



# FILM MUSIC NOTES

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**FOREWORD:**

The challenge to our music educators throughout the country for MUSIC IN FILMS is the newest and most important development in music education today. Some of the leading Teachers Colleges and Universities are now offering courses in Audio-Visual Education and building up libraries of educational films which are distributed at low cost.

"Today the motion picture is the one great predominant instrumentality for adult education and for the information of public opinion. It would be a mistake to look upon the motion picture as a source of entertainment or amusement alone. Of course it is entertainment; it should be. But it entertains by taking possession of the eye and the ear and the emotions and using that possession as a door through which to reach the intelligence. To spur public opinion, to guide action, private and public toward high ends. That is the greatest problem before the world today in any land - particularly in our own land.

"At this particular time the most important current developments in the use of the motion picture in education are not in the schools but in the training camps, war production plants, in combat zones and in our civilian theaters. It is these new uses of the film that make its future possibilities as a teaching tool boundless. It has found an audience of millions to whom it has proved its effectiveness and it seems likely they will insist on the use of motion pictures as a regular part of the school curriculum when more projectors of films are available after the war.

"The task for us now is to plan in order that motion pictures can go to work in the best and most efficient way possible. We must decide what subjects can be taught more rapidly and more effectively to the child by films."

- Dr. Nicholas Murray Butler

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## NEWS ITEMS

The chairman of the National Film Music Council, Grace Widney Mabee, and Alice Evans Field, Director of Studio and Public Service, Motion Picture Producers & Distributors of America, Inc., have been invited to serve on the Sound Films Committee of the Music Educators National Conference and we hope this challenge of Dr. Butler will receive due consideration.

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Verdi's HYMN OF THE NATIONS has been given film presentation by the motion picture bureau of the overseas division of the Office of War Information with Arturo Toscanini, conducting the NBC Symphony Orchestra. The eighty-voice Westminster Choir, and Jan Pearce of the Metropolitan Opera share honors. The distinguished conductor agreed to make his screen debut in this production, volunteering his services to the government, in the belief that a world-wide showing of Verdi's attack on oppressors would be a blow against the fascist leaders, whom he was among the first to oppose in his native Italy.

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Dimitri Tiomkin, Hollywood composer and musical director for United States Army Signal Corps films, was the recipient of a scroll of honor from the New York movie critics for outstanding musical backgrounds to the Army orientation film series, "Why We Fight." Col. Frank Capra, Lieut. Col. Anatole Litvak, Maj. William Hornbeck and Capt. Anthony Veiller also were cited for outstanding contributions to the same series.

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Musical scoring of "Showboat Serenade," fourth in the new series of Technicolor Musical Parades Paramount is producing as an answer to the second feature problem, was completed yesterday as forty musicians under the direction of Victor Young recorded the score. Co-starred are Barbara Britton and Johnny Johnston.

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Aaron Copland of New York, noted composer of symphonies, concertos and chamber music and writer of music for the motion pictures (most recent The North Star), has been appointed visiting lecturer on music at Harvard University for the spring term. He will deliver five public lectures on modern music under the Horatio Appleton Lamb Fund.

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Soldier's Lament -- Just before the King's Royal Rifle Corps embarked for North Africa in June 1942, Lieut. Michael Heming went to John Barbirolli, onetime conductor of New York's Philharmonic Symphony, with a postdated request. Barbirolli knew of Heming's work at London's Royal College of Music, readily promised to give the only son of opera singer Percy Heming a post-war chance to learn conducting.

In the troopship going out, Michael Heming scribbled melodies, started to outline a score for a threnody on war. He did more work during the blazing African summer, by autumn had a pocketful of penciled notes. The day before the tide turned at El Alamein, Lieut. Heming was killed in action. His mother found the notes in the packet of his personal things sent home.

In Sheffield last week, the Halle' Orchestra, John Barbirolli conducting, played the world premiere of "A Threnody for a Soldier Killed in Action," by ANTHONY COLLINS, (well-known over here for his fine scoring of musical films for RKO), "From Fragments Left by Michael Heming." Lieut. Heming would have been twenty-four that day.

- From Time Magazine

The Threnody has been heard over here on the March of Time and Time Views the News Broadcasts.

(NEWS ITEMS cont'd)

First local hearing of Pvt. Gail Kubik's "Paratroops" (when it was performed by the Janssen Symphony Orchestra in Los Angeles recently) brought an ovation in which the composer shared bows from the stage. It held dash and vigor suitable to its subject. Themes were treated with individual color and instrumental adroitness.

- Richard Saunders, Hollywood Citizen News

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The New York preview committee with Mme. Adelaide Gescheidt, prominent voice teacher and author of "Make Singing a Joy" (a system of normal natural voice development) as chairman, is kept busy these days previewing the many pictures being released by the studios. Mme. Gescheidt has surrounded herself with some of the leading musicians of New York and the showings are arranged by Mrs. J. W. Emrich of the Motion Picture Producers & Distributors of America, Inc. Mme. Gescheidt is Chairman of Film Music for the New York Federation of Music Clubs and is interesting music lovers throughout the state.

