



FILM MUSIC NOTES

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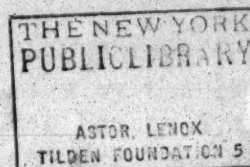
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FOREWORD:

Since the inception of this little magazine only three short years ago, the recognition accorded to Music in the Films by both press and public has grown appreciably and gratifyingly, and, if, as James Hilton wrote recently in a most illuminating article published in the Hollywood Reporter, Motion Pictures may become "the windows of the world through which eager men will stare to see what is to come," it is equally certain that the music which has come to be an integral part of pictures will make that vision even clearer and more lasting.

As it goes into its fourth year, FILM MUSIC NOTES experiences a deep sense of gratitude to all those who by their encouragement, suggestions and support have made not only its continuance but its steady growth possible.

In our next issue we shall present two pages of condensed orchestral scoring made for the picture "Mrs. Parkington," shortly to be released. The score is that of Bronislau Kaper whose brilliant musicianship has frequently been mentioned in our Bulletin, but we are indebted both to Nat Finston and Arthur Bergh for their cooperation in making this condensation available to our readers.

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NEWS ITEMS....COMMENTS

An interesting aftermath of the Musician's Congress held here recently and which is fully described elsewhere in this issue, was the radio discussion held in this city the next day, in which Morton Gould, Arthur Rubenstein and Lt. Col. Bronson Howard took part, their subject being "Music in War and Peace." What they had to say in regard to "Jazzing the Classics" proved to be of special value. The unanimous opinion of the musician is, that it does NOT bring the public to the classics. Food for thought was supplied also in the facts developed during the talk to the effect that soldiers want Jazz immediately after battle or until their nerves are calmed down! A plea for a Department of Fine Arts under government subsidy was heartily endorsed.

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The unusual sound effects noted in the recent motion picture KISMET were produced on the Oriental instruments which form a part of the collection made by the late Henry Eicheim of Santa Barbara, who was at one time a member of the Boston Symphony Orchestra. These come from Java, Bali, China, Arabia and India and Mr. Stothart did a splendid job of incorporating them into his score for the picture.

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Ted Cain has been appointed to the post of business manager of Universal's music department, in place of Don George who resigned recently to devote his time to composing.

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Among the pleasant happenings of the summer were the appearances of Vladimir and Constantin Bakaleinikoff as conductors at the Hollywood Bowl. As was to be expected, the latter included two interesting numbers by film musicians on his program. One, the "Warsaw Concerto" for piano and orchestra, by Richard Addinsell was originally part of a highly effective motion picture score. The other, which proved of particular interest was Daniele Amfitheatrof's "Prelude to a Requiem Mass," of which James Hartzell in the Hollywood Citizen News wrote as follows: "As implied by the title, this was atmospheric music of sober mood and spiritual intent. It was successful in attaining a certain sobriety, with fugal writing and other points of craftsmanship indicating the composer's gratifying progress since his last representation at Bowl concerts in a previous season."

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Recently, on the set of HIGH AMONG THE STARS, the new musical being filmed by Charles Rogers, your editor had the opportunity for a nice chat with Charles Previn who is directing the production. There are some delightful young musicians in his orchestra, all from local organizations and to watch Mr. Previn's skilful handling of them was a pleasure. And, by the way, he says we may quote him as believing Morton Gould's score for the picture to be one of the finest ever made for a film. Mr. Gould was brought out here especially to do the music. He said in a recent interview: "This is my first trip to California, and the first time I will work on a motion picture. I am excited about that because I feel that motion pictures offer the best medium for music. Everything on the screen is so enlarged and pointed up that the importance of composition and arrangement and artistry of the musicians becomes evident." The thirty-one year old musician first received national recognition in 1942 when his "Lincoln Legend" symphony was performed by Arturo Toscanini over a world wide network. A duplication of this score as well as his "Spirituals," which were presented by Dimitri Mitropoulos last week in the Hollywood Bowl, has been micro-filmed and sent to Russia upon request of the Soviet government in an exchange of contemporary musical scores between the two countries.

(NEWS ITEMS....COMMENTS cont'd)

The cost of the musical scoring of Darryl F. Zanuck's WILSON runs to over \$425,000, according to an estimate by Al Newman, head of 20th-Fox' music department. A completely new type of scoring, called by Newman "musical montage," will be inaugurated in this production, which will have more individual song numbers than ever before used in a picture. Over ninety different tunes, symbolic of the era of the picture, are used to denote and emphasize time lapses and to identify periods. Reason for this type of scoring, according to Newman, is that nothing more quickly recalls a past period or event than a popular song associated with it.

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Sidney Skolsky, the columnist, tells this story on Werner Janssen, conductor and composer, scoring the music for Hunt Stromberg's GUEST IN THE HOUSE who was called into conference with the producer before going to work on the film. "The girl in the story," Stromberg explained to Janssen, "played by Anne Baxter, is especially addicted to Liszt's 'Liebestraum.' She plays it night and day. She plays the record so much, in fact, that the music becomes a torment to Ralph Bellamy, Ruth Warrick and other members of the household. What I think we should try to get is the musical effect of having people hate 'Liebestraum,' sick of it, worn thin by it. Now do you think that you can make people hate 'Liebestraum'?" Janssen thought for a moment. "A lot of swing orchestra leaders have succeeded. Why can't I?"

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Michel Michelet has just completed a violin concerto, in between his assignments of scoring motion pictures. Of his score for VOICE IN THE WIND reviewed in an earlier issue of FILM MUSIC NOTES, Isabel Morse Jones, the well-known critic, says: "Director Ripley declared the music better than the story - high praise from Ripley, the writer!"

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An elaborate musical background has been arranged for THE CORN IS GREEN by Warner Bros. Designed by Tudor Williams, Welsh musical supervisor of picture, and arranged by Dudley Chambers, of Warners' music department, vocal program consists of ten Welsh folk songs dating from tenth century. Williams, who is working under supervision of Leo Forbstein, head of Warner music department, will use two hundred voices in three a cappella choirs to render the songs, all of which but one will be sung in Welsh. The songs selected are the Welsh National Anthem (Land of my Fathers), Captain Morgan, The Yellow Cream, There's My Sweetheart, Watching the Wheat, Comrades in Arms, March of Men of Harlech, Hob i Dere Dando, New Year's Night and Lili Don.

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Paramount has an unusual "Musical Parade" subject in "Bonnie Lassie," a two reeler in Technicolor, built around music all the way. Months of research by Phil Boutelje for another film gave him the idea of doing a musical short on the subject when the studio turned down the full length and it looked as though all of the research was for naught. Boutelje found some beautiful Scotch music from the pen of Bobby Burns. He called in Harry Simeone, who did the special arrangements, and the short wound up with four of the most famous Scotch folk-songs and an equally well-known sword dance, "The Ghillie Callum," which, incidentally, marks the first time this dance has been done on the screen. Since the song material was public domain the studio spent most of its budget on creating the musical instruments. A dulcimar, a wooden flute and an ancient bagpipe. David Brooks, from the New York stage sings "Come Under My Plaidee" with beautiful simplicity. Voices for Gloria Saunders and Joan Woodbury were dubbed.

LETTERS FROM OUR READERS

Members of the Academy's music branch met recently to see, or rather hear, Columbia's ADDRESS UNKNOWN and M-G-M's LOST ANGEL with scores by Daniele Amfitheatrof and Ernst Toch, respectively. "Such sessions," says the Hollywood Reporter, "have an Awards aspect in that the Academy of Motion Picture Arts and Sciences each month polls the branch's ninety-two members as to the best scores they have heard in current release. A committee, headed by Anthony Collins, sees the pictures and selects two. By seeing the best films currently, the branch is up-to-date in its selections as Award time nears." Last January we published a list of pictures asking our readers to vote on what they considered the best scores among those given. This drew forth a very interesting letter from Mr. Adolph Deutsch which we reproduce here. We should welcome further opinions on this vital subject.

Dear Editors:

You have requested some further amplification of my letter of last January in which I cautioned FILM MUSIC NOTES against a hurriedly planned poll of the public to determine the "best film score of the year." I will try to oblige.

Most polls of so called "public opinion" are inaccurate and therefore unfair because the poll takers ask only surface questions. For instance, if one is asked "Are you in favor of a world organization to enforce peace?" the obvious impulse is to answer in the affirmative. The questioner is not required to consider how such a world organization would function, what national and international responsibilities are involved, the costs in man hours and money, or who will police the world and who will finance the "force." Now I'll admit that a film music poll is not as serious as one on national policy but I still believe that the questions asked should probe deeper than the casual "In which film did you enjoy the music most?"

The question of who writes the best score is constantly before the members of the Academy of Motion Picture Arts and Sciences' Music branch and it is one that almost defies analysis. If the men who compose film music have this difficulty it is only fair to assume that the public needs all the guidance and information that FILM MUSIC NOTES can give.

