



FILM MUSIC NOTES

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FOREWORD

In its most interesting and enlightening article of January 29th anent Sir Thomas Beecham, Life quotes him as saying that "though he views life as a rule with amused intellectual detachment, Beecham can be roused to a towering fury on two subjects - one of them is music over the radio; the other is music in the movies...the latter is the favorite of all his aversions." "We don't shoot cannons in opera," he roared in a U. S. interview. "Why should we have music in the movies? It's totally unnecessary. If I were president of this country the first thing I'd do would be to abolish music and talking in the movies. No great composer ever wrote for films. It's only the supreme vanity of film producers that makes them think they can turn fourth rate composers into first rate composers in the movies. The movies are sheer bedlam in a madhouse. God! Now that the silent films are through you can't go anywhere and hear nothing."

Although we are accustomed by now to the outbreaks of this iconoclastic and ever ebullient conductor, we think a large proportion of U. S. citizens can be grateful that he has not the power to abolish either the movies or the music we are coming to realize more and more is an integral part of them. And perhaps the reason why no great composer wrote for the films is because until very recently in the world's history there were no films for which to write. Anyone who has followed the rise of the motion picture industry knows that as pictures improved in quality so did the music which accompanied them. We are willing to concede that sometimes there is a trifle too much accompanying sound in a picture, but continuous scores are now rarely used. We have learned the value of dramatic silences and many other things about the use of music in pictures. Give us time, Sir Thomas, and perhaps even you will change your mind, though we doubt it!

Anyone who attended the Forum held last Saturday at U.S.C. (of which a full report will be found elsewhere in this issue) must have been impressed by the force that music can and does exert in pictures when two sequences were shown from current releases, without, and later with, the music written for them. And how about "Music for Millions" and "A Song to Remember," which, where the public is concerned will doubtless prove high points in musical films of today. And are Messrs. Korngold, Newman, Steiner and the rest fourth rate composers? We think not.

As regards radio, Mr. Wallenstein has expressed his views very forcibly in two recent issues of our Hollywood Citizen News. Let those who may either agree or disagree with Sir Thomas Beecham read what this fine musician and conductor has to say about the educational value of radio music. How do our readers feel on this subject?

* * *

NEWS ITEMS....COMMENTS

Music Forum

Another of the interesting Forums sponsored jointly by the National Film Music Council and the Western Music Educators was held in the intimate and beautiful Hancock Auditorium of the University of Southern California on the 27th of January in Los Angeles. This was for music educators and general educators only and we were privileged to present it as a part of the Graduate School Celebration of its twenty-fifth anniversary being held at the University. Mrs. Helen C. Dill, of the National Film Music Council and first vice-president of the California Western Educators was in charge of the program which was presented through the cooperation of Alice Evans Field of the Motion Picture Producers & Distributors of America, and Mrs. Grace Widney Mabee, chairman of the National Film Music Council. Mrs. Mabee brought greetings to the audience and spoke briefly of the aims and purposes of the organization.

Through the courtesy of Douglas Shearer, head of M-G-M's sound department, and his assistant, Mr. Wesley Miller, there was presented an interesting film which gives a visual idea of the nature of sound and music. As explained by Mrs. Field, in an introduction to its showing: "We know that sound consists of air vibrations which strike the eardrums and by this are transmitted to the brain the speed, timing and intensity of these vibrations from musical notes or speech, or any other sound effect. By use of a device known as the oscillograph, the studio has photographed the contours of some of these sound vibrations. In these diagrams the width of the screen represents the hundredth part of a second. The photographed vibrations therefore show what happens in each such period.

"First we have the photograph of a pure tone, vibrating one hundred times per second. Technicians refer to it as a frequency of 100 cycles. You will note from the accompanying sound that it is a low note. As vibrations increase in frequency the pitch grows higher. More vibrations occur in each hundredth of a second period.