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Aida Mulieri, Leopold Stokowski's leading harpist, has been signed by Warner Bros. to teach the fundamentals of the instrument to Alexis Smith, co-starred with Jack Benny in THE HORN BLOWS AT MIDNIGHT. And, by the way, a certain John Bemish, who gets a song credit in the fantasy, is none other than Jack Benny himself.

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Rise Stevens will be heard in a variety of numbers in Paramount's GOING MY WAY, among them the "Habanera" aria from Carmen, Gounod's "Ave Maria," the old Irish lullaby, "Too-ra-loo-ra-loo," the title song and a two-act operetta written for the picture by Johnny Burke and Jimmy Van Heusen.

The story, produced and directed by Leo McCarey from his own original idea, casts Bing Crosby as a music-loving priest who, with the aid of a former schoolmate now a famous opera star, pays off the church debt and establishes a boy's choir in a run-down parish. The Robert Mitchell Boyschoir of St. Brendan is featured.

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A charming George Pal Puppatoon is the one entitled "Jasper's Music Lesson." Some of his earlier ones (and especially the one about Mr. Strauss and his waltzes) have also been appreciated by the musicians and his audiences, not only for their quaint humor, but for their light, delicate yet appropriately effective musical accompaniments.

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Mr. Virgil Thompson's very modern film score for the much talked of documentary for "The Plow that Broke the Plains" was heard over the air on January 16th, in the form of an orchestral suite in five parts, as follows: Prelude, Pastorale, Blues, Drought, and Devastation.

Dr. Leopold Stokowski, who was among the first to honor film composers in this way, gave this score its first public orchestral hearing in 1936, and it was he who conducted it again on the NBC Symphony program. Another score scheduled for performance under his direction is that of Edward Ward from "Ali Baba and the Forty Thieves."

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Dr. Howard Hanson of the University of Rochester's Eastman School of Music, writes us as follows, "I shall be happy to become a member of your Advisory Committee for The National Film Music Council." The Council is to be congratulated on having secured the cooperation of Dr. Hanson and we are indeed honored to have him on our Advisory Board.

## FILM MUSIC

From James Shelley Hamilton  
Executive Director, National Board of Review of Motion Pictures  
Member, Advisory Council, National Film Music Council

I have been interested in music as an accompaniment to films ever since a preview of *The Birth of a Nation* that I saw, which was in the way of a rehearsal for the orchestral score Griffith had had composed especially for the film - the first of its kind there had been. Of course many of the themes and tunes in that score were not original - in fact, the use of old melodies, like *Comin' Through the Rye* for a dance scene, was far more effective than anything new and unfamiliar would have been. But what set me to dreaming was Wagner's *Valkyrie Ride* for the galloping clansmen. Why couldn't the whole Ring cycle be made into a picture? With all the long narrative sections pictured instead of sung, those interminable stretches out out where fat and unlovely singers stood around and bellowed, there was a story crammed with action that could be told on the screen as no opera stage could ever tell it. With a condensation of the music, somewhat as Leopold Stokowski has since done with some of the *Tristan* score, to be played with it, there would be a new kind of movie, with an appeal to music lovers as well as movie fans. Since then Fritz Lang did *Siegfried*, which made part of my dreams come true. But I also thought of other spectacles from old legends - the King Arthur-Grail stories, perhaps - for which some new Wagner would write a score.

But of course such things were possible when a good, big orchestra could tour the country with the film, and it was an undertaking few producers would want to risk. But now the film itself carries the music, and anything is possible. Radio has been opening and educating the ears of millions. Movie producers have learned how the best music they can get helps their pictures. And groups like the Film Music Council are increasing and intensifying the appreciation of film music in audiences.

So it is natural that I, speaking for myself, should be glad of any part I could have in the work of this Council, and glad that its work should be associated with that of the National Board of Review, which has always put all its efforts into spreading interest in everything good and everything new that the movies try to do. Now that movie lovers who also love music have begun to be articulate, with an organization through which they can speak, I do not see why the composer for films should not become as recognized and as appreciated as the film writer and the film director. And why, eventually, shouldn't what I was thinking of, in such a limited way, back in 1915, come to pass in a fashion I couldn't have imagined then? Not only Wagner - with heroic and beautiful players, who would also seem to be beautiful singers because beautiful voices could so easily be dubbed in - and not a mere photographic reproduction of an opera on a stage such as has been tried with as little success as it deserves, but a new operatic form, a sound-cinema form, in which the new Verdis and Puccinis and Wagners and Mozarts would find such a rich and limitless field that their musical forebears might so envy them that they would want to come back and work in it, though it would mean forsaking Paradise.

That is still dreaming, but meantime the number of good composers for whom the movies finds a place is increasing, they are developing more and more the knowledge of the special kind of music that makes a film more effective, and audiences are becoming more and more aware of music as a part of cinema. And when you get that combination - the producer, the creator, and the audience - going ahead, the point it can reach is beyond guessing.

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Mr. Hamilton is a graduate of Amherst College and composed the well-known LORD JEFFERY AMHERST. He wrote serials for Pathe, then to Famous Players Studios and wrote scenarios in Hollywood for Fox Films. For eight years served as Review Secretary for the National Board of Review and also headed the committee on Exceptional Photoplays and has probably seen more pictures than any other critic or reviewer in the country. Since 1940 he has served the NBR as Executive Director. We welcome him on the Advisory Council of the National Film Music Council.