It is wrong to judge film music apart from its normal setting behind and around the story. Hardly any scores will survive the critical test of the concert hall. Good film music becomes an integral part of the film play and is intended to intensify all of the aural and visual elements of the medium. Does the average citizen, or music critic for that matter, even stop momentarily to consider this musical function?

An outstanding film score does not necessarily connote a high standard of composition. We composers are equally concerned with such items of craftsmanship as - the deftness with which the music is woven into the pattern of the drama - the sustaining of tensions - the building to climaxes - instrumental coloring - proper sound perspective - smooth or abrupt transitions and a hundred other facets of film music writing.

The average movie goer responds most readily to a melodic score. Atmospheric, or mood music, much harder to write effectively, are barely noticed and rarely remembered at poll time. I have before me the Academy Awards for the "best dramatic score" covering the past seven years and glancing over the list I find that in only one year did a non-melodic score win the "Oscar." That went to Bernard Herrmann for his music in "All That Money Can Buy."

If FILM MUSIC NOTES wishes to conduct a poll having significance, it must prepare carefully a comprehensive set of questions calculated to provoke some deliberate thought by the groups of people being polled, otherwise the poll will become a "news item" of no greater value than to perpetuate the capricious and almost universal misconception of our efforts as film music composers. Better no poll at all than such a result.

There is a great need for intelligent appraisal and criticism of film music and I sincerely hope that through the activities of FILM MUSIC NOTES and of the NATIONAL FILM MUSIC COUNCIL we will eventually witness the first intelligent poll and enjoy the stimulating effects of such constructive influence.

Yours very sincerely, Adolph Deutsch

An Institute of Music in Contemporary Life
By Naomi Reynolds
(The Musicians Congress)

Nationally prominent musicians, composers, artists, critics, educators and musicologists from all over America participated in the three-day meet on "Music in Contemporary Life" co-sponsored by the University of California and the Musicians Congress on the Westwood Campus with headquarters in Royce Hall and individual programs, panels and forums not only in the Hall but in the Educational Building, the Chemistry Building and the Life Sciences Building, September 14th through 17th. While highly interesting, informative and inspirational discussions took place, the Institute gained such momentum that at the conclusion distinguished musicians from all parts of the country declared that a magnificent pattern had been cut for future demonstrations.

Dr. Edwin A. Lee, Dean of the School of Education, University of California, Los Angeles, welcomed the Congress to the Campus. The Institute met for the purpose of defining the function of music in our society, evaluating its achievements in all fields of activity, mobilizing music and musicians in the present struggle to create a free world and UTILIZING THE POSITIVE FORCE THAT IS MUSIC.

The opening session Thursday night, September 11th included a musical program with Songs of the United Nations sung by the University a cappella choir and the chorus of the Douglas Aircraft Company, Paul Taylor, conductor. A Symposium titled "Music and its Allied Arts in a Democratic Civilization," with Dean Edwin A. Lee as moderator turned into a "blitz" of publicity. For Emil Ludwig, German-born citizen of Switzerland stated, "History shows that all great music was created under tyrants, kings and autocrats. English music was great under Elizabeth, not under Cromwell. From Mozart to Brahms all great musicians enjoyed the favor of autocrats. The only piece of music that ever came out of a revolution was 'La Marseillaise.' Dictators like Napoleon not only protected but inspired great music. Neither the United States nor Switzerland, my own country, has produced great music. Hollywood is a slave market for musical talent. A producer orders three minutes and twenty seconds of music, not more, not less. I have met three dictators and have asked them what they thought of music. Kemal Pasha told me he could not live without it. Mussolini told me he permitted himself only one half hour of music a day because he longed for more and feared that he would give too much time to it. Stalin said that Tchaikowsky, his favorite composer, had influenced his life greatly. The best opera in Europe has been produced in Russia under Stalin." Following historian Ludwig, Vladimir Pozner, French author now working in Hollywood, took the "ball" from there and in the face of the preceding speaker said, "I never met any fascist dictators and if I had, I don't think I would have discussed music with them." Both speeches went on to their conclusion without interruption except enthusiastic applause for the French Pozner and equally enthusiastic hissing for Ludwig. Another speaker on the symposium was the co-chairman of the Institute and Chairman of the Musicians Congress, Mr. Lawrence Morton.

Mr. Morton told of the ideals of the Musicians Congress which organized as a manifestation of the musicians concern with the progress of the war and with the kind of peace to follow. Its essential aim being to further the ideals of democracy through music.

Friday afternoon forums included "Music in the Church," "The Music Library" and "Aesthetics of Music." Max Schoen, Professor of Psychology at Carnegie Institute of Technology served as Chairman for the third session. It has been stated that Dr. Schoen probably contributed more sound ideas to the Congress than any other one person. Many outstanding men and women of international prominence in the field of music were present for this panel. Gerald Strang, assistant to Arnold Schoenberg

(INSTITUTE OF MUSIC, etc. cont'd)

at the University for several years, spoke on The Philosophy and Theory of Modern Music. Max Schoen raised the question of whether it was "Art for Art's Sake," or "Art for Man's Sake." He said that art is picturesque in its function to give us feeling, understanding and taste. Art is science of production and beauty; art is genius, whereas beauty is experience. The artist's struggle is with form only; art is feeling for form and this feeling leads to subjective form. But art is not good because it is true and beautiful but only because it is beautiful. Where there is not feeling for art, there is no artist. He continued by saying art is alive only so long as it keeps on growing, the new, an organic outgrowth of the old, and the highest manifestation of the human element. Art that is pre-conceived is dead, it is artificiality against spontaneity he concluded. Dr. Donald Ferguson, Dean of Music at the University of Minnesota spoke on Contemporary Music and Music Expression. He stated that an idea is a mental image and an evaluation of experience. He declared that it is not so much new forms, as new means; that stress and emotion have given us rhythms that are more free and with more propulsion. He believes that now the classics are not over our heads and contemporary music intrigues the intellect of all of us.

Henry P. Eames spoke of Contemporary Music and the Audience. First he said, "I have my paper, I always write one, but I seldom read it." He, too, believes that the masses are conscious of contemporary art. And that now there is a closer relation between society and music. Music, he continued is now expressing what traditionally the other arts have always expressed. He is of the opinion that there are two types of reaction to music, the intellectual and the emotional; the thinkers and the feelers. He finds audiences more discriminating, for radio has been a taste builder, and in the long run the audience is the motivating power of all enduring art!"

Friday night problems of interpretation in music were deftly presented by Anthony Collins, well-known conductor and composer of many fine film scores, Alice Ehlers, Werner Janssen, Lee Pattison, Albert Elkus and Dr. George McManus. Other forums in session were "Music for our Fighting Men," "Music Under Fascism" and "Music in the Theatre."

Saturday morning "Problems of the Composer" were given by George Antheil, Corporal Gail Kubik, Roy Harris, Ernst Toch and Robert Nelson. Problems discussed were "The Composer and his Audience," "Public Relations and Economic Problems," "The Face of American Music," "Composition for the Theatre" and "The Credo of a Composer." Other forums at that time were Musicology, Its Contribution and Influence and "Music for International Amity."

Saturday afternoon a large audience gathered for the forum titled "Film Music to the Foreground." Alfred Newman was Chairman and gave a brief introduction to the meeting, outlining the various phases of music in films. The first speaker was Miklos Rozsa who gave a comprehensive history of Music in Pictures from early days of films and pre-sound to the present technical and complicated electric sound application. Rozsa said that "the fundamental difference between symphonic program music and descriptive cinema music lies in the fact that the first, though following a programmatic purpose, creates freely its own form. It is not bound by detailed description or a dramatic outline whereas the descriptive cinema music illustrates lavishly the happenings of a given scene. This deprives it of a logical musical development - in short deprives it of its own musical 'raison d'etre'." He spoke of modern contributions and said that Russian and pre-war French films showed already remarkable dramatic effects achieved by modern composers with modern music. In closing, he summed up this phase of picture art as considerably more important as an integral part of the drama rather than as an accompanying medium. And he did stress the fact that the function of music is not to illustrate but to complete the psychological effect.

(concluded in the November issue)

AFTERTHOUGHTS

By Sigmund Spaeth

GOING MY WAY is a good illustration of what a couple of Tin Pan Alley boys can do with a picture. Johnny Burke and Jimmy Van Heusen are well-known as hit writers, so there is every reason for the success of "Swinging on a Star" which happens to be the most original and effective popular song to appear in several years. But the surprise is that the Burke-Van Heusen team could turn out a complete score of such distinction. The singing of Bing Crosby and a boys' choir and Rise Stevens is a help, of course. But the music itself had to have something to say quite aside from a Carmen interpolation and "Three Blind Mice." Even though the title song does not register particularly, GOING MY WAY is a practically perfect musical picture.

