear cut photography. Expert direction brings in high relief the controversial question as to where man is of most value in the war: in his own profession or orienting himself to a new set of conditions when a younger brain may have the advantage. Alexander Knox again proves himself an actor of parts in a specialized role. Miss Dunne is her usual charming self. The glimpses of basic training, its knotty problems and grinding routine is unusually well done. The accompanying music is suave and urbane as befits the sophistication of the picture and is, in addition, well scored and beautifully timed. Mature-Family.

Running time: 1 hour and 45 minutes.

LOVE LETTERS, Paramount. (Drama and Romance). Director: William Dieterle  
Music Score by Victor Young

In our particular era life presents many psychic as well as natural problems. This story of two souls attuned to each other is sympathetically and delicately handled: a human soul is brought safely out of amnesia shock by a great love which surmounts the problems it cannot understand. Beautiful photography, mostly in low key, subtle direction, acting that is practically without a flaw and a score both eloquent and sensitively conceived, all blend to make this a picture of true distinction. M. F.

Running time: 1 hour and 41 minutes.

JOHNNY ANGEL, RKO. (Lust for Gold). Director: Edwin L. Marin

Music by Leigh Harline. Musical Director: C. Bakaleinikoff

A compelling and dramatic story well told and smoothly acted, with some arresting and, at times, beautiful photography giving it an added value. The harmonies in the music of the film are distinctly modern and the score itself is exceptionally good from various points of view - one in particular, the entrance of the motives. These entrances were made according to the mood of the scene: a crash, then again with gradual introducing of instruments to a mighty climax. The musical exits were also well handled. The minute waltz by Chopin is used in this film. Some may feel that this composer is being overworked nowadays, and if a waltz by Chopin must be used then why not one which has not been used in recent pictures? The main problem however: to write descriptive music for isolation at sea, dense fog, discovery of a derelict ship, intolerable suspense in boarding her. The answer is found in the music of the main title and opening shots of a picture which is far from pleasant nor is there anything blandly entertaining about the music! Hoagy Carmichael creates an interesting type of the Creole section of New Orleans (the locale, by the way, is impressive and different) and his delivery of the beautiful little melody called "New Orleans in Spring" played and sung in his own inimitable style, is an episode in itself worth remembering. Mature-Family.

Running time: 1 hour and 25 minutes.

BEWITCHED, M-G-M. (Psychiatric Drama). Director: Arch Oboler  
Musical Score by Bronislau Kaper

A morbid study in psychology, well acted and directed but badly titled as it is supposed to prove scientifically that dual personalities can and do occasionally inhabit one body. This the picture does convincingly enough but the name throws it back into the domain of witchcraft so that it fails to get its message over. Moreover, the suspense which was so beautifully maintained in Mr. Oboler's story over the air is lacking in the picture. The film will be of interest chiefly to adult audiences interested in the subject matter under discussion and is, therefore, limited in its appeal. Background music, however, extremely subtle - cleverly anticipating every mood, is highly effective. Adults. Running time: 1 hour and 5 minutes.

MILDRED PIERCE, Warner Bros. (Mother Love-Murder-and Thrills). Dir: Michael Curtiz  
Music by Max Steiner

Exciting mystery drama, swiftly paced and expertly directed, in which a new and distinguished Joan Crawford, a consistent Jack Carson, an intriguing Zachary Scott, a thoroughly typed and likeable Eve Arden, and a surprisingly sophisticated Ann Blyth, lead a high pressure cast. The story, a gripping one, with original and shifting angles in the telling, holds one's interest from start to finish. The California settings, as in Double Indemnity, standing out in the sharp relief of stunning black-and-white photography. The Tchaikowski symphonic signature sets a broad stage for action - richly human and deeply stirring in promise. The change from the musical fundamental to wind and storm, reverses the usual procedure of bringing the elements into musical range and is one of the best effects we have ever noted. The tragic background is quickly shifted to the tawdry beach restaurant; the somber flashbacks from police headquarters being effectively sustained in the score which reverts finally to the Tchaikowski theme. Mature-Family.  
Running time: 1 hour and 45 minutes.