ACADEMY AWARD TO STRESS PROGRESS IN FILM SCORING  
By Isabel Morse Jones, Los Angeles Times Music Editor

The Academy Award for music in films comes up this week. The award for score is quite incidental, of course, but it does bring to mind the various excellences of film-music writers and serves a purpose. It clocks the prestige of music in the cinema. For film scores are distinctly better as music and are recognized as important now. Five years ago no one would have listened to the idea of recording film music. Recently Decca has recorded an album of Victor Young's music for *For Whom the Bell Tolls*. Soon they will issue Alfred Newman's *Bernadette* music and that of *Wuthering Heights*. Korngold's *Anthony Adverse* and *Robin Hood* have been thought worthy of preserving in wax. There will be others.

Each studio selects one film it wishes to have judged for the music award. That limits the whole idea. The judges therefore have only to consider Al Newman's *Bernadette* music, which I thought unusually reverent and appropriate for this inspiring story; Max Steiner's *Casablanca*; Aaron Copland's *North Star*, which was original and direct if not particularly Russian; Victor Young's *For Whom the Bell Tolls*; Waxman's *Destination Tokyo*; Roy Webb's *Fallen Sparrow*; Rozsa's *Sahara* and Alexander Tansman's *Flesh and Fantasy*. I have heard nothing said of Albert Coates' and Herbert Stothart's scoring of *Song of Russia* nor anything of a perfect scoring for the European picture *Jeannie*, with its Scotch rightness and its Viennese waltzes played by the London Philharmonic.

The problems of the film scorer are not clearly understood. Films are not plays; they are pictures. Their timing is of the utmost importance. Composers have to create illusions, time them accurately to the movement and action pictured and then relate them to a mood and the episodes to each other. Rarely does the cutter consult the composer. The result is seldom what the composer or the director heard in the making. Often the composer is expected to present a finished score in a few weeks when it has taken the director all year to film the story.

At the Writers' Congress last October on the Los Angeles campus of the University of California, Hans Eisler, commissioned to do research on film scores, read a paper based on a book, *Moving Pictures and Music*, which he wrote with Theodor W. Adorne of the Institute of School Research, Columbia University. The paper stressed three of the main topics of the book: Prejudices and bad manners in film music; new musical material developed by concert music in the last thirty years; an analysis of the functional role played by music in motion pictures with emphasis laid upon the power of music to bare the inner meaning of visible action.

These are all merits worth considering in making an Academy Award if it is going to mean anything to music. Some day the judges will be instructed to choose pictures for their music and pay no attention to their general popularity.

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A Letter from Adolph Deutsch

Dear Editors:

As a member of the Music Branch of the Academy of Motion Picture Arts and Sciences I feel it my duty to caution you against taking a poll to discover the best music in the list of pictures you have selected.

This is a friendly caution. I want you to avoid the same errors that are now bedeviling the Academy members.

You cannot arbitrarily say "best music." You cannot put *THIS IS THE ARMY* and *THE SONG OF BERNADETTE* in competition with each other. You cannot arrive at the "finals" without determining the winners of the "quarter and semi-finals."

FILM MUSIC NOTES can conduct an effective poll next year after some mature consideration and a well thought out plan of nation wide scope, but it cannot possibly obtain an accurate selection under the loose qualification "best music."

P.S. I am not a mouthpiece for the Academy even though my first paragraph conveys that impression.

UPBEAT IN MUSIC, March of Time - No. 5, January release  
By Sigmund Spaeth

TIME'S filming of current history has at last arrived at the musical situation of the moment, which is treated in characteristically entertaining and informative fashion. The chief object of this short picture is evidently to sum up the musical tastes of our armed forces and incidentally of the nation as a whole. Popular and serious music are given equal attention, and one is reminded again that the dividing line between the two is steadily growing fainter.

Thus Koussevitzky is shown rehearsing the Boston Symphony Orchestra in Scheherazade, with equal attention to the barrel-house piano playing of Art Tatum. Aaron Copland, William Schuman, Samuel Barber, Virgil Thompson and Deems Taylor represent our "highbrow" creative music of the day, while Duke Ellington, Fred Waring and others glorify Tin Pan Alley, with an exciting historical shot of the one and only George Gershwin himself playing I've Got Rhythm. Marian Anderson, Mischa Elman and Sergeant Eugene List are among the concert artists shown on the screen, with Paul Whiteman, Glenn Miller, Bea Wain, Benny Goodman, Tommy Dorsey and Perry Como holding up the lighter side of musical interpretation.

The Army Hit Kit, containing current popular songs, is given a well deserved boost, and even Czar Petrillo has a chance to state his case for the Musicians' Union. It is all newsy, unprejudiced and statistical, in the best tradition of the March of Time, whose very title suggests a musical analogy.