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Max Steiner and Leo Forbstein combine their talents with the usual effect in that highly individual combination of humor and horrors, ARSENIC AND OLD LACE. The picture itself manages to tread the dangerous line successfully, and the music is exceedingly helpful in maintaining just the right mood at all times. The emphasis on comedy is made very strong at the start, so that no one could possibly mistake the picture for a murder mystery. But when thrills are desired, they are equally unmistakable. Motion picture audiences are more literal than those of the theatre, and it was a nice problem to make wholesale and violent death appear as a huge joke. But with the practical aid of its music, ARSENIC AND OLD LACE triumphantly solves the problem.

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Mr. Steiner does another good job for SINCE YOU WENT AWAY. This picture is much too long (why combine all the evils of the double feature in one?) and its weakness is that it tells the same story over and over. The music rescues it from complete monotony, with the help of some fine individual performances. Seldom has the importance of the composer been more clearly demonstrated.

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Everybody knows that Preston Sturges is an admirable writer, director and producer for the screen. But it took THE MIRACLE OF MORGAN'S CREEK to bring him into the limelight also as a songwriter. The feature song, "Bell in the Bay," is his own creation. It may not make the Hit Parade, but it does serve as an added demonstration of the versatility of Preston Sturges.

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TWO GIRLS AND A SAILOR has been widely praised for its natural introduction of musical numbers, and such an achievement is certainly exceptional in Hollywood. To this writer, however, the dragging in of Harry James, Xavier Cugat and Lena Horne still seems rather artificial. The genial hand of Richard Connell is continuously evident in the gay, whimsical writing, but even his great skill could not quite overcome the handicap of musical contracts that seem to have been filled by the yard. Georgie Stoll cannot be blamed for this, and so far as possible he has made it a musically interesting picture. The best spots are those which show June Allyson and Gloria de Haven as an old-fashioned sister act in vaudeville and when June actually competes with the James trumpet in a song, she is terrific.

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WILSON is another picture that profits by its musical treatment, adding new laurels to the consistently good record of Alfred Newman. Much of the passage of time is suggested by the mere succession of popular hits of the various years, and these have been carefully selected and well presented. As one who often played accompaniments for Margaret Wilson at the President's home in Princeton, this observer cannot agree that she ever had the command of ragtime that is suggested on the screen.

(AFTERTHOUGHTS cont'd)

He also objects to making both Margaret and Jessie dark, whereas they were definite blondes, the latter with a distinctive hairdo that coiled long braids around her head. But Wilson himself had a good voice and liked to do a little dancing in the vaudeville style. Incidentally, he would have joined in when the students sang "Old Nassau," and the tempo would have been distinctly faster. Also, a Princeton locomotive cheer always accented the name of the college on the last syllable, not the first. Such minor inaccuracies are easily forgiven in a picture which delivers so tremendous a message as does WILSON.

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Miklos Rosza does another splendid musical job in A SONG TO REMEMBER, the new picture about Chopin and George Sand which should be a sensation by the time these notes appear. The selection of music is excellent, and the modulation from one piece to another is beautifully done. Never before has the screen shown such wonderful synchronization of music and action. Cornel Wilde, who plays Chopin, gives the impression of actually striking the keys in every detail of the elaborate technique required by the music. (It is whispered that the actual playing was done off screen by Iturbi). Paul Muni is convincing as the old teacher who becomes a most important character, and Merle Oberon makes one forget completely that George Sand was actually a homely woman, six years older than the Chopin whom she loved and perhaps bullied to death. A SONG TO REMEMBER may prove to be the great musical picture for which we have all been waiting.

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Notes From Music Department of Columbia Pictures Corporation on A SONG TO REMEMBER

As it does with all pictures which depart from the run-of-the-mill formula in Hollywood, the question arose very early in the Chopin story as to whether the composer's music, which largely motivates the picture, and which is used extensively throughout its footage, should be keyed to popular taste. In other words, would people not educated musically understand the music of Chopin?

The answer was not difficult to find. Four complete songs, "I Found You in the Rain," "I'm Always Chasing Rainbows," "Castles in the Air," and "Moonlight and Roses" were found to have been lifted bodily from the great composer's music; and as proof, the studio has the identical pieces - the A Major prelude, the Fantasie Impromptu, the Minute Waltz, and the Sonata in B Minor - from which the songs were taken for anyone to see who is interested. But this was the least of the pirating. In fact, hundreds of songs, musical comedy backgrounds, and other musical paraphernalia were found to be full of Chopin music, lifted bodily, paraphrased, transposed, and metamorphosized, for popular taste.

Chopin's music was written for the grande dames and lace-collared gallants of Paris in that gayest of cities' gayest day; but the composer made the mistake (mistake, that is, if he expected his music to be considered "aristocratic") of drawing his musical inspiration from the peasants and common folk of his native land, Poland. Today, it probably is the most popular "classical" music ever written. It is, of course, the basis of the piano programs of all great pianists from Liszt to the present, including Rubenstein, Hoffman, Horowitz, Paderewski, Barilovsky, Iturbi, and dozens of others. As a consequence, Chopin music is on the music rest of nearly every piano pupil who has ever taken a lesson - and who has not? - as well as in the ear of nearly everyone who has heard the hundreds of popular pieces into which the music of the great composer has been indiscriminately poured.

Notes on the Forthcoming Production of "Brazil"

By Margery Morrison

"It is by all means desirable not to attempt imitations of a native form." I am quoting Charles Seeger, Chief of the Music Division of the Pan-American Union. This squares with the program inaugurated by the Music Advisory Committee of the Department of State of which he is a member.

That is why we are intensely interested in Republic's forthcoming "Brazil" now ready for release. Last year we were entranced by the popular hit of the season, "Brazil," written by Ary Baroso of Rio de Janeiro. Republic is the first major studio to bring a composer of this caliber to Hollywood to write the music for a South American picture. They send Lydecker to Brazil to photograph scenes from which sets and backgrounds are devised; they star Tito Guizar who sings five songs especially written for him by Baroso. The familiar strains of "Brazil" will be heard in a dance number by Veloz and Yolanda. Virginia Bruce and Edward Everett Horton will be featured and the hit song will be "Rio de Janeiro" so they say.

This is the first of three feature-length Latin-American films to be released by Republic Studios this year. Next in order will be "Mexicana" and "Song of Mexico." James Fitzpatrick of the well-known travelogues receives his first major commission to produce and direct this latter picture, a bilingual. He has just left for Mexico City and will engage an international cast, a musical director, and also supervise many scenes which will be filmed there.

Story of a Song

In the town of Guadalajara lived a boy and girl. He loved to play the guitar, sing, serenade and stroll; she wanted to make songs. In spite of much good advice and by many a difficult route he made his way to New York and finally was singing at the Waldorf as the sensational tenor from Mexico. On a visit to his home town the girl, now locally recognized as a songwriter, brought him a song which she hoped they would like in the states. So the Serenader introduced the song at the Waldorf where Whiteman heard it, then Morton Downey. To make a long story short, one day the astonished girl received a check for \$2000 from the publishers of her song - first royalties! The Song - "Besame Mucho." The Girl - Consuelo Velasquez. The Singer - Tito Guizar. With this money she bought a little home which she calls "Besa-me-mucho!"

This delightful story was told me by Tito Guizar on the set of "Brazil" where in full glare of klieg lights he recorded four times in succession "Tonight You're Mine" in Spanish, Portuguese and English - each time with artistry, charm, apparent spontaneity and infallible technique. That is why he has arrived! He will be heard in a nation wide tour of North American cities this season starting in Vancouver, reaching New York for the Christmas Holidays and ending in New Orleans.

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The distinguished Brazilian composer, Villa-Lobos, will appear under the auspices of Werner Jansson in Los Angeles, November 18th.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

DRAGON SEED, M-G-M. (China Old and New). Dirs: Jack Conway, Harold S. Bucquet
Musical Score by Herbert Stothart

Another Chinese epic comparable to and surpassing The Good Earth in which a notable cast projects racial values in representative types of old and new China, as well as can be done by Occidentals. Photography is exceedingly beautiful and vivid in its sepia tints. Its conception of great spaces, atmosphere of local life bounded by safe heights until suddenly and irrevocably shattered by the bombers - all exceptional and interesting. In the accompanying score Mr. Stothart has given us one of his best. True, it contains very little of the Chinese idiom but perhaps for that very reason it is more suited to the audiences for which the music is intended. Any extended use of the Chinese scale might have interfered with our visual acceptance of the picture which, after all is said and done, remains very much a western concept both to eye and ear if not to the mind. The signature is peaceful and sunny against a background of Chinese prints. There is a muted rendition of click-clock fifths, strings and percussions with movement of woodwinds high above. This general pattern is augmented in ensuing sequences up to the transfer of the factory parts when the colossal fifths grind and overpower the melodic quality. From this point the score imperceptibly adapts the western trend. Voices are beautifully integrated as an independent section of the orchestra. Is it the Communist or Nationalist song at the end, expressing the "all men are brothers" idea, which is the matrix around which the whole picture is built? Mature-Family.