THE WAY AHEAD, 20th-Fox-British. (Background for War). Director: Carol Reed  
Music by William Alwyn

A superb presentation of human reactions to modern warfare as exemplified by a group of average British citizens, recruited from all walks of life, who form the army (some with reluctance) and after a period of severe training go into battle and prove that they are indeed made of noble stuff. Fundamentally national in quality, yet universal in its appeal, this picture is high in ethical values. Music is used very little except at the outset. There it begins in the main title with a drum roll and a military theme, frank, brave and dashing which fades into minor as the story begins. From that point on it is heard only occasionally except to strengthen the mood and then is almost entirely military save for the "concert" which is faithfully funny and the very fine sequence where the men all sing in hearty, unashamed British fashion. The sound recording is better than in previous British films of this character except in In Which We Serve, and there is a fundamental national feeling in both pictures which is unmistakable: a sincerity in values and characterizations which are deeply human and not in the Hollywood manner. Sound effects, warnings, muffled explosions, licking flames and the creak of tanks are most convincing. Direction, also, is outstanding. All honor to Britain for making and giving us this poignant and real document. Family. Running time: 1 hour and 45 minutes.

CAPTAIN KIDD, Bogaues-UA. (Pirates and Treasure). Director: Rowland V. Lee  
Musical Supervision by David Chudnow

For those of us who like to dip back into the storybook days of our childhood, this swashbuckling adventure film has all the elements which made those tales so enjoyable. Even the drawings of Howard Pyle seem to come to life again as our favorite buccaneer (played to the hilt and with evident enjoyment by Charles Laughton) swaggers through the lusty scenes, supported by a strong and well chosen male cast and a sweetly innocuous heroine in obvious contrast to the Ambers of present day fiction! Direction of the picture is outstanding, inasmuch as the smallest detail has been covered efficiently, and of special original value is the dividing of the yarn into chapters by interpolating the impression of the pirate ship sailing the Spanish Main, charted by the accompanying maps and underchanging skies and weather. Music in the picture is sparse and broken with long silences - with the exception of the familiar Hebrides overture of Mendelssohn which, beautifully played by his orchestra, opens the proceedings: a phrase here and there or a premonitory shiver that makes the film punctuation vastly useful. It is mostly in modern vein. Especially effective are the strains which follow Kidd in his thinking and in the cabin as he writes in the fateful notebook. All in all, this is firstclass entertainment for general family consumption, with ethical values carefully observed and nothing too harrowing to haunt us after we have closed the book. Family.  
Running time: 1 hour and 30 minutes.

A BELL FOR ADANO, 20th-Fox. (Drama of Democracy). Director: Henry King  
Music by Alfred Newman

This trenchant and sincere adaptation of John Hersey's fine story deals with the American occupation of a liberated Italian village. It is a grim and stark picture of the results of war, but it also contains good comedy relief, supplied by the natural reactions of a simple people against a background of twenty-three years of repression and suppression. John Hodiak as the liberty-loving and democratic major who cuts army red tape to his own undoing does a memorable job of acting. Henry King's direction paints the pictures for us with a broad, sure touch and settings and photography are in some instances exceptional: notably the opening long shot of the surrounding country in which we discover Adano in the distance and then we enter into it with the troops. The music accompanies the story also as it might in real life: it drifts in and out naturally; singing in the street, the records in the shabby little parlor - music for the fiesta - no orchestral effects which is all to the good in this case and in keeping with the surroundings. The signature, somber and bitter and war conscious, gives the picture its real significance. Too bad, though, that the bell when finally heard clangs instead of rings. It acts as an anti-climax. Family. Running time: 1 hour and 45 minutes.

HER HIGHNESS AND THE BELLBOY, M-G-M. (Once Upon a Time Fantasy). Dir: R. Thorpe  
Musical Score and Direction by Georgie Stoll

A thoroughly refreshing modern version of the old Cinderella theme, nicely patterned and told with considerable charm by a well chosen cast under expert and sympathetic direction. June Allyson and Rags Ragland share top honors with the beautiful Hedy Lamarr and Robert Walker as her bellboy, leaving us with a pleasant sense of a world that is a pretty nice place after all. The story contains fine writing and somewhere between this writing and the direction something unusual has taken place, for here is a balance and sense of values that transcends the ability of the mere storyteller or actor. The arrangement of the score is ably handled. Mr. Stoll now occupies the space previously held by Charles Previn for light opera effects, pace and strictly production values. Now that he has returned there will again be competition in this field. A royal fanfare initiates the tale and is used muted throughout for the Princess, a tenderly sentimental contrasting theme for Leslie. The sequences have exceptional imagination value: the walk with the dog; the dream with its lovely fantasy of Leslie's ascent of the grand staircase and walk through great portals; the scene on the roof with the reading of the fairytale, etc. Family. Running time: 1 hour and 56 minutes.

