



# FILM MUSIC NOTES

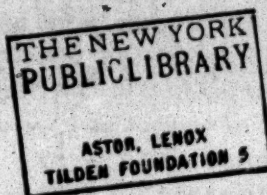


Publication Committee  
GRACE WIDNEY MABEE  
CONSTANCE PURDY  
NAOMI REYNOLDS  
ALEXANDER STEINERT

6162 Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA

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## FOREWORD:

"MUSIC CANNOT WIN THE WAR, but it can work miracles in fortifying, conditioning and inspiring the men and women who WILL WIN it." Our songs must be surcharged with the spirit of VICTORY. Good music helps to bring courage and sound thinking to troubled minds.

"The responsibility of the screen composer is great, for he is in a position to mold the musical taste of future generations." Film music is bound to take its place along with the other arts of the screen.

This issue of FILM MUSIC NOTES concludes our reviews of the current pictures from the point of view of music interest, for this season. We hope our readers have found its contents useful. The first issue of next fall will be published in October and continue through the year, 1942-1943. (See subscription blank last page.) **MUSICALLY SPEAKING - WHO'S WHO IN THE FILMS**, a publication put out in deluxe style, giving short biographies of 100 musicians, will be available in October, 1942. Those desiring to place an order for one or more may do so for fifty cents.

Some new developments of interest to all students of composition will be outlined in the October issue.

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## COMMENTS AND NEWS ITEMS OF INTEREST

The first of a series of MOTION PICTURE MUSIC COUNCILS and ROUND TABLE DISCUSSIONS was held on Monday evening, April 13th in the Preview Theater of the Department of Studio and Public Service, Motion Picture Producers & Distributors of America, Inc., 5552 Hollywood Boulevard, Hollywood, California.

Guest speakers were: Franz Waxman of M.G.M., who is responsible for such excellent scores as REBECCA, SUSPICION and TORTILLA FLAT; Sol Kaplan, graduate of the Curtis Institute, who is a young composer and a newcomer to the studios; and Vernon Leftwich, President of the American Society of Arrangers.

Mr. Waxman gave a most enlightening talk on how he handles the music for pictures. Sol Kaplan, who has just finished his score for TALES OF MANHATTAN at 20th-Fox, told us that this is "six pictures in one." Different music had to be written for each tale. His score, written earlier in the year, for the short TELI TALE HEART has received many favorable comments.

The Round Table proved most fascinating and informative especially so to the many college, university and high school students who attended. Composers in the studios differ on various questions, thus making the discussion particularly interesting. Mr. Kaplan spoke very modestly, saying, "Only the most famous composers are allowed to experiment. If you disagree with the directors they show you the profits from former pictures. Money talks more than words." Vernon Leftwich emphasized the need of promoting the "unsung heroes" of the studios - the arrangers.

The second of the series of Motion Picture Music Councils was held in conjunction with the Music Chapter of the Academy of Motion Pictures, on Monday evening, May 4th, in the Paramount Studio Theater. Dr. Miklos Rozsa, composer of music scores for THIEF OF BAGDAD, LYDIA, SUNDOWN and JUNGLE BOOK, gave a lecture on "The Vicissitudes of Motion Picture Music." He said in part:

"Music's role on the screen is becoming ever more important. It is not yet receiving its proper attention. It is still regarded merely as salt for the movie feast, not as a substantial ingredient in the kitchen of cinema cooks. The composer must suit his product to the musical taste of the producers.

"Instead of being hurried into the effort to write a score in a few days after the picture is finished, the composer should read the script, sit in the story conferences and have the same time, consideration and preparation as other studio departments. In that way, he could be a real help to the director."

"Cutters may do strange things to a sound track. I once listened to one of my own scores where the cutter had eliminated every second bar in order to shorten the music.

"But the screen most nearly approaches the Wagnerian ideal of a perfect combination of music, drama and action, and its possibilities for development are enormous."

Illustrative musical sequences were played from Rozsa's scores for THIEF OF BAGDAD, LYDIA, SUNDOWN and JUNGLE BOOK.

The third of the series of Councils is to be held on Friday evening, May 15th, when Charles Previn (Universal) will tell of music in THE EAGLE SQUADRON; Dimitri Tiomkin, THE MOON AND SIXPENCE; Scott Bradley, Cartoon music at M.G.M.; and Leith Stevens on his score for SYNCOPATION (the history of American popular music.)

Announcement will be made of the ten picture scores receiving the highest number of votes from the musicians throughout the country, during this past year.