Audiences will enjoy this fine example of screen reporting and perhaps derive from it a clearer conception of the problems of music today and their practical solution. The American Society of Composers, Authors and Publishers (ASCAP), as well as the Music Publishers Protective Association (MPPA), receive due attention, and one realizes that music is no longer the haphazard affair of the past, but a well-organized national activity. Upbeat in Music is an encouraging report on our progress toward national unanimity in the greatest and most popular of the arts.

A Visit to New York University  
and The Museum of Modern Art  
By Ruth Hampton

New York University is one of the few educational centers which no longer looks askance upon including a cinematic course in its curriculum. Presented by Professor Robert Gessner, the first year course consists of Introduction to Motion Pictures; the second year, Motion Picture Literature; and the third year, Writing the Screenplay and Motion Picture Production.

The music department of New York University devotes approximately a month of work in each semester to instruction in arrangements and orchestration for the films and radio. Professor Phillip James, chairman of the music department, told me that the ever-increasing demands for trained musicians to coordinate music for the films would necessitate an expansion of music courses for the demands of the future.

Yes, music is such a part and parcel of practically all motion pictures that room must be made in the educational field for the many new innovations.

A few days after I had visited New York University, I stopped in at the Modern Museum of Art to look at the silent films which the students had been assigned to see and report upon. The experience awakened memories of that medium before the day of sound tracks and proved to be amusing but most gratifying at the progress which has been made in so few years.

While at the Modern Museum of Art, I called upon Mr. Arthur Kleiner who arranges the coordinating music for pre-sound films. I wanted to compliment him on the wonderful job he has done. The music definitely aids the actor and director in the limited dimensions of the silent film. The music lifts one unconsciously out of some of the ridiculous situations and spans that gap of handicaps in the antiquated past into the facile present. Music has no age and lifts one out of the ridiculous into the sublime.

I found Mr. Kleiner enthusiastic about his specialty of arranging and unifying musical scores for the silent films. He proudly showed me a beloved possession of The Modern Museum Library: the first score that was ever written for a moving picture. That piece of music was written by none less than C. Saint-Saens, way back in 1908, and it was written for the silent film, "L'Assassinat du Duc de Guise." After Mr. Kleiner had replaced this precious score in the archives, he brought forth the music scores written for The Birth of a Nation, and The King of Kings. Then behind a whimsical smile Mr. Kleiner placed before me those relics of TYPE music (having no better word) for those sheets of music with one line of music which indicated the emotions to be depicted for the piano music to accompany the film. Such graphic music to suggest "the Indians on the warpath," or "It ain't a fit night out for man or beast," and then an early version of "Pistol Packin' Cowboys." Well, it was very interesting to see and hear of the activities of the music which is prepared for various types of sound production. These old scores are available for music students to study from and it is hoped by the Library that Hollywood can soon afford some means to enable arrangers and students to peruse the present and modern interpretations of film arrangements. This is a real need here in New York, and I suppose in other sections of the country also, at least the students here have the opportunity to study the antiquated if not the modern scores.

For lack of time I am unable to tell you any more of this interesting library of music scores for the silent and sound pictures but I would like to say more in this respect in a later issue.

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Ruth Hampton, well-known in New York, was starred in silent films and had the advantage of music study at Fontainebleau, Berlin, etc.

## ADVANCE REMARKS ON LADY IN THE DARK

The widespread idea that music for motion pictures is much more impressionistic than for the stage is refuted in the instance of LADY IN THE DARK, where musical realism is much more evident in the film version, in the opinion of Robert Emmett Dolan, who composed the film score.

In the theater, Dolan points out, an all-purpose orchestra had to be able to take care of all the music requirements of the script. For example, where circus music was needed, the best that the theater orchestra could do was to give an ingenious impression of such music with the available instruments. For the screen, the music had to be as real as the scenic background, which included no backdrops with windows painted on them. What the eye can see realistically, the ear demands to hear realistically. So a circus band provided circus music from circus instruments.

Dolan wrote his score partly as an original and partly as a paraphrase of the Kurt Weill score from the stage play. The orchestrations were the work of his long-time friend Robert Russell Bennett, composer and arranger of such Broadway hits as "Oklahoma," who spent ten weeks in Hollywood on the assignment. The only new number in the film version is the Johnny Burke-Jimmy Van Heusen composition, "Suddenly it's Spring," heard as background music for the interpretative ballet danced by Ginger Rogers and Don Loper.

Dolan's use of impressionism was confined almost entirely to interpreting the moods, thoughts and peculiar psychoses of the heroine. Even in the dream sequences, however, realism was frequently essential, as in "The Saga of Jenny," the number that always stopped the stage show when performed by Gertrude Lawrence. As sung and danced by Ginger Rogers, "Jenny" is a purely rhythm number, though immediately, at its close, the film score returns to the impressionistic.

The screen version is unique in that no music whatsoever is used for the main story of the fashion magazine editor beset by romantic neuroses, and apart from the opening titles, the picture progresses for three reels without a note being heard. With the exception of the music necessary for the band in the high school dance flashback, only the dreams and the heroine's psychological flurries are musicalized.

The Kurt Weill-Ira Gershwin song, "My Ship Has Sails," is made the "worry theme" of the heroine, in the film, and receives more different treatments than any other number. It is even heard vocally against the "Lohengrin" wedding march in the golden dream.