THE SEVENTH CROSS, M-G-M. ("The New Order"). Director: Fred Zinneman
Music Score by Roy Webb

A stark and intense portrayal of pre-war life in Germany when men whose only crime is a different thought pattern are forced to lead lives wherein they are hunted and trapped like rats. The film is a graphic picture horrible in its reality of George Heisler's escape, along with six others whose luck fails them, from a German concentration camp. The tragic events are in some measure softened by the use of beautiful lights, shadows and suggested photography. Spencer Tracy does a masterful performance of a man thoroughly beaten by experience to accept only cruelty in his relationships to his fellow man, but who comes to the realization through a few kindly deeds that man's soul still has the seeds of goodness buried under the enormous proportion of evil. Hume Cronyn is also excellent as the unthinking working man who accepts his lot and does not question the dangerous outcome of his complacency, and the whole cast is outstanding in support of the leading characters. Roy Webb has given us in his score adult pabulum in place of the conventional mystery thrills of which he is pastmaster. The music weaves into the tenseness and horror and is an indissoluble part of it. It creates psychological effects through sound patterns which play on the emotions, arousing first one feeling then another. At times the harsh and grating intervals seemed to strike almost hammer blows to the nerves. But out of all the unendurable experiences steadily begins to glow the light of human sympathy and love and their regenerative power even in the dark period. Contrast this with Voice in the Wind, just as true to actual happenings, but the candle there is reduced to a flicker ready to be submerged. Here we achieve an unusual spiritual angle in the musical narration - we feel the candle will keep on burning and become perhaps brighter. Let us hope that the total effect of this film will add one more measure of weight to the scale of justice on the side for which we are fighting this war, one more piece of evidence of the things we must not let continue to warp and tear human dignity, one more lesson in the reprising of men's souls to end hatreds and suspicions and to plant mutual respect, brotherhood and a kingdom of right relations in their places. Adults.

ARSENIC AND OLD LACE, W.B. (Murder Made Comio). Director: Frank Capra
Music by Max Steiner

A first rate production of the fantastic tale about murder as performed so enticingly by two delightful old ladies in Brooklyn which kept the country in stitches during its long run as a stage play. Performed by an unbeatable cast, taken at a spanking pace under the most expert of direction and replete with amusing reactions the result makes for singularly effective adult entertainment. One may miss the brownstone settings of the play, rather motheaten, which did so much for its atmosphere, but the younger element will enjoy the added romantic scenes, and the wind and leaves blowing about the churchyard are a master touch. The smooth blending of old and new (Brooklyn and the outer world) is well achieved and the balance and dove-tailing of situations excellently done. Mr. Steiner has given us here many clever touches in the accompanying music with "There is a Happy Land" used in the signature and as the main theme throughout. The swirling gusts of Autumn are typified in the score and bits of the Wedding March drift around us in the License Bureau (notably the Chinese version). There are long and dreadful silences and many sinister mutterings and ejaculations skilfully interpolated which add much to the musical background, and the interesting blackout photography is as telling as the music. What gives the whole thing tremendous impact is that even though the twelve dead men do not appear to take a curtain call, as in the play, everyone in the audience is laughing at the finish. Of course the casual treatment of murder and the fact that it must be taken wholly without consideration for ethical values make the picture unsuitable for children. Mature-Family.

WILSON, 20th-Fox. (Political Cavalcade). Director: Henry King
Musical Score by Alfred Newman

This stirring human document, beautifully filmed in Technicolor, is one of which the Motion Picture Industry may be proud. So expertly is it played, produced and directed that it is certainly deserving of most of the praise which has been heaped upon it, especially when viewed as a broad canvas of American democracy regardless of persons or politics. This high ideal of American democracy and the integrity and devotion to his principles shown by our 28th president are brought before us in an eloquent biographical drama. It is a vivid and absorbing study of an idealist with a complex personality set against a background of political and world war pageantry to bring us a realistic and unforgettable impression of a turbulent era in American history. The White House settings are outstanding in the loveliness and authenticity, but what foreigners seeing the picture may think of our convention pranks, as so graphically shown, we may not like to consider! They do exist and that's that! It was a delicate problem to have the two Mrs. Wilsons and other members of the president's family pictured on the screen, especially as they are known and remembered by so many and that this is handled with good taste is evident. At the same time, many will regret that while a genuine effort is made to represent Bryan, Lodge and others as true to type as possible, nothing of the sort is done with the women of the film. Furthermore, the glamorizing of the second Mrs. Wilson into a slender and youthful girl, appearing younger than his own daughters, makes the sequence in which she is called upon to take part in affairs of state during her husband's illness, patently unbelievable. Certain parts of the film are over-romanticized, and history, notably the Bernstorff incident, tailored to fit present day sentiment. Except for the adding of gray to his hair the years were certainly kind to Mr. Wilson in the picture, for not a wrinkle, even during his long illness, appeared to mar his youthful brow. A few of those so over-generously allotted to Bette Davis in a recent picture might have been granted to him with advantage to both! Music in the film is wisely kept intermittent, but Mr. Newman has used the songs of the period (some 87 of them to be correct) to excellent advantage, along with the stirring martial music called for by the events of the script. Mature-F.

SINCE YOU WENT AWAY, Selznick. (War Time Canvas). Director: John Cromwell

Music by Max Steiner

Romantic and at times deeply moving story of American family life, after the head of the household goes to war. Mrs. Miniver, Happy Land and The Human Comedy come instantly to mind - each had a touch of wistful genius in direction, but this picture, absorbing as it is in general, is an expert laboratory series of experiences which somehow just misses the spark. Photography is outstanding: in composition, values and atmosphere (especially so in the sequences showing the dance at the Hangar with its crowds, shifting lights, and movement, followed by the moonlight ride along the Pacific; the church scenes with their spiritual values in lighting; the authentic presentation of types at the station; clouds in the thundershower, etc.) Direction, cast and theme are also of the highest caliber, no expense has been spared in the production and a fine score adds materially to the emotional content of the whole with Steiner giving us his understanding and sensitive music, beautifully orchestrated, conventional in style, but fitting perfectly and imperceptibly into each situation as it arises and with the familiar background of Home Sweet Home constituting the beginning and the end. Cut to two hours, the one or two scenes lacking in good taste would not be missed, this wide and colorful canvas would be really worthwhile entertainment. Family.

KISMET, M-G-M. (Luscious Fantasy). Director: William Dieterle

Music Score by Herbert Stothart

A gorgeous fairytale rich in color and sound in which the atmosphere of ancient Bagdad is well preserved in spite of a few ultra-modern touches in speech, lyrics and costuming. Colman, Dietrich and Arnold are an intriguing combination, production values are superlative and direction, especially of mob scenes, outstanding. And it is all ethically correct - virtue is rewarded and villainy punished, all as it should be. The accompanying score is convincingly in the right vein, with oriental rhythms cleverly graduated to fit the situations and flutes and shrill pipes and the call of the muezzin giving the proper atmosphere. Marsinah is in the modern vein, as are the dancers with their grotesque and amusing accents. Incessant rhythms and discords build to a tremendous climax. Voices are orchestrally treated with beauty and effect. Family.

HENRY ALDRICH'S LITTLE SECRET, Paramount. (Teen-age Comedy). Dir: Hugh Bennett

Music Score by Irvin Talbot

Those who follow the radio serial must sometimes be disappointed in the screen characters who do not have the same hominess nor arouse the sympathy of the audience, as they do in spite of the absurd situations Henry contrives to get himself into in the former medium. In this latest of the picture series which teen-age daring makes into rollicking entertainment there is an ethical point of view to be considered and that is the tendency to exploit youth at the expense of parents and elders. It is hard enough to exact any kind of obedience or respect in these times from children. Juvenile delinquency is a real and active problem. Let us not have pictures which show a youth outwitting a seasoned lawyer who happens to be his father. In ordinary times, yes, but not now. While there is practically no music in the film, it is nevertheless music that has to furnish the climax and the resolution and unraveling of the story and while Wagner would probably turn several times around in his grave if he could hear his gorgeous Cry of the Walkyries dragged in the dust in a rendition that defies description and know that any of his music would ever be used to produce ridicule and derision, it still is music and tragically enough great music at which provides the solution of the problem making up the content of this very far-fetched, but at times, quite funny picture. Family.