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

Grace Widney Mabee, Hollywood Chairman, Mme Adelaide Gescheidt, New York Chairman.

DON COSSACK CHORUS, Warner Bros. (Short)

To the splendid singing of the Don Cossack Chorus great attraction is added by the background and the picture of the men gathered informally in the Russian courtyard, joking and laughing with each other as they polish their swords, flirt with the girls at the windows, or canter past on their horses. No one who has seen this short can again listen to the Chorus without recalling this background and visualizing the singers in their native environment. Their music has a strange, weird, barbaric quality, but is interesting and vigorous. Family.

SPANISH FIESTA, Warner Bros. (Short) Music: E. Kurtz. Orchestration: H. Friedhofer

A stunning short of the standard ballet, Capricio Espagnol, featuring the famous Ballet Russe performers. The scene depicts a Fair in Old Castile and the crowd watches the fortune-telling gypsies (Marsina and Toumanova) dance a fiery "Jota"; then the "Seguidillas," with colorings in the spirit of Goya paintings, are danced by the crowd with a flash of the "Alborado" and a Gypsy dance, combining the "Bolero," "Buleria," and "Panadero," with the "Fandango" as the finale. The film is gorgeously costumed and produced and beautifully photographed. Its symphonic accompaniment is excellent, as is, also, the sound equipment (with harp and violin strikingly reproduced.) Films such as this are most valuable in preserving the choreography and dancing of the famous heritage of Diaghilev, not only for enjoyment, but for study as well. Family.

THE GOLD RUSH, U.A. Producer-Director: Charles Chaplin. Music by Charles Chaplin and Max Terr

This picture has lost nothing and gained everything from its metamorphosis from a silent into its new form, with its, at times, most engagingly humorous music ever present, yet never intruding but enriching every shot. The wonder of this perfect synchronization adds immeasurably to this always amusing and delightful picture. From the first time we see him, walking high on the snowy trails (to an accompaniment of folksy Scotch tunes!) followed by the bear, through the Dance of the Rolls, and the slipping cabin, until we leave him in his opulence, interest in "The Little Fellow" never lags - thanks to Charles Chaplin's inimitable artistry. It is entertainment of the highest order, dateless, refreshing and vital. The music score, to which Chaplin himself, together with Max Terr, gave over four and a half months of preparation, is mostly original except for short excerpts from various famous compositions. It was his idea to make the music "interpret and complement the action of the film, instead of serving only as an unobtrusive background in the usual manner." He feels that as it now stands the score is as important as the film scenes themselves. Family.

IN THIS OUR LIFE, Warner Bros. Music: Max Steiner. Orchestration: H. Friedhofer

This is an absorbing picture adapted from the Glasgow novel and relates experiences of the modern period in an American family. The theme, that riches and pampering can completely ruin a character, is dramatically, realistically and emotionally told under superb direction, with Bette Davis giving one of her striking performances and Olivia de Havilland poignantly portraying her sister. Photography is exceptionally good, the entire cast is noteworthy, and the music cleverly accentuates the high points of the picture. Adults.

MY GAL SAL, 20th-Fox. Dir: Irving Cummings. Musical Direction: Alfred Newman

One of the best of the Gay Nineties pictures, to date, tuneful and sparkling, authentic in tempo and background, this film is pleasing to both eye and ear. Color, costumes and settings are lavish. The Dresser songs, cleverly complemented with modern ones written in 19th century style, provide excellent background, and Rita Hayworth's dance sequences are a delight. The treatment of music in the picture is noteworthy throughout and gives three amusing sequences typical of the period as soon as the film starts - even before the titles. The specialty numbers are all good in production

value and the whole is done without the tongue-in-cheek treatment and burlesque effects usually associated with the period. It is good entertainment for the entire family, but will be especially appreciated by the older generation who remember the days therein represented. Family.

RIO RITA, Metro-Goldwyn-Mayer. Music arrangement: Herbert Stothart  
A hilarious farce, bearing but small resemblance to the popular musical on which it is based, but serving, nevertheless, as an excellent vehicle for the engaging antics of Abbott and Costello. A beautifully photographed scene of the riding and singing Rangers, and the presence of charming Kathryn Grayson throughout provide a wise and necessary contrast. Moreover, the singing of Miss Grayson is of a caliber to appeal not only to the average audience but to musicians as well, something which cannot always be said of some of the more publicized screen singers. Aside from the incongruity of the "Shadow Song" being done while the heroine flits about among restaurant tables, her rendition of it is delightful. Also she is photographed much better in this than in any other of her films and the result is a very personable young lady indeed, and one who should go far in singing roles. The picture makes no demands on one's intelligence but offers an almost constant succession of good clean laughter and is, of its kind, a very good entertainment. Family.