To give the feeling of other-worldliness to the dreams, and of the action in the dreams taking place in vast space vistas, considerable reverberation was used in the sound tracks. Tonal effects said to be completely new to the screen were achieved through the theremin, an instrument which operates by radio frequency, producing an eerie, organ-type music. It is "played" by the hands, which, however, never touch it, though the movement of the hands towards and away from one straight and one curved steel rod which extend from the radio box, control tone and volume.

Before Bennett and Dolan began work on the score, Bennett made fifteen unusual combinations of instruments, including the organ and the theremin, to produce the musical effects believed suitable for the scenes revealing the heroine's mental turmoil. His combinations ranged from two to sixty-five pieces. A chorus of thirty voices also was employed to add vocally to the effects, a chant being combined with the theremin in the golden dream to produce an "out of this world" feeling. In the same dream, in the scene in which the dancing girls hover around Jon Hall and demand his autograph, a unique fusion of music and sound effect was attempted, to achieve a sort of hen's oackle in the raucous feminine voices.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

A GUY NAMED JOE, MGM. (Pilots - Sky and Heavenly). Director: Victor Fleming  
Musical Score by Herbert Stothart

A fine cast, masterly and imaginative direction and excellent production values throughout make this a picture of merit. Mr. Stothart's score is an integral part of the story and marks a psychological advance for him. His arrangements and adaptations are always impeccable, but this is a long step ahead. One of the earlier scenes has a charming song for Miss Dunne and its dancing refrain furnished subdued background for much conversation. The entrance to the extra dimension is prepared by muted chimes and high frequencies, and the photography has the same unreal atmosphere, all very subtly managed. The music of the stratosphere is beautifully done - the choral tone is released from the fundamental and this brings music under the law of levitation in contrast to our mundane law of gravitation. In Casablanca a prophetic or visionary essence was projected into the scene when Bogart and Rains walked toward the world of their choice, but still in our octave of existence. Very interesting and intriguing music differences in the two pictures. Family.

THE BRIDGE OF SAN LUIS REY, Bogaues-UA. (La Perichole). Dir: Rowland V. Lee  
Music Score by Dimitri Tiomkin

Though it departs somewhat from the story, this is an absorbing, and at times, very beautiful picture. Unfortunately the leading role calls for a Bette Davis or an Ida Lupino, especially when surrounded by such brilliant and capable actors as appear in this cast. Miss Bari is not yet up to their standards, despite her evident good intentions, and there were but fleeting moments when she showed a genuine understanding of the part. Akim Tamiroff, on the other hand, is superb as Uncle Pio, and Louis Calhern as the Viceroy, Nazimova and Blanche Yurka are equally outstanding. The settings of the picture are very fine, the court scenes rich and colorful, the country scenes delightful, and the costumes gorgeous and artistic. And best of all, perhaps, is the music. Varied with a charming delicacy and strong, bold strokes, it is always held in the proper abeyance and is never intrusive. Outstanding is the beautiful violin solo when Pio is alone with his memories, a haunting strain with harmonics wonderfully released. The amusing street scene with the incensed donkey; the scurrilous verses sung at the spinet - these are good excerpts. But the meat of the score begins when the Viceroy's carriage is sent to the theater; sonorous and menacing strings voice a theme of Fate that is strengthened to the end. Mature-Family.

IT HAPPENED TOMORROW, Arnold Prod.-UA. (Unusual Treatment of the Extra-Dimensional)  
Director: Rene Clair. Music by Robert Stolz

Pressburger, Clair and Stolz - an unbeatable combination - have given us here a delightful whimsical fantasy set in the nineties, excellently photographed and produced, and acted by a thoroughly competent cast. The picture will be enjoyed as much for its gay and charming musical score as for its original angles and the fine work of Oakie and Dick Powell, who have never been in better form. Also, it is not only good entertainment but contains a nice little moral if we look for it! Very subtle are the appearances of "Pop." Only his signature (high frequencies, faint chimes) tells us what has happened, coupled with tomorrow's paper, which gives Larry uncanny knowledge of the future. Authentic music hall atmosphere of the period is created for Cigolini and Sylvia, as dated as Oakie's loud costumes. The races, the chase of the thief, the carriage rides through the city streets, are all paced in the music, and there is a beguiling strain of sentiment for Larry and Sylvia. It is all in the vein which Mr. Stolz has made familiar to us in his earlier Viennese melodies and which is so exactly right for a picture of this type. Mature-Family.

THE FIGHTING SEABEES, Rep. (Working Fighters). Director: Edward Ludwig  
Music Score by Walter Scharf

The evolution of a construction gang into an integral part of the navy, how these men learn through deadly mistakes why a pattern of discipline is fundamental and how they formulate a code, is the theme of this spirited epic. It is well performed by a strong cast under good direction. The score begins and ends with the Song of the Seabees, and is interesting throughout. The Work-Machinery theme dates back to Metropolis and Sibelius but has original deviations. Broken up and spaced it denotes great suspense, then it clicks together and we have grinding and colossal routine. Not too much music, chiefly background, but telling wherever used. Family.