"Now for volume of tone, referred to by the technicians as amplitude. The louder the tone, the more forcible its vibrations. As a note decreases in volume the hills and dales of its photograph become smaller, denoting loss of mechanical energy. As you watch and listen you will hear the volume decrease in ratio to the decrease in height of the photographed vibration's hills and dales.

"Next comes the matter of overtones or harmonics. When overtones are blended with the fundamental, a note takes on form. You see blended with the fundamental hills and dales smaller vibrations which are the harmonic. You will see a number of these notes separately, then simultaneously. The result is a chord. Then, a number of chords in sequence and the result we shall see is "The Donkey's Serenade." You will watch the notes change their mechanical composition on the screen as you hear what the changes accomplish in sound. Of course there are endless groupings of these harmonics together with changes in volume and timing, in any piece of music."

Following the pictorial representation of the development of a musical strain, we were shown the actual sound track that produces music on the screen as we listened to the music.

This fascinating fragment of technical detail gives only a hint of the complicated ramifications of the work of Mr. Shearer, Mr. Miller and their skilled sound engineers. They are modern magicians working in a field which is constantly undergoing experimentation, expansion and refinement in an effort to bring to the screen the perfect recording which will have all the tone clarity and beauty of original orchestration and complete fidelity in sound effects.

The speaker of the afternoon was Mr. David Snell of M-G-M's music department. Mr. Snell has composed many memorable scores, among the most recent "Ox-Bow Incident" (for which he was loaned to 20th-Fox), "See Here, Private Hargrove," "The Thin Man Goes Home" and "Gentle Annie." He has scored most of the Hardy Family series and many of the "Maisie" stories. Educated at the University of Wisconsin and the Wisconsin Conservatory of Music, music director of many stage plays and musical comedies, he is gifted, intelligent, a tireless worker, and a charming speaker. Modest to a degree, he preferred to comment on the work of other Hollywood composers rather than his own. Illustrative of the value of music scoring there was presented a sequence from "Lassie Come Home," first without, and then later with, music, to show us more than words could possibly do the effect, in fact the necessity, of music in such a scene and how beautifully Mr. Amfitheatrof had handled his composition. Then a sequence from "The Keys of the Kingdom" - the operation scene - was presented in the same way. Mr. Alfred Newman had expected to be present to discuss his treatment of the music in this otherwise almost silent episode, but he was unable to be with us due to an indisposition which we are happy to say is now a thing of the past. Needless to say, his music spoke for him, building a fine and compelling background for the poignant scene. An informal discussion followed the showing of the pictures. For our next issue, Mr. Snell has promised us an article covering his general remarks, including (we hope) his extemporaneous comments.

The next Music Forum will be held in May and will include young people from high schools and colleges as well as educators interested in film music.

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

Is swing music on the way out? Many of the top musicians are asking themselves this question. The subject has consumed hours and hours of debate here amongst the maestros who try to keep up with music's trend. There are many in the top brackets of the field who believe that swing music has seen its best days. Some of them are arguing that there is nothing substantial to this type of music since it gives nothing to our culture. Others agree that the top swing bands, of which there are less than a half dozen, will continue to do business. Our personal observation has been that grosses in the swing division have taken a nose-dive in the last three months. Bands that were rated as top grossers are only doing a fair business. Many bands have already returned to a style which we might term "sweet swing." Jive music, which is the popular term for swing, is not selling on records. Bing Crosby, Andy Russell, Frank Sinatra and other vocalists who stay within the realm of ballads are outselling by a wide margin the hepsters. Tommy Dorsey, for one, is changing the style of his music to the sweeter side. Jimmy Dorsey has been following the same trend.