SHIP AHOY, M.G.M. Dir: Edward Buzzell. Musical Dir: Georgie Stoll  
M.G.M. launches its new young comedian, Red Skelton, in a delightful musical extravaganza. Taking advantage of the current popularity of name bands, Tommy Dorsey is again a featured star. Plus such well-known musical comedy favorites as Eleanor Powell and Bert Lahr, the production has superior "selling" points. The plot is a mixture of romance and espionage in which Miss Powell is used as a dupe to carry a highly important new secret invention from the United States to foreign agents planted in a tropical island night club. The voyage is kept interesting by the antics of Red Skelton and Bert Lahr and Tommy Dorsey plays a principal role in addition to his "sentimental" trombone tones on the tropic air. Already on Victor Records by the Dorsey Band are the picture's hit tunes: I'll Take Tallulah (#27869), Last Call for Love, and Poor You (#27849); and from the standard Dorsey repertoire also featured, I'm Getting Sentimental Over You (#27518) and Hawaiian War Chant (#26126). F.

THE TUTTLES OF TAHITI, RKO-Radio. Dir: Charles Vidor. Music by Roy Webb  
The old theme that riches do not make for happiness is delightfully and humorously developed in this story of the Tuttle family of Tahiti, an improvident, happy-go-lucky household, always out of money, always in debt, always hoping that their bets on cockfights will bring them a fortune. The four sons while out fishing in an effort to support the family are caught in a hurricane, salvage an abandoned ship, which, on their return, they sell for \$40,000.00. This they spend so recklessly that they find themselves again penniless, but in their easy-going way confess that they find it a relief to be poor once more. A slight thread of romance serves to enrich a well drawn story, with its fine blend of comedy and pathos, suspense and interest centered on the shiftless but thoroughly human Tuttles. Excellent cast and direction, uncommonly fine photography and music equally satisfying highlight a picture which is entertaining, fresh and rings true from beginning to end. Family.

#### SUMMER RELEASES

##### GEORGE PAL PUPPETOONS

Watch for several new George Pal Puppets to be released this summer by Paramount as these delightful short subjects have always featured unusual musical scores. TULIPS SHALL GROW, a story of the Axis invasion of Holland, was scored with Pal's pre-scoring technique. JASPER AND THE HAUNTED HOUSE will feature a surrealist Boogie Woogie while BRAVO MR. STRAUSS will again make use of the classic in full symphonic arrangement.

## WALT DISNEY'S FILM SURVEY TRIP THROUGH SOUTH AMERICA

Fifteen short productions are in various stages of production to be done in Technicolor. Five will soon be released: PEDRO, a story of a baby mail plane's adventures flying the mail over the Andes from Chili to Argentina and back; EL GAUCHO GOOFY, stars that well-known and lovable Disney twitterpate, Goofy, and compares in comic fashion the difference between our own cowboy and the colorful Argentine gaucho, with Goofy playing both roles to the hilt; AQUARELA DO BRASIL, inaugurates the new Disney policy of a return to more Silly Symphony - type subjects. The film, taking its title from a well-known piece of Brazilian samba music, co-stars Donald Duck with a new and engaging Brazilian parrot character named Jose Carioca. Jose Carioca shows Donald the beauties of Rio against a colorful background of color and authentic samba music, recorded by Disney and his group during their stay in Brazil.....

THE FLYING GAUCHITO and LAKE TITICACA.

FANTASIA - the combination of Fantasound recorded music into a single sound track in the new version of "Fantasia" has been remarkably successful. Critics who have seen both the original picture and the revised one, which by the way is only eighty-two minutes long, have said the new version retains its full vigor, fundamental structure and wealth of beauty. Under the original road show plans, FANTASIA was only shown in twelve key cities and now because of technical simplification, it can be given a general release through RKO.