JANE EYRE, 20th-Fox. (Steel Engraving). Director: Robert Stevenson.  
Music by Bernard Herrmann

It is difficult to evaluate this picture. One can re-read a well loved book with a thrill of anticipation knowing one will find therein not only the story, but parts of one's own life mysteriously interwoven; but when it is made into a movie it is a gamble. The producer, the director, the actors may conceive it from such a different angle. But, however one may disagree as to the merits of the protagonists in this unrelieved and grim version of Charlotte Bronte's early Victorian "thriller," the fact remains that the classic lends itself to far greater interest as a motion picture than could ever be achieved on the stage. Nothing has been spared in the way of production values. The direction is masterly and the photography is in itself a work of art. The silhouetted sequences of Jane's journey by coach are extraordinary, transporting us to the land of romance, mystery and fate. The scenes in the school room and the interiors of Rochester's dark domain are so superbly etched as to be unforgettable. Orson Welles may be the ideal Rochester for some, but others will maintain that his diction is not always clear and his make-up at times startlingly and unnecessarily negroid. Opinion of Joan Fontaine's Jane will also be sharply divided - to some she will be the perfect Victorian heroine, to others sadly monotonous and unconvincing. But for the child Jane, as played by Peggy Ann Garner, there can be nothing but praise. Hers was a touching and hauntingly lovely performance. In fact, the early scenes are all beautifully done. In the music Mr. Herrmann has created more than an adequate accompaniment to the somber backgrounds. In fact, his score with little rearrangement is complete and could be called an old time romance: the morning mood of hope with the tally-ho for Adele; the grim foreboding and dark mood of the institution days; impending Fate as the story gathers impetus; tender sentiment; despair. One is almost overcome with dissonances; then, all is brought by the music to a serene conclusion. Orchestration throughout is especially fine. Family.

JEANNIE, (Scotch Lassie in Vienna). Music by The London Symphony  
It is refreshing indeed to see a picture that does not "point a moral nor adorn a tale," in which it is not necessary to inject a war angle, and in which one can identify one's self with the characters, the adventures and the romance of the situations. Though the stars of this picture may be unknown to American audiences, Jeannie, Mr. Smith, and even the Count become old friends through the simplicity, sincerity and exceptional quality of their acting. Scotland and Vienna afford wide contrast and it is not difficult to understand why Jeannie's independent soul craves the source of the "Blue Danube" (which she has heard on a record) when she comes into her fortune. So Loch Lomond and Strauss waltzes give us musical enjoyment of a high order, beautifully subordinated to the story but adding wistfulness and romance, as played by the London Symphony. The haunting strain and pulse of The Blue Danube, first thinly heard in Scotland, begins to emerge in the score and finally comes to the foreground when Jeannie steps to the restaurant balcony on her first evening in Vienna, sees its magical beauty, hears the wonderful music in the distance and meets the Count! Other Strauss waltzes and gayety add, may we say, "schmalz" to the situations. Delightful comedy and intrigue occur throughout; the joy of first experience, the joy of living, even the final thrill of a washing machine! So if one wishes to recapture romance, Jeannie is a picture to see. Family

LIFEBOAT, 20th-Fox. (Human Nature in the Raw) Director: Alfred Hitchcock  
Musical Director: Emil Newman

A penetrating and powerful study in human emotions, superlatively acted and directed, and with photography (some of it in strange perspectives, half lights and silhouettes, stark and ruthless) unusually effective in forwarding both story and mood as well as character depiction. The picture is not entertainment in the sense of being pleasant to see, but it is, nevertheless, tense and exciting for those who have an appreciation of psychological reactions. Nowhere has the German character, with its baffling efficiencies and to us inhuman values, been so devastatingly presented - nor the lines of the Twenty-third Psalm, as spoken by the Negro Joe, been more touchingly read. They are an all-time-high in beauty and simple impressiveness of delivery. The murk of smoke swirling from the funnel of the sinking freighter overshadows everything else throughout the main credits. It seems to generate the ominous, enveloping atmospheric music: formless and presaging. Except for this impressionistic entrance music, there is none thereafter save the pipe of Joe, the German songs of the Captain and always the sound of wind and waves as a steady accompaniment giving the feeling of a great void. This is truly a master picture, for in it life is presented as we meet it - not with fixed behavior patterns, however true to life they may run. But it is definitely a picture for the mature in mind. Mature-Family.

NONE SHALL ESCAPE, Columbia. (Post-War Trial). Director: Andre De Toth  
Music Score by Ernst Toch

The producer in this picture has wisely laid his emphasis on story rather than names and the sincerity with which it is done gives the film appeal. Nevertheless, with the exception of Henry Travers, who delivers an outstanding performance and that on a lesser scale Richard Hale as the Rabbi, the value of this picture lies mostly in its musical score, which, with its subtle use of strings in the tender love passages, its modern treatment and rhythms, and above all its telling and eloquent silences in the dramatic climaxes, gives meaning, power and balance to the whole. Mature-F.