Tunes in pictures during the last year have proved that the ballad is much easier to exploit than the so-called jump tune. Producers of musicals found this out when their attention was called to the fact that G.I.'s preferred musicals that had a preponderance of ballads. Quick to grasp the trend, producers started calling for ballads. It was then a question of finding bands which could play this type of music. A few of the band leaders who took the trouble of listening to the returning servicemen, soon found out that the war-weary vets wanted calm, soft, soothing strains. The few jitterbugs, who visit dance halls do so to satisfy their own ego. The band is just there to furnish the beat. Thus the swing band becomes incidental and any band which has the arrangements is just as acceptable as any other. It then becomes a question of two or possibly three bands making all the money, while the others must fold or change their style. We think that this year will see the last of the so-called "swing band." Too many bands got into the swing groove a little too late to capitalize financially or to build themselves a lasting standing in the public's mind.

Guy Lombardo sums up the picture to our satisfaction with his analysis, which is: "The field has narrowed itself down to two or three bands in each of the tempo brackets. The rest of the bands can be labelled 'commercials.' While it is true that a commercial band has its place in the entertainment field, few of them give anything in the way of culture, nor do they contribute to the American folklore of music. There are thousands of manuscripts written yearly by jazz artists that never see the light of day. They are great for those who like the back-hall atmosphere, and for the few who can lose themselves in a reverie of discordant notes. The greatness of the music leaves with the coming of dawn."

- Hollywood Reporter, February 2, 1945

* * *

Boogie-Woogie Iturbi - When the recording ban was lifted recently, Jose Iturbi, eminent pianist-conductor-actor-aviator, waxed a "Boogie-Woogie Etude" with Morton Gould's orchestra which, like all of Iturbi's work, is a gem. Besides an extensive concert and motion picture career, the pianist is Major Jose Iturbi with the Civil Air Patrol and musical director of its band and he has been flying since long before the war. Iturbi has brought a general appreciation of music to millions. He believes musical films are hitting higher standards and contributing more to the public's musical growth. Movie audiences are now asking for good music, he says, and they're getting it. Oh yes, in his fourteen to sixteen working hours a day, he finds time to romp with his two hoydenish granddaughters, seven and six, who are learning the mysteries of the piano, but not from their grandfather. "Grandfathers do not make good piano teachers," the maestro philosophizes. But Katharine Hepburn reportedly finds him an excellent one.

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

The premiere of the Victor Young film score for For Whom the Bell Tolls was performed recently by the Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein. The critic of the Hollywood Citizen News writes of this as follows:

"For two hours last night, the Los Angeles Philharmonic Orchestra under Alfred Wallenstein's baton filled Philharmonic Auditorium with wonderful sound in a program highlighted by a performance of Schubert's C Major Symphony and further enhanced by two smaller works of Bartok and Dvorak plus Victor Young's world premiere of his film score for For Whom the Bell Tolls.

"Patrons who can only be attracted to a concert by a prominent soloist missed some of the most beautiful music performed this season by the orchestra.

"Schubert's great C Major Symphony, nearly an hour long, did not flag for a moment last night in majestic, controlled interpretation from the orchestra. Listening to this utterly frank music reminds one again that there was only one Schubert whose genius seemed to be trammled only by poverty, never by effort or study.

"Schubert tossed his melodies around through the orchestra like a ball. The winds poured out their songs with a resonance and richness of tone unmarred by any noisy quality. The strings certainly should be praised for their rich, flowing passages and for the whirling accompaniments they were sometimes called upon to perform for the winds.

"Wallenstein is a conductor who can pull an orchestra together gracefully, quietly, without seeming to all but stand on his head.

"Victor Young, one of the film capital's best composers, conducted a symphonic synthesis from his score for the picture For Whom the Bell Tolls. The score's fluid haunting effects tinged with Spanish rhythms make it outstanding of its kind. Both Mr. Young and the orchestra performed admirably."

- Peggy Harford

* * *

Among her many engagements since she has been in this city, and which have included radio appearances as well as talks to various organizations, was a delightful luncheon at the Schubert Club of which Mrs. Grace Widney Mabee was at one time president. Here she spoke most interestingly at the large gathering met to do her honor on their annual Music Day and after the luncheon the new Werner Janssen films (of which mention has previously been made in this bulletin and which are now ready for distribution to schools) were shown to members and their guests as his contribution to the program.