### RKO-RADIO STUDIOS

SYNCPATION. Dir: William Dieterle. Music arranged by Leith Stevens  
The story is the history of JAZZ music from 1900 down to the present day. Dieterle would accept no music that sounded less like the original than old recordings made by the original bands - scratchy museum pieces in some cases but good enough to be an echoed memorandum of the way that type of music was played in that particular period. The styles of each period were from the Hall Johnson choir rendering "Blow Your Trumpet," "Gabriel" to the "Paradise Waltz," "Goodbye Broadway, Hello France," and all blended into a complete and authentic cinema exposition of American popular music. Leith Stevens, a young man born in Missouri, was given the task to arrange the entire musical score. He has been working on the music for six months, hunting up old time jazz tunes, tracking down the musicians who could play as they played in the early days. He composed a beautiful song entitled, "Falling Star" - also a six-minute "American Rhapsody" for the picture and conducted a seventy-five piece orchestra. Stevens, a concert pianist, toured as accompanist for Schumann Heinek but since has been with CBS in many of their leading programs. At present conducting for "This is War" program, sponsored by the government.

THE MAGNIFICENT AMBERSONS, RKO-Welles. Dir: Orson Welles. Music: Bernard Herrmann  
Taken from the novel by Booth Tarkington, Orson Welles has written a screenplay which promises to be as popular as his picture "Citizen Kane." Tarkington's story is brought out in most vivid style, showing his skill in drawing a true picture of American life. Bernard Herrmann, one of America's young composers, whose music score for "Citizen Kane," "All That Money Can Buy" brought much favorable comment, wrote the music.

JOURNEY INTO FEAR, RKO-Welles. Dir: Norman Foster. Music by Roy Webb  
On his "Journey Into Fear" an American manufacturer fleeing the Gestapo is accompanied by a wide variety of sounds, including those of crowds in Turkey, Russia and Greece - the wharf and boat sounds in foreign seas, all keyed to the tense mood of the story.

#### PARAMOUNT

**HOLIDAY INN.** Dir: Mark Sandrich. Music by Irving Berlin  
Irving Berlin and Mark Sandrich, the producer-director of HOLIDAY INN, have made a picture to fit the music, rather than the usual method of making music to fit the film. It all came about through Berlin's suggestion that he would like to write new songs for all the National Holidays. The plot, what there is of it, is built around an eccentric loafer who builds a rustic inn where meals and entertainment are provided only on the fifteen holidays of each year. On all other days he "takes life easy." Eleven of the songs are sung by Bing Crosby with appropriate holiday settings. For Christmas, he sings "White Christmas"; for New Year's, "Let's Start the New Year Right"; for Thanksgiving, "Plenty to be Thankful For"; for the Fourth of July, "Song of Freedom"; and so on throughout the year.

**THE GREAT MAN'S LADY.** Music by Victor Young

A grim and somber story of the pioneer west made tensely absorbing by the superb performances of the entire cast. The music score is Victor Young's best to date, based on Schubert's Unfinished Symphony. The music is never out of key with the development of the story. Its lovely melodic interweavings of the beautiful theme which is symbolic of Hannah, making a perfect background for its unfolding and the spiritual triumph of its ending.

#### METRO-GOLDWYN-MAYER

**FOR ME AND MY GAL.** A cavalcade of American vaudeville from 1916 through the first World War and thereafter, during the heyday of the varieties, featuring Judy Garland, George Murphy and Marta Eggerth. Marta Eggerth sings a group of Strauss waltzes with a chorus of twenty-four dancing violinists.

**I MARRIED AN ANGEL.** With Jeanette MacDonald and Nelson Eddy, has not only songs for both but entire musical sequences using music by Richard Rodgers and Herbert Stothart and lyrics by Lorenz Hart, Robert Wright and Chester Forrest.

**SEVEN SISTERS.** Presents Kathryn Grayson, the youthful soprano, teamed with Van Heflin in a romance centering in the tulip-growing section of Michigan - a miniature Holland. "You and the Waltz and I" and "Little Tingle-Tangle You" by Walter Jurmann and Paul Webster, are among Miss Grayson's numbers.

In the **CARTOON** Field, some unusual music is in store. Scott Bradley is providing the music for "El Lobo" (The Wolf) to be scored entirely with themes based on Mexican folk songs. He recently completed a thematic score for "The Swallows of Capistrano" and "Dog Trouble."

#### WARNER BROS.

**THE GAY SISTERS,** based on the novel by Stephen Longstreet. Music by Max Steiner. A Barbara Stanwyck-George Brent romantic comedy. Note the whimsical bit in the city park in which a monkey in the zoo inspires the prelude to a love scene.

**THE CONSTANT NYMPH.** Music by Erich Wolfgang Korngold. The core of the story is built around an original composition by Korngold, a symphonic poem entitled "Tomorrow" which runs through the plot and builds to a grand and tragic climax.