PASSPORT TO ADVENTURE, RKO. (Charwoman vs. Dictator). Director: Ray McCarey  
Musical Director: C. Bakaleinikoff

An entertaining and timely little whimsy, which under expert direction is quite fantastically convincing as it gets under way. Although the little cockney scrubwoman, so admirably played by Elsa Lanchester, does not achieve her end, her apostrophe to Hitler is a fine excerpt in itself - like Laughton's in This Land is Mine and Chaplin's in The Dictator. Characterizations are all deft and photography throughout the picture excellent, while the thoroughly British atmosphere of the score contains muted interpolations of India and other vagaries of Ella's Sergeant, gay and titillating to the ear, with later on the German character equally definite and amusing in its blaring and resonant orchestration. Mature-Family.

PHANTOM LADY, Universal. (Pale Hands). Director: Robert Siodmak  
Musical Director: H. J. Salter

Phantom Lady becomes, in the skilful hands of Joan Harrison, its producer (long associated with Alfred Hitchcock) more than just a mystery thriller. The numerous points in outstanding direction, far above the usual in a picture of this type, add up to an absorbing psychological drama of murder and murderer, in which able characterizations create mood and atmosphere quite independently of dialogue which is sparingly used and subsidiary throughout, and in which photography and music, properly balanced, play an important part. Mr. Salter is a musician who understands the value in scoring for a picture prolonged silences with music introduced only when it is needed as an integral part of the story, thus becoming not only doubly effective but losing the actual disturbing effect sometimes experienced even in fine pictures today. The technical support in the film is also well above the average. There is a "punch" in every scene and sequence and the story has as novel a twist as the screen has offered in years, with no love scene and just the telephone message supplying a perfect ending. Of its type a most refreshing and original picture. Mature-Family.

STANDING ROOM ONLY, Para. ("No Room, No Room"). Director: Sidney Lanfield

Music Score by Robert Emmett Dolan

As was to be expected after the success of "The More the Merrier" a flood of pictures dealing with Washington and the housing situation was bound to follow. This deft, sparkling farce-comedy is the best so far, in the succession. It is played in light, swift tempo, by a hand-picked cast, and while its plot runs true to pattern for present day movie Washington, it is "one up," so to speak, on the domestic employment situation. Also, it is beautifully photographed and convincingly directed and its music score is in exactly the right vein - gay, frivolous, fast-moving and not too much in evidence. The comedy assembly line in the toy factory is an original and amusing combination of hurdy-gurdy rhythm and music box register. All in all, prime entertainment. Mature-Family.

THE SULLIVANS, 20th-Fox. (Real Life Story). Director: Lloyd Bacon

Music by Cyril J. Mockridge. Musical Director: Alfred Newman

A tender and very human document of American family life, reflecting the ideals for which our men are fighting. The characters here are real, the ending is real, and if the first part of the story is slow in timing, life is like that - the stroke of Fate comes with unbelievable suddenness. Fine direction and a good sense of values are displayed in the picture, incidents kept at an even pace. Mr. Mockridge's score is not sentimental. A tune with an Irish lilt identifies the Sullivans. The tempo and arrangement change to suit the circumstances. When Al drops out of the gang after the Pearl Harbor broadcast, there is a faint, rustling echo of the familiar theme. When he enlists with the others, it is clear and distinct again, and follows to the end like Al's characteristic "wait for me." Except for the signature it is not a thematic score; the music is appropriate and uninvolved. Family.

THE UNINVITED, Para. (Battle of Souls). Director: Lewis Allen

Music Score by Victor Young

In this mystery-thriller, music, photography, story and atmosphere are most subtly synchronized. From the magnificent glimpses of the sea and coastline we absorb the rhythm of the breakers, the keening of the wind, and gradually there emerges a scarcely perceptible line of music in high frequency - eerie, disturbing and definitely giving the keynote of the weird tale. Photography and music together establish the atmosphere. Too, the staircase is an important and mysterious element, lending itself to strange and imaginative perspectives. The score is a masterpiece, original and skilfully orchestrated. The basic introduction gives way to a rollicking theme as the terrier chases the squirrel; the street of the little fishing village gets a hornpipe strain. Music is cued in from the slamming doors, quick movements, unexplained noises, and yet never gets fussy or detailed. Its definite structure and strength becomes onimous when the stage is set and the story begins to move. There is a tragic blend with the evil forces latent in the mansion. We are often haunted by a strain of music which we cannot place and when Stella enters the nursery the music expresses just that - a half forgotten experience seeking recognition. This is treated with great psychological understanding. The heart of the score is the Stella theme, the Sleeping Beauty, first improvised by Ricky in normal mood and developed with great beauty in the studio. The veiled suggestion of the Liebestod when Miss Holloway receives the message from the Commander is interesting also. Whatever the psychic quotient of the picture may be, it is distinguished and absorbing entertainment. Mature-Family.

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## THE ORCHESTRA - HOLLYWOOD'S MOST VERSATILE ACTOR

By Herbert Stothart

Musical Director, "Madame Curie," and creator of musical scores for "Pride and Prejudice," "Romeo and Juliet," and other outstanding pictures. Has just completed score for "The White Cliffs."