* * *

Anthony Collins, founder and conductor of the Mozart Orchestra of California, has accepted an invitation to become the conductor and musical director of the Los Angeles Oratorio Society, succeeding Richard Lert, who has been on leave of absence since 1939.

The society will continue to appear upon occasion under guest conductors, since Collins, contrary to the opinion of those who consider it a detriment, subscribes to the belief that by pursuing such a policy the group cannot only make fine progress but can be of greater service to the community.

Like most British conductors, Collins is choral minded and hence looks upon the Oratorio Society as an important asset in the musical life of the Southland.

* * *

Our associate editor, Miss Margery Morrison, gave a most interesting talk on "How to Listen to Film Music" at a recent dinner of the Pan-Pacific Association. A full account of Miss Morrison's talk may be found in the January issue of FILM MUSIC NOTES.

A MUSICIAN'S FAN MAIL

Dear Miss Purdy:

Having finished my music score to the picture "Of Human Bondage," I make haste to send you the promised letters. I added to the "Kings Row" fan letters seven or eight of the thousands I received for "The Constant Nymph," especially for the tone-poem "Tomorrow."

I beg you to excuse the delay and I thank you very much for your kind interest for my music.

I remain, with my very best regards, sincerely yours, E. W. Korngold.

* * *

We feel we are greatly privileged in that Professor Korngold is allowing us to share some of his so richly deserved "fan mail" with our readers. It was difficult to make a choice among those sent us, but we think the following will give them some idea of what comes to a busy musician's desk.

Dear Mr. Korngold: Over a period of several years, I have taken a particular interest in the scoring you have done for Warner Bros. motion pictures.

I was impressed a great deal by the superior scoring and orchestration for the picture Juarez.

Recently at one of our camp theatres, I had the privilege of seeing The Constant Nymph and of hearing what, to me, was the perfect coordination of story and music. In fact, the music was so true to the setting and characterization that, in order to study the music itself, apart from the action, I returned the following evening for another viewing of the film.

I believe that the music in this film is the finest of its kind that I have ever had the privilege of hearing. The music at the opening of the picture during the screening of the title and credits was really exceptional.

However, to me the outstanding sections of the picture were those in which various arrangements of the tone poem entitled "Tomorrow" were played. I believe that I can say without reservation that in that composition you have attained pure tonal writing for chorus and orchestra.

I am writing this letter with a twofold purpose in mind. First to offer my small form of commendation for the music you have written both for The Constant Nymph and for previous films.

My other reason is to find out if there is any way I can possibly obtain the piano arrangement which was used when the piece was first introduced in the picture.

I would greatly appreciate it if you would let me know if it is possible to obtain such music and where it could be obtained. Sincerely, Herbert W. Adams, Technical Sergeant, Army Air Forces, BTC #10, AAFETC, Greensboro, North Carolina

* * *

Dear Mr. Korngold: What happens to the scores after the pictures have been shown? Surely that wonderful music is not simply written and forgotten when the movie it accompanies has ended its run. Why is the music not made into symphonies or tone poems that we may thrill to for years to come? I hope some day to be able to listen to your lovely "movie" music without having it interrupted by dialogue, gun shots or airplane crashes. Sincerely, Camille Santini, 283 N. W. 35 Street, Miami, Fla.

* * *

Dear Mr. Korngold: I have just seen that superb Warner Brothers picture Kings Row for the sixth time. Each time that I have seen it, I have been greatly impressed by the masterful beauty and deep feeling of your musical score. For weeks I have gone about humming the theme melody from Kings Row.

Will you please tell me whether it is possible to obtain a phonograph recording or sheet music of this lovely music?

I am looking forward to hearing your musical scores in future Warners pictures. Yours very truly, Stanley Turner, 1538 West Eighth Street, Texarkana, Texas.

(A MUSICIAN'S FAN MAIL cont'd)

Dear Mr. Korngold: We have seen, recently, The Constant Nymph and are both agreed that the largest contributing factor to the film's success was the music score.