AND THEN THERE WERE NONE, 20th-Fox. ("Ten Little Indians"). Director: Rene Clair  
Musical Director: Charles Previn

An adult and well constructed mystery yarn which, though replete with murder, never unduly horrifies, thanks to the adept direction and rare, imaginative touches which spell Rene Clair and which he gives us throughout. For instance, the opening shot of sea and surf: the distant boat, the close-up in which its occupants are severally introduced, the funereal scarf which winds itself about in the wind, various amusing comedy moments, notably those contributed by that inimitable Richard Haydn, the steady knitting of Emily Brent, the incident of the playful kitten developed to the end - in fact the kitten is a delightful contrasting factor throughout. A superlative cast, fine photography, faithfully reproducing an eerie atmosphere both in the lovely house and in the exterior shots of sea and sky, and an aptly conceived musical background tie the action together to form a pattern of suspenseful and adult entertainment. And by adult we mean non-mercuric, the type of story which 20th-Fox seems to be specializing in. We are glad to welcome Mr. Previn's expert scoring once more - this time in a different frame. Instead of the swift pace of a musical show, we have a setting of mystery and suspense. It is a bit glib for tragedy and we are merely spectators, but out of the thudding rhythm of the familiar old nursery tune which gives the picture its name, he has constructed a somber, sardonic theme which is eminently fitting in every respect. Mature-Family. Running time: 1 hour and 35 minutes.

PARIS-UNDERGROUND, UA. (Scarlet Pimpernel). Director: Gregory Ratoff

Musical Score and Direction by Alexander Tansman

Brought about by the circumstances of war, a frivolous society woman becomes regenerated through her services to humanity. The story of the accomplishment is fairly absorbing - at times even exciting, but it somehow lacks the poignant qualities which gave Etta Shiber's book its merit. Acting and direction are good, however. Gracie Fields and Constance Bennett are well contrasted and Gracie, as usual, steals the show with her utter simplicity and naturalness. Photography in a low key sets a properly somber note and Mr. Tansman's score is a significant one, enveloping the action throughout, cued in with guns and alarms, and with one of the best signatures to date: a synthesis of the Wotan (Nazi) descending leit-motif, the Marseillaise and a blend of God Save the King against a background of familiar Parisian landmarks. Mature-Family. Running time: 1 hour and 38 minutes.

G. I. JOE, Cowan-UA. ("Here is Your War" -). Director: William Wellman

Musical Score by Ann Ronell and Louis Applebaum

There has been no war picture so far to equal this one in simplicity, sincerity and stark strength. We see what seems to be actual warfare and infantry conditions through the eyes of the beloved Ernie Pyle - Burgess Meredith completely eliminating himself in the process. The weather, the terrain, phases like barren wastes, wind and sand swept; the rain, the mud, especially the mud, become realities. The beauty still remaining in shattered towns, the dominating Abbey of Cassino, seen under all conditions being the Nemesis. Photography, direction and music all add their share, the latter punctuated by long, dramatic silences being beautifully coordinated throughout. The sequence of the liberated village, various types and juxtaposition of Italian folk music, tarantella rhythms with bits of American tunes, the wedding music, the ominous overtones as the sergeant starts his last patrol, the American swinging march as the soldiers pass on the road to Rome, the dirge at the end - all exert a tremendous emotional impact, though so cleverly are they woven into the general background that we are scarcely aware of the important part they are playing. A truly fine and worthwhile picture for all to see and ponder. Family. Running time: 2 hours.