**YANKEE DOODLE DANDY.** Based on the career of George M. Cohan using his own lyrics and music, arranged by Leo Forbstein and orchestrated by Ray Heindorf. The famous Cohan songs sung during the film belong in the story of this great man of the stage. "Over There," "Give My Regards to Mary," "I'm A Yankee Doodle Boy," "So Long Mary," "You Remind Me of My Mother" and "You're A Grand Old Flag" are a few of the favorites. James Cagney will play the lead as Cohan.

Watch for Universal's release of **EAGLE SQUADRON,** music by Charles and Frank Churchill.

Also, Loew and Lewin's **MOON AND SIXPENCE,** with music by Dimitri Tiomkin.

## BAMBI

Walt Disney Feature Length Cartoon  
Music Score - Frank Churchill and Edward Plumb  
Conductor - Alexander Steinert

MUSIC, always a vitally important factor in any Walt Disney film, plays a stellar role in BAMBI, Disney's newest feature length Technicolor production, which marks his first venture into the field of popular literature. The story of BAMBI, a Book-of-the-Month best seller by Felix Salten, is the story of life itself, running the gauntlet of love, hate, romance, jealousy, fear and happiness. With only a little over nine hundred words of dialogue throughout the picture, music was called upon to take the place of dialogue in countless scenes in the film.

The problem of screening the musical setting for BAMBI was of unusual interest from the very start. The ever-changing moods in the picture demanded a great variety of material, ranging all the way from the broadest comic to the sheer dramatic. To the music fell the responsibility of anticipating the psychological and emotional changes in the characters as they developed from the naive and youthful to full maturity. Different instrumental combinations were employed to secure the various desired effects. A full symphonic orchestra was used for the long opening sequence in the forest, the fights, chase and fire scenes, while a smaller group served as a background for the comedy and slapstick. In some instances a string quartet was used to portray some of the more delicate and subtle moods.

For the theme that carries the picture's overall idea, Frank Churchill composed the beautiful and haunting, "Love is A Song That Never Ends." This is used both as an actual song and as theme material at all important points in the production. It opens the picture, it recurs throughout and it ends the film on a rapturous and triumphant note. In addition to this song, Churchill created three other songs - "Little April Shower," "Let's Sing A Song About Spring" and "Looking For Romance." He took good advantage of the musical opportunity offered him in the Rain Drop sequence, for the music was composed first and the animation fitted to it afterwards.

Enhancing the composing and arranging of Churchill and Plumb is a chorus of forty voices under the direction of Charles Henderson. Choral arrangements are used many times in the picture to give an augmented orchestral impression, rather than to ring forth as a chorus of human voices. This is especially true in scenes showing winds on the meadows and in the trees, for the opening key mood and for the swelling musical climax of the picture.

The entire musical score is the result of close coordination and cooperation between Frank Churchill and Edward Plumb, who composed the music, and Alexander Steinert, who conducted the orchestra and orchestrated many of the sequences together with Charles Wolcott, Paul Smith and Plumb.

## RUSSIAN MUSIC

On April 24th, the American Academy of Motion Picture Arts and Sciences held the first of a series of symposiums on the general subject of the effective use of music in motion pictures.

There can be no question of the present interest in film music. It has taken a long time to awaken both public and producer to the vital necessity of according music its proper place in the cinema but results are beginning to show and the desire on the part of the audience to learn more about the making of film scores is clearly apparent.

The work done in Russia in this department was the subject of the meeting and excerpts from several Russian pictures were shown prefaced with explanatory remarks by Dimitri Tiomkin, who has contributed some excellent scores to pictures - among them "The Great Waltz"; and Constantin Bakaleinikoff, head of Music at RKO, himself a composer and musician of note and with whose fine scores American audiences are well acquainted.

D. Amfitheatrof, the third member of the committee responsible for the program, was unable to be present but the other two spoke with understanding and warmth of the work of their Russian colleagues, as did also Nat Finston, head of Music at M.G.M., and chairman of the Executive committee.

The three pictures, parts of which were shown, were "Volga Volga," music by Dunayevsky Shostakovich; "Three Women," and "Alexander Nevsky," by Prokofieff - the latter photographed by Eisenstein whose "Thunder Over Mexico" created such a sensation when it was shown over here some years ago.

It is of course possible that to an average American audience the modern tonalities of these composers will have little appeal. Even musicians differ as to value of their works when performed with no relation to pictures, but that their scoring adds strength and dignity and above all sincerity to the films shown, it would be difficult to deny.