MRS. PARKINGTON, M-G-M. (Pomp and Circumstance). Director: Tay Garnett

Music Score by Bronislau Kaper

An absorbing and powerful character study, set against the elaborate trappings of an earlier period, this dramatization of the Bromfield novel unrolls in a kaleidoscopic panorama before our eyes. Although Greer Garson gives her usual suave and polished performance, stars have been given the "aging process" in so many recent pictures that it has become a little wearisome. The honors of the picture go, therefore, to Walter Pidgeon who plays Major Parkington with his accustomed ease and charm. A smoothly flowing script and the brilliant support of a carefully chosen cast add balance and dignity, and music is excellent throughout, punctuated with the deft and sparkling touches which have come to be accepted almost as the trademark of Mr. Kaper.

AND NOW TOMORROW, Paramount. (Hope Deferred -). Director: Irving Pichel

Music Score by Victor Young

This somber story, based on an original theme, is poignant and heart-stirring right through to its rightfully happy ending. Direction, photography and acting are all of the best, with Loretta Young and Alan Ladd (in a type of role quite new to him) outstanding. Victor Young in his scoring for the picture shows great discrimination. He understands the tremendous value of silences and never has he been more successful in projecting a mood - at times one can feel one's self to be actually surrounded by the dreadful stillness in which Emily Blair is engulfed. When music is used, it is all the more welcome for the intelligence with which it has been handled - the lovely, delicate sound effects, in particular, of fire, wind and rain achieve a beauty long to be remembered. Mature-Family.

THE CLIMAX, Universal. (Musical Melodrama). Director: George Waggner

Music by Edward Ward

In spite of its unoriginality and likeness to the earlier Phantom of the Opera, this lavishly produced thriller turns out to be absorbing entertainment. Its lush, three dimensional Technicolor is a delight to the eye, especially in the sequences in which the ballet dancers in the pastel "tutus" of the period float gracefully to and fro. In fact, one actually feels one's self in a theater in the opera scenes, or, at least, to be turning the pages of a fascinating picture book, and the judicious mixture of these lovely scenes with those of sinister malpractice save the film from the gruesomeness usually associated with a Karloff picture. Everything is on an elaborate scale including the music: the rich and conventional orchestration of the prologue dates the story. Numbers and arias are stylized for a bygone period and treatment reminiscent of Anthony Hope! The Chopin Minute Waltz is cleverly adapted for coloratura, and the Schubert Marche Militaire is ideal for the men's choruses. The Viennese lilt - the fanfare for the King - all are delightful. But the psychological impact of the background music is most intriguing of all. The somber and tragic note that attends Dr. Hohner whenever he appears, especially in the interesting technique of his entrance; the pinpricks of Danger, Death and Fate are cleverly and ominously suggested by high frequencies which are consistent throughout the story. Also the mesmeric music associated with the revolving mirror: it builds a fibre which envelops and unifies. Miss Foster sings with charm, simplicity and good style, and her manner of attacking her phenomenal high notes is improving. Jane Farfar, with her own lovely voice, shows good sporting blood in deliberately making her aria a foil for Angela. The theme of The Climax is that of the terrible influence of one mind over another, with the villain played in the true Karloffian tradition, with immense power, restraint and subtlety. The opening shot, which shows him descending the steps of the Opera House at night, slowly and heavily sets the mood of the tragedy to follow. And the climax really is a climax in the picture - a gorgeous ending to a riot of fantasy in color. Mature-Family.

JANIE, W.B. (The Young Generation). Director: Michael Curtiz

Music by H. Roemheld. Musical Director: Leo F. Forbstein

A highly entertaining comedy with social undertones presenting questions as yet unanswered to some present day problems. One may not agree with the youngsters point of view, but it is here and what are we going to do about it? Joyce Reynolds gives a charming and natural performance with such a zestful light in her eye that we almost become young again ourselves just to watch her. A fine supporting cast strengthens the action throughout and the score is youthful, smooth and fast stepping, with a signature gay and anticipatory in tune with the sophisticated direction of Mr. Curtiz. Nuances and suggestion are present in both with a lilt and a lift. F.

STEP LIVELY, RKO. (Musical Extravaganza). Director: Tim Whelan

Musical Director: C. Bakaleinikoff

This is one of those productions which is usually forgotten, lock, stock and barrel, on reaching home. However, this one, thanks to the singing of the ingenuous and pleasing Mr. Sinatra and the dancing of George Murphy, has a certain claim to existence, especially as the proceedings are enlivened by some clever arrangements and orchestration by Mr. Bakaleinikoff. The gay beginning, for instance, with an absolutely new and droll synchronized tempo is in a class by itself. But the problem of connecting these original and delightful sequences with the inevitable and stretches of movies is not met as in a musical comedy with dialogue, short and to the point and stylized timing well cued in and so it all drops in spite of the hard work of the cast, the riotous situations and usual improbabilities and the fact that Sinatra discloses an engaging and disarming quality that must win him new friends and that the music and recording present him at a much better angle than any afforded as yet by the radio. Family.

THE GREAT MR. HANDEL, Midfilm. (Musical Portrait in Color). Dir: Norman Walker

Music by The London Symphony Orchestra

Presented on the 20th anniversary of his "Messiah" this picture is a poignantly beautiful story of a great man and a tribute to his everlasting genius. Although the story covers but five years of Handel's life, they are without question the climax of that life. Wilfred Lawson has given us a sincere and convincing interpretation of his role. We feel the great pride of the man in his work, and also his humble spirit, full of love for his fellowman, yet striving constantly for something above and beyond the operas he created. Then we see him accomplishing his dream, practically at death's door but with a supreme faith that He who had given him this thing to do would also give him the necessary strength for its fulfillment. The Handelian background score is exceptionally fine as played by The London Philharmonic Orchestra, with a harpsichord of the period and instruments arranged to produce the original sound effects. The great music is given a reverent and inspirational interpretation. It is never tedious and plays an integral part in the development of the story, characterized throughout by a sturdy sincerity, nobility and structural feeling. As the story holds to its climax, we are swept onward by the majestic strains of the Messiah and during this, music scenes interpreting the various numbers are shown fleetingly as visions to the composer while he writes. These have a great emotional uplift and are especially good in that they help persons not familiar with the text of the Oratorio to visualize its progression, while to musicians and singers they add beauty to the well-loved words. An exceedingly capable cast lends dignity and authority to the whole and it was a happy idea to weave the London street cries into the story. Conception and composition throughout have the lovely color and depth of prints of the period and costumes and settings are authentic and lovely to the smallest detail. In these days of barren musical ideas and facile arrangements it is well to have the throes of creative genius so superbly brought to our attention. The Great Mr. Handel is a picture for all to see. Family.

TILL WE MEET AGAIN, Paramount. ("Per Aspera -"). Director: Frank Borzage
Music Score by David Buttolph

Strong fare, beautifully presented, this tale of the French underground with its deep note of spirituality ranks with the best of the war pictures. Notable also is the distinguished performance of Walter Slezak as the collaborating mayor of a tiny French village whose final act swings him back to strength and atonement. The music intro-serious and intermittent becomes ecclesiastical and soaring as the girls service begins. Voices are beautifully used throughout as the picture unfolds: lovely old hymns in the Gregorian pattern being especially effective at the death of the Mother Superior and at the close. There are unforgettable sequences starting with the signature - symbolic doves flying about the convent, the procession of children viewed from different angles, the purity of the cloister emphasized by shots in the village - all superb photographically. Mature-Family.

SAN DIEGO I LOVE YOU, Universal. (Sprightly and Pleasing). Dir: Reginald Le Borg
Musical Director: Don George

Unpretentious yet thoroughly delightful comedy dealing with present day problems and in which San Diego is a colorful change from the Washington scene. Again the heir of the reigning plutocratic family takes over and again the modern maid, charming Louise Allbritton in this case, is fully equipped to conquer his inhibitions aided and abetted by her family. In an original and amusing bus sequence our old friend Buster Keaton is seen as the driver. The understanding and capable direction of Reginald Le Borg adds an especially light and facile touch, keeping the entire picture at the proper tempo and key for farce. Good cast, good entertainment and a gay score! Family.

ATTACK! THE BATTLE FOR NEW BRITAIN, RKO. Documentary

A remarkable documentary which, regardless of how hard it may be to take, every American should see. It is breathtaking in its dynamic force and awe-inspiring in its reality, showing us at every step the fearful cost of war. The film is in itself a photographic wonder when consideration is given to the hazardous conditions under which it was made. The intense seriousness of the training period; the stark sheer reality of the tense moments of D-Day; the fearful dangerous grimness of actual landing; the gripping scenes of actual battle; the terrific hardships of rain, mud, death and suffering - and above all, the intrepid courage and fortitude of our boys, all pass swiftly before our eyes with a clarity and force that is at once horrible and unbelievable, and yet shockingly real and human. Never before in the history of mankind, which has been periodically filled with wars and suffering, have the people themselves been brought so close to the battle as has been made possible during this world conflict. Formerly days and weeks and sometimes months passed before the world knew what was happening. In the last war the newspapers kept us informed with great ability, but now, with actual radio reports from the fronts themselves being brought to us in the matter of a few hours and pictures such as this showing us each grim and heroic detail, we can feel a closeness to it all such as we have never approached heretofore. Who knows what benefits might be derived in the prevention of future conflicts? That is at least something to be hoped for. Another thing which the film does is to show how very great a part music has come to play in these army and documentary releases. Very few there are now who find music annoying in a picture of this kind. Here it skilfully arouses the emotions, fitting perfectly into the varying scenes, gradually intensifying its sweep until it superbly portrays the Battle for New Britain. Debussy indeed probably never dreamed that his "Fetes Galantes" would ever be put to such a purpose, yet how much it added to the tenseness that one felt with the boys during the pouring in of the landing troops! Mature-Family.