The music left a deep impression upon us. Indeed, had we the opportunity we should have seen it more than the three viewings we have enjoyed thus far.

May we take this opportunity to offer our congratulations to you for this superb score.

However, we found the tone poem "Tomorrow" so beautiful and charming it is difficult for us to realize that we no longer can enjoy listening to it.

Being lovers of all that is fine in music, it is not easy to resign ourselves to the fact that we are to hear it no more.

Being away from home, music is the strong bond that keeps the memories of our families and the things we love so close to our hearts.

May we respectfully suggest a recording of the tone poem as played in its entirety at the conclusion of the picture be made? We are sure there must be countless numbers of others who were equally affected by the composition. Several friends of ours have confirmed this through their complimentary remarks of agreement.

Any consideration you may afford this suggestion will be greatly appreciated by us.

Anxiously awaiting your reply, we are, sincerely, Jesse P. D. Morrison, S2C, Don Farley, RM2C, USNATB Ships Company, Fort Pierce, Florida.

* * *

Dear Mr. Korngold: Having just seen your studio's magnificent production of Kings Row, I felt obliged to write and say how very much I enjoyed your musical score for the picture. I am sure I have never heard such an eloquent motion picture orchestral work, and a great part of the movie's effectiveness was a direct result of the adequacy and beauty of your work. The use of motifs, and especially that one which seemed to represent Kings Row itself, placed your score on a par far above that of most American composers, and all of us here at the Yale Music School were truly impressed by the music. In fact, I would deeply appreciate it if in some form you could send me a copy of the score or any sort of synthesis of the motifs. Naturally, I should be more than willing to pay fully for the work, and would be deeply grateful for any trouble you might take.

Thanking you again sincerely for your time, I am, very respectfully, Charles B. Gillett, Jr., Yale School of Music.

* * *

Dear Mr. Korngold: After seeing Kings Row several times during its recent stay here in Winnipeg, I cannot refrain any longer from expressing to you the joy and inspiration received from hearing the magnificent music which you scored for the picture.

As music in a film of this kind is of primary importance to me, I shall always remember Kings Row for this reason and shall never forget the many beautiful melodies contained in the score -- especially the main theme, so majestic in character, which is heard at the beginning and treated so delightfully in different ways throughout the picture as for instance when the principal characters are children, etc. Then there is the music suggesting insanity, doom; the tender melody so characteristic of the grandmother; also the melodious airs concerning the scenes in which Mr. Reagan and Miss Sheridan appear; finally, the descriptive score climaxed at the dramatic ending of the picture by the succession of chords which is so characteristic of your work.

Although I know I may not have the opportunity of hearing this music in concert, I am so grateful, on the other hand, to be able to play on the piano, to the best of my ability, as much as I can remember from the score. I am a music student and have so far studied piano with some very fine teachers - having recently concluded three years' study in New York under the guidance of the distinguished Polish artist, Mr. Sigismond Stojowski.

(A MUSICIAN'S FAN MAIL cont'd)

In conclusion, Mr. Korngold, may I state that I have always been an admirer of your work; and when I saw your name appear in connection with this film, I was assured of a very rare privilege - not only of a musical treat but also in seeing a truly great picture such as Kings Row.

Thanking you, sincerely yours, Dorothy Goodman, 27 Anvers Apartments, Winnipeg, Canada.

* * *

To a Great Composer: A few years ago I saw Anthony Adverse, or I should say, I heard your symphonic poem. Ever since then I have seen the pictures that you have composed music for three and four times. First, to enjoy the combination of great stories and great music synchronized; second, third and fourth, to listen to your inspiring music. Each time I am surprised by new delightful themes that I had not heard the time or two before.

I have just returned from seeing Kings Row for the fourth time. I can only compare it with the sweeping beauty of Wagner's music. The majesty of your main Kings Row theme - the wild sweetness of the love theme (between Cassie and Parris) - the death music - the stark frustration in the "Louise Gordon" theme. I cannot express in words what I feel after seeing one of your pictures.