According to Mr. Bakaleinikoff, the picture "Volga Volga" is perhaps not a good example of what is being done, owing to the fact that here an attempt has been made to follow the American type of film, with results unfortunately somewhat similar to those achieved when a famous Russian choir touring the country some years ago gave as its final selection "Water Boy," sung in English but so unconsciously imbued with the Russian spirit and consequently bearing so little resemblance to an American song that few in the audience recognized it!

One thing especially did stand out in the films shown (and this had nothing to do with the music) and that was the complete lack of glamour surrounding the heroines which we deem so necessary in our pictures. Here was reality, stark and vigorous, sometimes even downright ugly, but certainly the pictures lost nothing by it. Even in the shorts featuring their Russian dances, the peasants really seemed to be dancing just for the fun of it, with no particular allure, or make-up, and wearing clothes and boots clumsy and heavy, judged by our standards.

The blending of gorgeous photography and choral effects in the Alexander Nevsky picture in which, by the way, history seems to be repeating itself, was tremendously impressive and beautifully done as were also the train sequences in "Three Women." All in all the evening proved both interesting and illuminating.

One critic has given as his opinion that so far as music in films is concerned, "Hollywood has left Russia far behind." Be that as it may, Russia is ahead of us in one respect. There, when a musician is employed to write a score for a film (and this does not mean simply to supply "suitable" background music but one which is expected to complement photography and action) he is under no stringent limitations, with all that this implies, as with us. Instead, the picture may even be adapted to the score instead of vice versa.

Let us, therefore, be ready to appreciate the film music of other countries. Perhaps we can all learn something from each other after all.

- Constance Purdy, Assistant Chairman Hollywood Preview Committee. Singer-Translator of songs for The Olive Ditson Company.

### Note:

Miss Purdy spent six years in Russia and besides acting as secretary for the Russian Musical Society of New York was one of the first to introduce Russian songs in America

Some Interesting Data on the Activities of Film Musicians Outside of the Studios

- LIONEL BARRYMORE, who has many talents, has made a transcription for orchestra of one of MacDowell's "Sea Pieces." It was recently played by the Indianapolis Symphony Orchestra.
- MARIO CASTELMUOVO-TEDESCO. His "Three Chorals on A Hebrew Melody," also his "Second Trio for Piano, Cello and Violin" were heard on the Pro Musica program of March twenty-ninth.
- ANTHONY COLLINS, composer of music for "No, No, Nanette," and "Edith Cavell" has just returned from hearing the New York Philharmonic Orchestra, and John Barbarolle, conductor, play his Shakesperean Overture entitled "Sir Andrew and Sir Toby." It received many fine comments. His string quartet, "B Flat Major" was given its premiere by the London String Quartet in Bovard Auditorium, Los Angeles, May tenth.
- AARON COPLAND. His opera for young people, "The Second Hurricane," was given at the Music Educators National Conference last month. His excellent scoring of "Our Town" is still in our memory.
- LOUIS GRUENBERG, is one of the six contemporary composers chosen to be featured in a program of premiere performances given by the League of Composers in New York City, celebrating their 20th anniversary. Gruenberg scored "So Ends Our Night" and "The Fight for Life."
- RICHARD HAGEMAN, whose contribution to film music this year was for "Paris Calling" and "Shanghai Gesture," is also busy writing many new songs for the great artist singers - also a new opera.
- MIKLOS ROZSA. Eugene Ormandy will perform his "Capriccio Pastorale e Danza" in Philadelphia and New York next season; also Frederick Stock in Chicago. Erno Rappe, Alfred Wallenstein, Howard Barlow and Verner Janssen will each present "Serenade" in concert and on the radio. Serge Koussevitzky will use his THEME and VARIATION and FINALE in Boston, and Albert Coates will premiere his JUNGLE BOOK suite in Los Angeles. Rozsa music scores for Alexander Korda's productions have been given splendid recognition by music critics.
- ERNEST TOCH's Piano and Violin Sonata, Op. 44 was played by Louis Kaufman, violinist, at his Town Hall program on March first. Toch composed the score for "Ladies in Retirement."
- EUGENE ZADOR's Song Cycle, "The Lonely Wanderer" was premiered on the Pro Musica program, March twenty-ninth. His "Tarantelle" rich in harmonics and rhythm was performed by the Los Angeles Philharmonic Orchestra on March twelfth-thirteenth

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