MADEMOISELLE FIFI, RKO. (Pattern for Today). Director: Robert Wise
Musical Director: C. Bakaleinikoff

Those of us who have read Mrs. Belloc Lowndes lovely memoirs entitled "I too Have Lived in Arcadia" will recall the poignant parallel she draws between the experiences of her family in France during the Franco-Prussian War and what is going on today. This picture vividly illustrates the cycle of life, with its eternal repetitions in much the same way. DeMaupassant's sharply etched tale of the little French laundress has been brought to the screen at the right moment. We see that human values remain unchanged in spite of our sophistries and that honor and patriotism are something more than mere words when the events of life bring them out. With Simone Simon heading a well-balanced cast and under the smooth direction of Robert Wise the adaptation achieves fine results. The signature is befittingly somber with an interesting variant of the Marseillaise, and there are hints of this strain throughout the picture. For the banquet we have authentic German tunes, and Elisabeth's singing of "En passant par la Lorraine" is made very touching. This fine old air is also heard during the journey. Silences in the film are wonderfully telling and there is a wonderful effect of resonance when the bell finally clangs. Sets in the picture are quaint and authentic - so is the photography of streets and byways. The interior of the coach is the prototype of the modern plane - in fact all the situations and standards could be duplicated today. Mature-Family.

MARRIAGE IS A PRIVATE AFFAIR, M-G-M. (Social Problem Well Handled). Dir: R. Leonard
Music Score by Bronislau Kaper

This smartly dressed social drama presenting a present day problem of vital importance and showing that it can be solved is exceedingly well done. It is admirably acted by a competent cast, with Lana Turner giving evidence of added dramatic stature and a new dignified note which is very appealing. Direction is understanding with a light and capable touch which makes for ease and smoothness; photography and settings are charming and the picture, besides being engrossing entertainment, is ethically sound and just the thing which "Janie" and the thousands like her can enjoy and yet take to heart. Music is delightful, properly subordinate, but whenever used replete with the sparkling touch with which Mr. Kaper always so deftly points up his scores. Mature-Family.

MY PAL WOLF, RKO. (Poor Little Rich Girl). Director: Alfred Werker
Music by Leigh Harline

Like a story out of the old St. Nicholas magazine is this unpretentious and, as a whole, entertaining and sufficiently wholesome picture. It is the kind of thing to which we can send one's children knowing that they will be amused and appealed to and also shown a moral and why things worked out as they did, all on their own level of understanding. To grown ups the exaggeration of most of the character drawing is a little hard to take, especially in the case of the governess supposedly trained in the care of children, yet with no apparent understanding of child psychology. She seemed harsh and brutal beyond all measure - more like the bad fairy or wicked stepmother of folklore than a real person of today. Sharyn Moffett, as the spoiled heroine makes Gretchen a lovable little monkey, so well is she enacted by this talented newcomer, and Edward Fielding, as the Secretary of War, turns in one of his fine character performances in their appealing scenes together. The musical background is excellently handled - the orchestrations are rich and full and their rhythms add a note of humor as well as joyousness to many spots in the film. Especially satisfying is the manner in which it sustains the suspense during the original and informative episode when the soldier blows the high frequency whistle which to our ears gives forth no sound but reaches the highly trained military dog and brings him out of his hiding place at once in answer. This is one of the highlights of the picture and the music provides the strength needed for the scene in exactly the right proportions. Family.

MINSTREL MAN, PRC. (Song of Yesterday). Director: Joseph H. Lewis
Music Score by Ferde Grofe

What has become of the minstrels of yesteryear? This film makes us realize that they have disappeared and it is a clever idea to resurrect them and clever, also, the idea of the Jive Minstrels with modern timing and values. The story is logical and plausible and sustains interest though it seems overlong at times and a trifle over-sentimental for present day tastes. The sequences showing the child Gloria Petroff as Caroline, however, are charming and the songs are tuneful and pleasing. The musical background supplied by Ferde Grofe and Mr. Erdody is to our way of thinking the best part of the picture. The "Sampler" of the signature sets the original period and the banjo and brasses set back the clock for the score. "Carolina," the theme song, is cleverly arranged and stylized to fit the occasion. First: rehearsal, then Dixie Boy humming the melody to Caroline herself, the pompous settings of the songs for the Minstrel Show, its presentation against a Havana background and finally, as sung by Dixie Boy and his daughter - they all prove Grofe's versatility and his distinguished orchestrations as well as Mr. Erdody's musicianship are also reflected in the other topical numbers. Family.

MR. WINKLE GOES TO WAR, Columbia. (Laughter and Tears). Dir: Alfred E. Green
Music Score by Carmen Dragon and Paul Sawtell

The acting of Edward G. Robinson, ably seconded by the sensitive and gifted Ted Donaldson, makes this story of the sturdy and honest bank clerk, who follows out his convictions, engrossing from start to finish. The score rather overbalances the story material: it is painstaking and expert in checking the situations, and especially in the opening sequences where there is little or no dialogue, the music is all the more effective. The theme song, "Genevieve," is pleasing and appropriate and the whole picture is timely and entertaining. Family.

HAIL THE CONQUERING HERO, Paramount. (Strike up the Band!). Dir: Preston Sturges
Music Score by Werner Heymann

This frolicsome, farce-comedy overrun with absurdity and small town love of hero worship, combines most of the nitwit characters in Hollywood in an amusing situation that could only have been put over by such to make it seem ridiculous and at the same time amazingly real life! It is all purely fanciful with no intrinsic value for the most part, except to add enjoyment to the humdrum of our lives. Eddie Bracken in the role of the confused hero does an excellent job of being pulled around by circumstances and if the gullibility and almost childish response of a small town public is not too flattering to the general intelligence of the American people, it is not to be taken seriously. Music is, for the most part, loud, noisy and blatant like the picture. Some of it might even have been eliminated with no detrimental effect. There is one lovely quiet passage in the score, however, (when Libby goes to her room and throws herself on the bed) where the strings predominate which stands out in sharp contrast to the blarring bands which serve as background through most of the hectic happenings. Family.

THE DOUGHGIRLS, W.B. (Crowded Washington, No?). Director: James V. Kern
Music by Adolph Deutsch

With its actors all seeming mightily to enjoy themselves, this hilarious farce taken at breakneck speed and cleverly directed is prime entertainment of its particular kind, especially since much that was objectionable in the play has been eliminated for the films. Presumably Mark Hellinger, who is the producer, had a hand in this. Handsome women, smart settings, excellent photography and exciting music (especially in the amusing brass band interpolation for service) all add a fillip and Eve Arden, with her broad Amerussian accent, will give Russians an extra laugh. Mr. Deutsch has injected a marvelous sense of humor into his score and the picture should be the last word in the Washington situation! Mature-Family.

BRIDE BY MISTAKE, RKO. (Gay Comedy). Director: Richard Wallace

Music by Roy Webb. Musical Director: C. Bakaleinikoff

Deft and sophisticated is this comedy in the modern manner - light and gay with no social problems or war issues involved and nothing very deep about either plot or development, almost frothy, in fact but as such good escape entertainment, unfortunately adult because throughout drinking is made so glamorous and is so taken for granted. The complicated watering system, description of a formal tea and its later realization, the fishing sequence and the bridge game - all of these situations are highly amusing and well directed. Music adds much to the effectiveness of various moods created by the story, and Messrs. Webb and Bakaleinikoff, that unbeatable pair, giving us a score in their best vein - ultra smart orchestral passages and snappy rhythms. Adults.

CASANOVA BROWN, Int'l-RKO. (Cooper Cuts Some Capers). Director: Sam Wood

Music Score by Arthur Lange

Owing to the presence in the cast of some fine actors of as divergent type as possible, a charming baby and some exceedingly deft direction this wacky farce-comedy is at times highly diverting and will undoubtedly be good boxoffice. Captions are delightful and provocative, music equally so, with a preponderance of string effects with high frequencies for astrological atmosphere. A touch of Wagner for the fire, background of Wedding March, Rock-a-By-Baby, The Brahms Lullaby, etc., always in appropriate dress. So, if one does not mind an unbelievable yarn or seeing top-notch players wasted on nonsensical material, or the burlesquing of things usually held in respect, the vogue for which was started by the Miracle of Morgan's Creek, this picture provides a measure of entertainment. The merits of the film, as a whole, however, are certainly open to debate - it all depends on one's point of view. Mature-Family.