THE LOST WEEK-END, Paramount. (Descent into Avernus). Director: Billy Wilder

Musical Score by Miklos Rozsa

Outstanding photography, direction and music distinguish this powerful and gripping psychological study in alcoholism. It is a grim and all-too-graphic picture worth more than any amount of advice or preachment, and with all the commercialized glamor about drinking in practically every film of the day it is a wise and sane move to show us the other side of the picture in its darker aspects. Ray Milland as the tortured addict gives a performance unforgettable in its realism. The setting of the New York apartment, faithful to the smallest detail: the electric lights in broad daylight giving the culminating touch of disorder - the reflection of the bottle on the ceiling - the unusual photographic effects in the bar - the horribly impersonal glimpses of hospital routine - all add immeasurably to the action. As to the music: here is a notable score, very subtly conceived and orchestrated with dimensional effect. The signature in low frequencies, an aimless zigzag, despairing, repetitious, sets the mood. As the picture opens the same musical sequence changes to a higher key, stepped-up, moving mood charged with vitality. So throughout, the music fluctuates. Always with the desire for liquor comes an ethereal vibration: eerie and alluring, like a siren's call. Brahms second symphony again makes Hollywood - at least it has been programmed. Late<sup>d</sup>, the stilted and dated Traviata is authentic Americana: nothing sparkles, it is as boring as Birnam found it - the blah singing in the cocktail bar in best possible contrast to the rest of the score. Adults. Running time: 1 hour and 45 minutes.

YOU CAME ALONG, Paramount. (Swan Song). Director: John Farrow

Musio Score by Victor Young

This film has high comedy with sparkling dialogue, amusing situations and deep tragedy, but so well handled is the transfer of the one to the other in the continuity that interest and credibility are not only sustained but heightened. It is played by an excellent cast and directed with a sensitive hand. "Proudly presents" is getting to mean as much to the studios as a Metropolitan debut - and the new star so introduced, Elizabeth Scott, is a find of the American type that really exists, combining intelligence with breeding and good looks. Victor Young beautifully underscores the story, giving one scene after another the right musical envelope and displaying taste and artistry in the development of the popular song which gives the picture its title. The realism of present day drinking in most of our pictures is doubtless true to life, but one must deplore it nonetheless in a film of this type. Another query: The Treasury Department is so shorthanded it has to send a girl on the Bond Tour. But she marries and moves to Mitchell Field without resigning or obtaining any leave - is this usual? Mature-Family. Running time: 1 hour and 55 minutes.

OUR VINES HAVE TENDER GRAPES, M-G-M. (Pastorale). Director: Roy Rowland

Musical Score by Bronislau Kaper

This story of rare spiritual quality presented through a setting of simple reality results in Americana at its best. Performances throughout are sincere and heart-warming, direction understanding and sympathetic, especially as regards the children and photography, a blend of the ethereal and earthy, adds a distinct note to the emotional appeal of a high order characterizing the whole. Wherever in any part of the world America may be thought to over-emphasize money, glamour or sensationalism, the simple honesty and inner beauty of this story should do much solid good. The picture is far from being flawless technically, as any farmer, insurance man or Wisconsin dweller will probably not be slow to point out. Had it been possible to show us real backgrounds of the Wisconsin dairy country with its lush, rich loveliness, the value of the picture would have been tripled. The majority of audiences, however, are not critical and the good in the picture so outweighs these other considerations that we can afford to be lenient. Music, rural rather than pastoral, lends a fine sentimental background quality plus a touch of humor. The Christmas story in the church with music by the young people, the delightful episode of the elephant with its musical clowning, the roller skating sequence - all develop the story and point the score and there are two long passages which are symphonic in production value. Family. Running time: 1 hour and 50 minutes.

WEEK-END AT THE WALDORF, M-G-M. (Grand Hotel - Here and Now). Dir: Robt. Z. Leonard

Musical Director: Johnny Green

A clever and absorbing panorama of a cross-section of modern life as lived in one of our great hostleries. Direction is mature and sensitive with orchids to Johnny Green also for that of the music featuring the inimitable Xavier Cugat and the Starlight Roof but giving us glimpses of the Sert and Tony Sarg rooms, with their distinctive atmosphere. The big number is "Guadalajara" in a super setting, but the heart number is "You and Everywhere," the song written by Hollis' (Van Johnson) pal. The director has given his best cooperation to the temperamental meeting of Cugat and the Captain, punctuated by "slams" on the keyboard and growing interest in the song. The wedding music, the entrancing Strauss waltzes for dancing are also delightfully handled. It is all thoroughly up-to-date entertainment presented from an adult point of view and superbly played by an ideal cast. Production values, also, are practically flawless with the concept of the story situations, characterizations and music one of the smoothest to reach us in many a day. Mature-Family. Running time: 1 hour and 55 minutes.