I think it is a great credit to the Warner Bros. Studio to recognize your genius enough to give you the finest stories to compose for.

But such a long time in between pictures! Such a long time to wait for the inspiration and new courage and life that your music gives me! These dull people actually sit quietly and enjoy your pictures not realizing that the reason they are weeping is because of the dramatic and emotional fire that your great composing gives to the story. "Run of the mill" actors and actresses became living, vital persons that tear at your heart.

What you could have done to Gone With the Wind! What you could have done with The Corsican Brothers, The Thief of Bagdad, All This and Heaven, Too.

Let me bow down to the finest living composer today. Too bad there couldn't be one hundred of you to spread over this poor puzzled world today. We need great music like yours -- and we hear it so seldom. Sincerely, Virginia Fry, 1341 - 10th Avenue, San Diego, California.

* * *

Dear Sir: How can I ever hear again the magnificent scores that you gave Robin Hood or The Prince and the Pauper or The Sea Hawk or Kings Row, or way back even to Another Dawn?

Magnificent symphonies to be heard once or twice and then taken from me forever.

Haven't you ever thought to publish this wonderful music that the music-loving world might benefit? Has it ever been recorded? I would go to almost any expense to have your scores on record. If I were rich I should commission you to record your music.

At any rate, sir, my thanks for many hours of pleasure and the elusive hours of attempted remembrance that still linger. Respectfully, Robert Himelfarb

* * *

This is only the smallest fraction of the quantities of such letters received by Mr. Korngold. If other composers will allow us to publish some of their "fan mail," also, we feel sure that it will benefit not only the composers and our readers but will open up a field for suggestions and discussions which cannot fail to further the cause of good film music.

MUSIC OF THE MOTION PICTURES

By William C. Hartshorn

Although generalities are sometimes dangerous, it seems reasonably safe to say that one of the important functions of the music educator is the enrichment of the intellectual, emotional and spiritual lives of his students. Among the various experiences in the lives of present-day young people, one of the most significant is their contact with sound films - not only because of the enormous power of many of the current sound films makes such a profound and lasting impression upon the youth who see them. Since most of their experiences with these films occur either in the commercial theater or in the school, it is of the utmost importance for the educator, and particularly the music educator, to be fully aware of the potentialities, both constructive and otherwise, which are inherent in these experiences.

It is therefore desirable for us constantly to examine and evaluate that which is available to our students, both in commercial sound films and in those which are made especially for educational use, and it is equally important for us to be able skilfully to use these films in connection with organized learning processes, so that each may be enriched by the other.

In some instances, the motion picture may be used to motivate and vitalize the experiences of students in the classroom, while in others it may be desirable to devote classroom study to the preparation of students so that they will have the richest possible experience as they view the film in the theater.

There is no question that certain commercial films which are seen in theaters by great numbers of students may be used as a tremendously effective means of motivating and vitalizing the classroom study of certain topics which otherwise might be largely of academic interest to the students. In this way the inventive teacher can make the learning of subject matter more interesting, more rapid, and more permanent. (Of course, it should be remembered that the importance of this lies not in the covering of subject matter per se, but in the enriched experiences of the student and his increased understanding of the relationships between these experiences). In this connection, it is obviously important for teachers themselves to have a rich and varied experience with motion pictures in order to select from them those features which may be useful as points of departure for classroom study.

What better time could there be to initiate a study of Russian music with its wealth of historical and literary associations than immediately following the showing of Metro-Goldwyn-Mayer's new picture, "Song of Russia," in the community theater? A picture need not have a musical subject, however, to have instructional possibilities for the music teacher. Twentieth Century-Fox' picture, "The Battle of Russia," for example, is almost as rich in its references to Russian music as is the "Song of Russia." "Thousands Cheer" gives prominence to the pianist-conductor, Iturbi, and even the lightest comedies may contain music or dialogue about music which the inventive teacher of music may use as an appetizer for the educational meal which is about to be served.