I LOVE A SOLDIER, Paramount. (War Brides). Director: Mark Sandrich

Music Score by Robert Emmett Dolan

A sufficiently pleasing picture with no great pretensions but played naturally and convincingly throughout. Some sequences are in questionable taste, but aside from this and thanks to expert direction and timing and the comedy of Barry Fitzgerald, the result is very fair entertainment. One thing the picture has which is of especial value: for once a person with money is not shown as an unmitigated villain, but as a human being. A few more in films like the character Beulah Bondi displayed to us so sympathetically would help not to set class against class as is so often ignorantly done in even our best films. A fitting music score, skilfully orchestrated, follows well all through the picture. Mature-Family.

THE MERRY MONAHANS, Universal. (Entertaining Musical). Director: Charles Lamont

Musical Director: H. J. Salter

Another vaudeville picture, but different! Where can you top Jack Oakie for the oldsters and Donald O'Connor and Peggy Ryan for the youngsters? Where will you find a voice so fresh, so unaffected, so delightful as Ann Blyth's? Background music identified with the twenty year progress of the picture from vaudeville in the sticks and gradually shifting to the super-revue and its spectacular features - all good entertainment, even though the musical arrangements are not always in keeping with the periods. Photographic angles are nice throughout. Nice, too, the novel "Tap O' the Train" sequence with its original dance springing from sheer exuberance of spirits, like Kelly's shadow dance and Sheridan's street dance in recent pictures. The whole thing is clean and wholesome and can be easily assimilated by any type or any age audience. Family.

AN AMERICAN ROMANCE, M-G-M. (Industrial Saga). Director: King Vidor

Musical Score by Louis Gruenberg

Painted on a wide and glowing canvas this Technicolor record of our colossal achievement in coal, iron and steel production and in the assembling and manufacture of automobiles and planes makes for a documentary far more thrilling and durable than the story. However, the rise of Steve Dangos from his coming to this country in 1898 or thereabouts, his growth in mind, body and spirit into a true American, is a record of living and doing and as such has great value. It is, however, over-long and despite its humor and pathos, joy and sorrow, typical of all life, yet also typically American, and the fact that in this panorama of country and city, coal mines and factories, school and home of an American family and of a man who in becoming an American citizen learns what it means in the truest, highest and finest sense, the picture would gain immeasurably in strength by judicious cutting. Acting is fine throughout with Brian Donlevy's graphic and thoughtful portrayal of Dangos by far the best thing he has done. Costumes, settings and direction likewise are of the best and photography absolutely outstanding. The opening shot setting the key for the story with the boat coming to these shores glimpsed through the mist and the lovely rainbow is deeply significant and at the same time unbelievably beautiful. It is especially good that the photography is in color, otherwise some of the technical scenes might have become monotonous, but shot as they were from varying angles and in brilliant color contrasts they never are and the weaving of the story around purely technical material is accomplished in so subtle and skillful a manner as to give added interest to what otherwise might be purely industrial or scientific. In the music for this drama of industry Mr. Gruenberg has created an epic score truly fitting its Gargantuan dimensions and containing an idiom which is its backbone. It is as impersonal and as universal as the operations it covers. We have the automatic movement of machines, the clang of metal, opposition of forces: tremendous potentials and differentials - all included in the modern orchestration with never anything banal nor puny. The violin lesson, the obligato and the song, "So Here the Gentle Lark" are delightfully treated and the challenge of coupling and blending sound effects with music in the factory sequences is nothing short of breathtaking in its brilliance. Family.

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Owing to lack of space we have not been able to give reviews of all the summer releases. The following titles cover some of the recent pictures which may prove of interest musically or otherwise to our readers:

GREENWICH VILLAGE, 20th-Fox. (The Coast of Bohemia). Robin and Brown
OUR HEARTS WERE YOUNG AND GAY, Para. (When Mother Was a Girl). Werner Heymann
THE FALCON IN MEXICO, RKO. (Thrills and Scenery). C. Bakaleinikoff
PEARL OF DEATH, Universal. (Sherlock Holmes Mystery). Don E. George
ATLANTIC CITY, Republic. (Corn Popped to a Turn). Walter Scharf
GYPSY WILDCAT, Universal. (Glamour and Romance). Edward Ward
SHE'S A SOLDIER, TOO, Columbia. (Miss Bondi Goes to War). C. Bakaleinikoff
SWEET AND LOW DOWN, 20th-Fox. (Young Man With a Trombone). E. Newman & C. Henderson
SECRET COMMAND, Columbia. (Shipyard Saboteurs). Paul Sawtell
THE GHOST CATCHERS, Universal. (Morton Downey and Gloria Jean). Don George
MARINE RAIDERS, RKO. (Action in the Pacific). Roy Webb
SENSATIONS OF 1945, Stone. (Glittering Super Revue). Al Sherman & Mahlon Merrick
TAKE IT BIG, Paramount. (Musical Western). Rudy Schrager
HEAVENLY DAYS, RKO. (Fibber McGee and Molly in Washington). Harline & Bakaleinikoff
MAISIE GOES TO RENO, M-G-M. (Snappiest of the Series). David Snell
MUSIC IN MANHATTAN, RKO. (Mostly Dennis Day). C. Bakaleinikoff
WING AND A PRAYER, 20th-Fox. (War Drama). Hugo W. Friedhofer and Emil Newman
RAINBOW ISLAND, Paramount. (Musical Fantasy). Roy Webb

PICTURES REVIEWED FROM OCTOBER 1943 to JUNE 1944

OCTOBER

WHISTLING IN BROOKLYN
HI'YA SAILOR
PARIS AFTER DARK
THE UNKNOWN GUEST
SPOTLIGHT SCANDALS
THE NORTH STAR
CRAZY HOUSE
YOU'RE A LUCKY FELLOW MR. SMITH
MAN FROM MUSIC MOUNTAIN
MYSTERY BROADCAST
FALSE COLORS
NORTHERN PURSUIT
DOUGHBOYS IN IRELAND
IN OLD OKLAHOMA
GOVERNMENT GIRL
SON OF DRACULA
THE DANCING MASTERS
GUADALCANAL DIARY

NOVEMBER

LOST ANGEL
OLD ACQUAINTANCE
CRY HAVOC
RIDING HIGH
THE CROSS OF LORRAINE
THE IRON MAJOR
HIS BUTLER'S SISTER
GANGWAY FOR TOMORROW
SWING FEVER
NO TIME FOR LOVE
HENRY ALDRICH HAUNTS A HOUSE
HAPPY LAND
THE FALCON AND THE CO-EDS
MADAME CURIE
BATTLE OF RUSSIA
JACK LONDON

DECEMBER

AROUND THE WORLD
THE GANG'S ALL HERE
THE WOMAN OF THE TOWN
WHERE ARE YOUR CHILDREN?
THE GHOST SHIP
SO'S YOUR UNCLE
WHAT A WOMAN
HIGHER AND HIGHER
WHAT A MAN
MINESWEEPER
TARZAN'S DESERT MYSTERY
THE DESERT SONG
CALLING DR. DEATH
GUNG HO!
THREE RUSSIAN GIRLS
DESTINATION TOKYO
THE SONG OF BERNADETTE
TENDER COMRADE
SONG OF RUSSIA

JANUARY

THE LODGER
SHERLOCK HOLMES AND THE SPIDER WOMAN
MOONLIGHT IN VERMONT
THE HEAVENLY BODY
BROADWAY RHYTHM
STANDING ROOM ONLY
LIFEBOAT
THE MIRACLE OF MORGAN'S CREEK
ALI BABA AND THE FORTY THIEVES
THE FIGHTING SEABEES
THE UNINVITED
A GUY NAMED JOE
NONE SHALL ESCAPE
PHANTOM LADY
TIMBER QUEEN
HENRY ALDRICH, BOY SCOUT
RATIONING
WEEK-END PASS

FEBRUARY

IT HAPPENED TOMORROW
PASSPORT TO ADVENTURE
JANE EYRE
THE SULLIVANS
THE BRIDGE OF SAN LUIS REY
IN OUR TIME
THE IMPOSTOR
LADY IN THE DARK
CHIP OFF THE OLD BLOCK
UP IN ARMS
PASSAGE TO MARSEILLES
ACTION IN ARABIA
THE NAVY WAY
UNCENSORED
ESCAPE TO DANGER
CURSE OF THE CAT PEOPLE
THE PURPLE HEART
KNICKERBOCKER HOLIDAY
SEE HERE PRIVATE HARGROVE