Owing to the size of this month's issue we have had to cut the space usually devoted to our motion picture reviews. However, a list of films previewed during the summer, by our Hollywood and New York committees and which were found to be of general as well as musical interest, follows:

- THE WOMAN IN GREEN, Universal. (Blackmail and Hypnotism).  
Musical Director: Mark Levant
- CAPTAIN EDDIE, 20th-Fox. (Success Saga).  
Music by Cyril J. Mockridge
- JUNGLE CAPTIVE, Universal. (Morbid Melodrama).  
Musical Director: Paul Sawtelle
- DON JUAN QUILLIGAN, 20th-Fox. (Zany Comedy).  
Music Score by David Raksin
- IDENTITY UNKNOWN, Republic. (Johnny Comes Marching -).  
Musical Director: Jay Chernis
- GEORGE WHITE'S SCANDALS, RKO. (Musical Broadside).  
Musical Director: C. Bakaleinikoff
- THE HIDDEN EYE, M-G-M. (Dog Sleuth).  
Musical Score by David Snell
- DUFFY'S TAVERN, Paramount. (Paramount on Parade).  
Musical Director: Robert Emmett Dolan
- THREE STRANGERS, Warner Bros. (Mystery Thriller).  
Music by Adolph Deutsch. Musical Director: Leo F. Forbstein
- THE STRANGE AFFAIR OF UNCLE HARRY, Universal. (Psychological Drama).  
Musical Director: Hans Salter
- JEALOUSY, Republic. (Problem Picture).  
Original Music Score by Hanns Eisler
- RUSTY, Columbia. (Behavior Patterns and Dog).  
Musical Director: M. R. Bakaleinikoff
- DEAR OCTOPUS, British-Hoskins. (Family Ties)  
Musical Director: Louis Levy
- BEDSIDE MANNER, Stone-UA. (Doctors and Didoes).  
Musical Director: Emil Newman
- CHRISTMAS IN CONNECTICUT, Warner Bros. (Rus In Urbe).  
Music by Frederick Hollander
- JUNIOR MISS, 20th-Fox. (The Turbulent 'Teens).  
Music by David Buttolph

The New Music of Motion Pictures  
by Franz Waxman

Last year I stated that the music of the motion picture is showing constant improvement in quality. I think that I can affirm this by virtue of the contributions of fine composers and excellent musicians to motion pictures during the past eighteen months.

The present trend of musical development has signs of real progress. New ideas and new techniques are being used. More important, the producers of motion pictures are becoming increasingly aware of the value and contribution of music to the entertainment strength and dramatic power of their films.

This awareness has not been gained without effort.

We musicians have to be educators, too. We have to show, we have to demonstrate clearly, that our part in the making of movies is important and the best way we can do that is by composing good music.

Do you think that simplifies our problem?

Perhaps it does because the need for writing good music, and may I say, good original music, offers a constant challenge to us.

The musician who writes the score for a movie and develops a composition still has to realize that there are limitations. He does not enjoy absolute freedom. He has to constantly ponder the drama and the action and the characterizations, in fact, the actual movements of people in the restrictions that cinema imposes in its essence.

He has to consider emotional impact, the shock of drama. He must evaluate mood and pace, timing and tempo. He must invent melodic themes that complement dialogue and action and those themes must never dominate for the sound film still depends first on the eye and second on the ear and these dependencies must be interwoven and embroidered by music.

We who compose for the screen have to consider time-patterns and drama patterns, both of which demand flexibility in composing, smoothness in scoring.

I feel that there will be a steady advance in music composed for the screen, that we shall use new forms and new arrangements, and that our contribution as musicians will gain more recognition.

The easiest way I can show this is a recent program at the Hollywood Bowl when the Hollywood Bowl Symphony, conducted by Leopold Stokowski, devoted the entire first half of its program to excerpts from music originally composed for motion pictures.

Among those presented were Victor Young's Symphonic Synthesis from For Whom the Bell Tolls. Ernst Toch's Scherzo from Ladies in Retirement. Alfred Newman's arrangement for the vision scene in The Song of Bernadette. Max Steiner's music from The Adventures of Mark Twain. George Bassman's music for the Stag Hunt in The Canterville Ghost. Adolph Deutsch's March of the United Nations from Action in the North Atlantic. Frank Churchill's and Edward Plumb's scoring for Bambi, and my own Overture Atheneal, The Trumpeter from The Horn Blows at Midnight.