An orchestra on a Hollywood sound stage is a dramatic performance in itself. Its instruments are the actors. Its effects and colorings tell a story in terms of audience moods. In my eleven years in creating and conducting scores for pictures, I have watched the art develop, from the early exploratory days, when sound was new, to outstanding techniques in scoring today's dramatic pictures and musicals. This development has been a slow, steady progress, with new ideas and methods added constantly to the sum total of cinematic music knowledge; a development built up by such men as Max Steiner (Gone With the Wind, The Informer and others), Alfred Newman (Wuthering Heights), and other pioneers in the studios whom I feel privileged to call colleagues.

In the scoring of a dramatic picture the composer has a wide latitude. He has a dramatic story, and must decide which episodes can best be made effective by a musically-created mood. Devices for this are legion. I have found that moods are generated more effectively by color and effects in instrumentation than by melodic strains, in most cases. Shimmering musical effects like those of Ravel or Debussy, with just enough of the melodic to avoid being toneless, can create a mood rapidly.

Sound effects, worked out instrumentally, have great value. Tuning instruments to the tonal drone of an airplane in "Night Flight" or "Flight Command" is an example. The harmonics of violins in "Night Must Fall" created an uncanny mood in audiences. Bits of comedy can be heightened by little musical quirks in the woodwinds. Melodic violin strains heighten the effect of a love scene. Crashing chords, and paraphrases of national anthems exalt an audience, as evinced in the score of "Mutiny on the Bounty," or "Northwest Passage." Intimate moments can be punctuated with accompaniment handled somewhat as recitative passages are handled in grand opera, as in portions of "Madame Curie." Of course, much of the music in dramatic scores must be so handled that the audience does not become music-conscious at the expense of dialogue or drama. It cannot intrude in important scenes either by volume or speedy tempo which might disconcert the audience mind. But if played at correct level and tempo it still generates the desired mood, though the audience may not be conscious of it.

Musical scoring of pictures is largely a matter of psychology, I believe. The composer, through experience, learns what elements generate certain moods. Anger can be generated by what I call "red" tones, which slightly clash in orchestration and so mentally irritate. A tranquil mood can be inspired by quiet, gently flowing melody. Alarm can be created by clashing harmonies; unrest by the monotonous beat of tom-toms and by effects strange in musical principle and hence played to unaccustomed ears. Sonorous bells and deep tones of the organ inspire reverence. These are all matters of elemental psychology. By deciding to what extent to use them, one gets the shades in between the basic classifications.

\* \* \*

Herbert Stothart was born in Milwaukee, Wisconsin, attended school there, and entered the University of Wisconsin. He taught school for a time and became a member of the faculty of his Alma Mater in 1909. But education, his boyhood ambition, was supplanted by a growing interest in music. He began to compose. In 1915 he joined composer Joseph K. Howard to compose "Frivolous Geraldine," and continued to write operettas. With Rudolph Friml he composed "Rose Marie," the musical details of which he later handled in Metro-Goldwyn-Mayer's picture. He conducted the show in London for Sir Herbert Tree. He co-composed with Franz Lehár, composer of "The Merry Widow" in 1917. In college he had written several shows for the "Haresfoot Productions." In Italy he worked with Lehár on a grand opera.

Catch a star on your  
finger tips.

# Madame Curie. Hubert Stothart

1943

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is B-flat major and the time signature is common time. The piano part includes a section labeled "L.H." (Left Hand).

Musical score for the second system, featuring strings and piano. The strings are labeled "Vns harm." (Violins harmonics) and "Vla" (Viola). The piano part is labeled "Piano-Vibraphone".

Musical score for the third system, featuring flutes and piano. The flute part is labeled "Flutes" and the piano part is labeled "Piano-Vibraphone".

Musical score for the fourth system, featuring basses and piano. The bass part is labeled "Basses-harmonics" and the piano part is labeled "Piano-Vibraphone".

Musical score for the fifth system, featuring oboe and piano. The oboe part is labeled "Oboi" and the piano part is labeled "Piano-Vibraphone".

Musical score for the sixth system, featuring violins and piano. The violin part is labeled "Violins" and the piano part is labeled "Piano-Vibraphone".

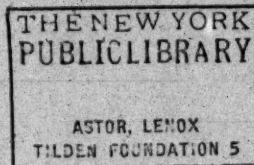
Musical score for the seventh system, featuring oboe and piano. The oboe part is labeled "Obog" and the piano part is labeled "Piano-Vibraphone".

Musical score for the eighth system, featuring oboe and piano. The oboe part is labeled "Obog" and the piano part is labeled "Piano-Vibraphone".

Musical score for the ninth system, featuring muted strings and horns. The strings are labeled "Muted Strings" and the horns are labeled "Muted Horns".

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NOTE:

This issue of FILM MUSIC NOTES comes to you without the "Themes from Heavenly Music" and "Notes on Composers of MGM Short Subjects" (listed in Table of Contents). Owing to the great pressure of work in the MGM music department, including the scoring of government films, it was not possible to assemble the material in time for this issue. However, this page of music, together with bars from the score of "Yankee Doodle Mouse" and notes on the composers of these two Academy Award winners will be sent to you next month - in addition to themes from the score of an outstanding Paramount picture.

- The Editors