MARCH

VOICE IN THE WIND
YOU CAN'T RATION LOVE
GOING MY WAY
THE FALCON OUT WEST
NINE GIRLS
SHINE ON HARVEST MOON
HI, GOOD LOOKIN'
THE HOUR BEFORE THE DAWN
BUFFALO BILL
TUNISIAN VICTORY
LADIES COURAGEOUS
HAT CHECK HONEY
FOUR JILLS IN A JEEP
THE WHITE CLIFFS OF DOVER
UP IN MABEL'S ROOM
THE WHISTLER

(MARCH continued)

DAYS OF GLORY
FOLLOW THE BOYS
THE NEGRO SOLDIER
TAMPICO

APRIL

ANDY HARDY'S BLONDE TROUBLE
HER PRIMITIVE MAN
UNCERTAIN GLORY
MEET THE PEOPLE
AND THE ANGELS SING
WEIRD WOMAN
MOON OVER LAS VEGAS
YELLOW CANARY
THE MEMPHIS BELLE
THE HITLER GANG
SHOW BUSINESS
PIN UP GIRL
LADY LET'S DANCE
ONCE UPON A TIME
TWO GIRLS AND A SAILOR
SEVEN DAYS ASHORE
ADDRESS UNKNOWN
THIS IS THE LIFE
ADVENTURES OF MARK TWAIN
THREE MEN IN WHITE

MAY

DOUBLE INDEMNITY
ALLERGIC TO LOVE
BERMUDA MYSTERY
GASLIGHT
SONG OF THE OPEN ROAD

(MAY continued)

HEY ROOKIE
BETWEEN TWO WORLDS
MAKE YOUR OWN BED
MAN FROM FRISCO
JOHNNY DOESN'T LIVE HERE ANYMORE
THE STORY OF DR. WASSELL
EVE OF ST. MARK
HOME IN INDIANA
MR. SKEFFINGTON
THE CANTERVILLE GHOST
SUMMER STORM
THE HAIRY APE
GIRL IN THE CASE

JUNE

LADIES OF WASHINGTON
A NIGHT OF ADVENTURE
HENRY ALDRICH PLAYS CUPID
INVISIBLE MAN'S REVENGE
MASK OF DIMITRIOS
CHRISTMAS HOLIDAY
BATHING BEAUTY
THE GREAT MOMENT
SECRET COMMAND
ATTACK! BATTLE FOR NEW BRITAIN
THE GHOST CATCHERS
I LOVE A SOLDIER
MARINE RAIDERS
HAIL THE CONQUERING HERO
SENSATIONS OF 1945
TAKE IT BIG
MINSTREL MAN
AN AMERICAN ROMANCE
OUR HEARTS WERE YOUNG AND GAY

Biography of Roy Webb

Conscientious and exacting, fine mannered and friendly, precise and calm (even when topping a golf ball or changing a flat tire) is talented, likeable Roy Webb, of the RKO Radio music department.

Roy Webb was born in New York City and attended the schools of that city. An interesting fact about him is that he did not start out to be a musician. He studied drawing and painting at the Art Students' League in New York for five years. The league presented plays which needed music, so Webb wrote the music. Then he began to write music for amateur plays staged by his brother and later to conduct them. When he enrolled at Columbia University his music ability was known and he was drafted to write and direct the music for their "Varsity Show" and this led to his first professional engagement. Then came the first World War and he enlisted in the navy and was attending officers' school when the Armistice was signed. After being honorably discharged from the navy he became an assistant director for the Famous Players before the world heard of him again as a musician. His second professional job on Broadway was as conductor for the Fred Stone show, "Stepping Stones." The production ran for two-and-one-half years and Webb used to have to recruit some of his musicians in the cities and towns they played all over the country, and get them in shape in rehearsals for one and a half hours. He recalls a piccolo player in one town who was hitting sour notes because he had iron filings in his hands.

Roy Webb came to Hollywood to orchestrate the music for RKO Radio's "Rib Rita," then went to New York to do unit shows for the company but returned to RKO later as assistant to Max Steiner, then head of the studio music department. His first musical directing assignment in motion pictures was "Last Days of Pompeii." Since then he has achieved unusual success and has written many noteworthy scores including ones for "Alice Adams," "Love Affair," "In Name Only," "Abe Lincoln in Illinois," "Joan of Paris," "Flight for Freedom," "Hitler's Children," "Bombardier," and "Mr. Lucky." He has been associated with RKO Radio since 1929. He writes all his music at his beautiful Westwood home and uses the piano in working out his themes. He is married but has no children.

PRINCIPAL MOTIF - "SEVENTH CROSS." Roy Webb.

etc.

Doco a poco a poco ariato.

Biography of Adolph Deutsch

Born in London, England, in 1897, Adolph Deutsch, Warner Bros. composer, started piano lessons with a student of Madame Schuman at the age of five and discovered that he had absolute pitch at the age of seven, which made it very easy for him to skim through his harmony lessons and to confound all his teachers by seemingly knowing the lessons before they were taught. This he found later to be more or less to his disadvantage, because instead of learning the rules of harmony he was more guided by his ear or his absolute pitch - though it might be considered an advantage because of freeing him from the hide-bound field of rules. At eight he started at the Royal Academy of Music in London and received several awards for piano and composition. He performed publicly at several London concerts.

Deutsch came to the United States at the age of thirteen and immediately became intrigued with the sounds of "Alexander's Ragtime Band" and other forms of American popular music. The first World War deprived his parents of the necessary funds to continue his lessons and he was forced to drop both high school and musical studies to earn a living at whatever job presented itself. This resulted in a temporary hiatus in his music and he found himself working at the Ford Motor Company assembly plant in Buffalo, New York, under the supervision of a very energetic young man - William S. Knudsen, later a well-known figure in America's present-day defense program. It was during this period that Deutsch heard the first recordings of Paul Whiteman's Orchestra and became intrigued with the possibilities of orchestration. Immediately he started to study volumes on the subject and to compose small works. The urge to return to music became stronger and stronger and finally, at the age of twenty-one, he returned to his first love and set out for New York City and a modest job in a music publishing house.

From this point on it was Deutsch's good fortune to come in contact with several of the great figures in music and from each one of them he carried away something which later on was to help mold his thoughts on all the music he has created. During this period, also, he was permitted to attend rehearsals of the New York Philharmonic Society and study the technique of such conductors as Toscanini, Barbirolli, and Sir Thomas Beecham. It was his good fortune also to assimilate a balanced diet of musical experiences, in that instead of his education being restricted to the symphony and concert field it embraced the stage, the dance orchestra and the newer experience of electrical amplification. This experience roughly ran from arranging for the dance orchestras, then for the Public Theatres Circuit, next for such men as George Gershwin, Rodgers and Hart, Irving Berlin, Paul Whiteman, Frank Black - and, finally, writing several full length works for the Philadelphia Symphony Orchestra and the New York Philharmonic Orchestra.

It was while Irving Berlin was writing his first musical picture for Fred Astaire that Deutsch was urged by the composer to come to Hollywood to write the music for the film. Commitments in New York at that time prevented him from accepting. Four years later Warner Bros. offered him a contract and, always interested in the possibilities of screen music, he accepted and proceeded with keen enjoyment to create music for the films. He has composed and conducted the scores for close to fifty pictures, among them: "They Won't Forget," "The Great Garrick," "The Fighting 69th," "They Drive By Night," "High Sierra," "The Maltese Falcon," "Across the Pacific," "Action in the North Atlantic," "Uncertain Glory," "The Doughgirls," "George Washington Slept Here," and "The Mask of Dimitrios."

The Mask of Dimitrios

Music by Adolph Deutsch
1944

"Dimitrios theme"

Andante - misterioso

mp Tenuto

The score for "Dimitrios theme" is written for piano. It begins in 5/4 time and changes to 4/4 time after the first measure. The melody is marked *mp Tenuto*. The bass line consists of sustained chords with some chromatic movement.

"The Murder of Konrad"

mp Affrettando

The score for "The Murder of Konrad" is written for piano. It starts in 2/2 time and changes to 3/4 time. The melody is marked *mp Affrettando*. The bass line features a rhythmic pattern of eighth and sixteenth notes.

This block shows the continuation of the "The Murder of Konrad" piece. It features a melodic line with various accidentals and a bass line with a steady eighth-note accompaniment. The piece concludes with a wavy line and the word "etc".

"Irana's theme"

Espressivo

col pua/lusa
mp

The score for "Irana's theme" is written for piano. It starts in 3/2 time and changes to 2/2 and then back to 3/2. The melody is marked *Espressivo*. The bass line is marked *col pua/lusa mp*.

cresc - - poco - - a - - poco - - mf

This block shows the continuation of "Irana's theme". It features a melodic line with a crescendo and decrescendo, marked *cresc - - poco - - a - - poco - - mf*. The bass line has a steady accompaniment. The piece ends with a wavy line.