I do not think it is presumptuous to hope that the work of motion picture composers will be presented again and again and that recognition by the public of our work will steadily grow. Judging from letters, that many of the composers are receiving constantly, people have gone to see the same movie three, four and five times in order to listen to the music scores. There are thousands of letters in the files of the various music departments in the Hollywood studios from people asking for copies or recordings of the themes from motion picture scores.

We may soon have the ideal situation where serious students of music will be able to study our scores and audiences will be able to hear our compositions played by great orchestras.

Already some scores with minor changes of timing, such as Bernard Herrmann's orchestral suite for All That Money Can Buy, Aaron Copland's suite for Our Town, and my own suite from Rebecca have been played by prominent Symphony Orchestras.

## THE NEW MUSIC OF MOTION PICTURES, continued

More and more music today is used for its own sake rather than for punctuating dynamics or supplementing action, or coloring dramaturgy.

There are instances in which the mood of a scene will be accomplished by underscoring it with one single instrument. The tone color alone of the instrument will determine and set forth the acquired mood.

In *Pride of the Marines*, in the scene where John Carfield as Al Schmid, walks alone through Pennsylvania Station, as the camera booms high, giving the vast space of the terminal and the awful loneliness of the man, going to war, alone, sad, with not a soul to bid him farewell and godspeed, I used a solo-trumpet.

There is nothing as sad as a trumpet, as lonely as a trumpet, and it was right for this scene.

The one trumpet playing colored the mood.

I believe that the first and foremost principle of good scoring for motion pictures is the color of orchestration. The melody is only secondary.

Looking at a scene or a sequence, I see a horn or massed violins. An instance of this is the opening sequence of *God is My Co-Pilot* wherein there is a deep emotional belief expressed. I scored with massed violins.

At Warner Bros. Studios we have an ideal situation. Great attention is given to music and its contribution to the film. In my seventeen years' experience in the industry, I appreciate this to the full and enjoy the progressive attitudes and encouragement to our work given by Mr. J. L. Warner, executive head of the studios, and Mr. Leo Forbstein, the music department head.

I recall many instances in which a "silent" passage that some other producer might have cut, was turned into a most effective dramatic highlight through Mr. Forbstein's insistence on scoring it with music.

In the industry there is a constant searching for the new and the good and this is encouraged by the increasing number of independent productions where a composer can concentrate on one film, on one score, giving more scope, more initiative, more invention.

I also advocate some expenditure on experimental film wherein we can write provocative music.

There is no danger of stagnation in our profession.

Our struggle is with the exhibitors, unaware of the potentialities of modern music, who want the established themes, the easily recognizable music. I am sure they would not want the flowery language of the early Victorian days in a modern movie. Still, they seem to hang on to the flowery patterns of the music of yesterday. So it is the cliché of music that we have to combat in order to escape stagnation.

We also have to combat critics who invariably condemn the compositions of a movie composer as work which is "movie-ish."

I would like to predict that in some future time this may be a compliment.

We must guide audiences and anticipate by presenting the best we write and can write, by composing scores that are pure and correct, integrated, of stature.

We who compose for the screen may be of great help to those who rarely hear a symphonic orchestra or attend a concert.

In the field of choral music, we have made many aware by the use of choirs and their musical accompaniment in such films as *The Corn is Green* and *How Green Was My Valley*.

An example of progressive cooperation between producer and musician is the instance in which Bernard Herrmann wrote a piano concerto for the final sequence in *Hangover Square*. He actually completed the music before the picture was photographed - the director liked it and conceived camera movement and direction to suit the concerto. The result was magnificent. It showed unity of rhythm, action and movement that has seldom been achieved in other pictures.

One thought I must express: I hope that someday the movie tycoons will realize their importance and accept their responsibilities toward the cultural and artistic progress of our country and, as eighteenth century royalty and nobility did, endow some of today's composers so that great works can be written for public entertainment and enlightenment.

We need time - time to create.

And there will always be fresh musical ideas developed in composing for the screen.

"Pride of The Marines" By: Franz Waxman.

CELLO SOLO.  
mf p. p. #0

Vln. SOLO  
CELLO SOLO  
mf

ppp.

(for piano)