The music educator can also make a contribution to his students through providing classroom studies that will increase their understanding and appreciation of worthwhile motion pictures they are about to see. There is no reason why the course of study content in music classes should not be sufficiently flexible to include the

(MUSIC OF THE MOTION PICTURES cont'd)

study of music and other material relevant to motion pictures whenever they are about to be shown in the community, if they are sufficiently rich in cultural and educational potentialities to justify serious attention.

In this case, it is necessary for teachers to have as many contacts as possible with sources of information regarding forthcoming releases, including as much detail as possible concerning stories and musical scores. One of the best of these is a publication entitled FILM MUSIC NOTES which is issued monthly from October through June and is obtainable by writing to 6162 Hollywood Boulevard, Hollywood 28, California. This mimeographed brochure contains informative articles on the problems, both mechanical and creative, in preparing a motion picture score, together with interesting and authentic material concerning the important personalities in film music. Perhaps the most valuable pages of this publication are those which give reviews of current films in which their musical aspects are emphasized. The reviews give the sources of music used when it is taken from the works of standard composers, the general character of that part of the musical score which is original, and an evaluation of the music not only in terms of its worth as music but also with respect to its appropriateness to the picture.

Of course, music educators have a responsibility to bring their individual and collective influence to bear upon the picture industry - both commercial and educational - on behalf of pictures rich in cultural associations and having the highest possible quality. These efforts, however, can result in a great deal of lost motion, because the commercial nature of the industry naturally operates upon the law of supply and demand, and leaders in the field say they will produce the kinds of pictures which are demanded by the public.

It is therefore of utmost importance that we begin with the situation as it is, using in our classes that which is susceptible of educational treatment in the pictures which our students have seen, and including, as a part of their classroom activity, a preparation for the fine experiences they may have in viewing those pictures which are truly worthwhile. Since this should increase the understanding and enjoyment of these pictures, it may serve to develop a growing demand for films which are richer in their cultural implications because the public as a whole is interested, rather than through the pressure of groups such as teachers and other interested agencies.

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INTERVIEW WITH ROY WEBB
By Constance Purdy

The RKO Commissary was crowded to the doors when we went over there not long ago to keep a luncheon date with Roy Webb. He was detained on a showing of THE ENCHANTED COTTAGE which he has just finished, but the very nice hostess in charge ushered us to a booth bearing a large sign: "Reserved." Feeling very important, in spite of our dripping umbrellas and other impedimenta, (a part of the California weather which the long desired rain descending outside in torrents made imperative), we settled down to wait for our host with plenty to occupy our attention, for not far away handsome Robert Young was lunching - Bettyjane Greer and Chili Williams, beloved of the servicemen, were near enough for us to observe their charms at close range and a motley crew of character actors made up for THE SPANISH MAIN gave the place a touch of piracy. It is always interesting for an outsider to lunch at a studio for no matter how much we become accustomed to seeing movie people in their natural habitat, the thrill of actually seeing them face to face never seems to lose its charm.

A waitress came up to us and said rather sternly, "Didn't you see this card on the table marked 'reserved'?" We said yes we had but that we were the ones for whom it was reserved, and just then in came Miss Hertzog who, besides being Mr. Bakaleinikoff's secretary, is a sort of unofficial "entertainer" for RKO. (I never see her outside of the music department unless she is surrounded by officers, servicemen, visiting dignitaries or whatnot, and apparently she is enjoying life every minute - a gift she seems to manage to impart to others as well). She told us that Mr. Webb would be along very shortly and that meanwhile we were to begin our lunch, which we did.

Mr. Bakaleinikoff, in charge of music at RKO (and we'll have more about him at a later date, and plenty, for you'll want to know more about him!), came up to greet us and when we asked him how he was, replied, "You see before you a walking corpse," by which he meant that, as usual, he was a pretty busy man. Then came Roy Webb and your editor would give anything if she could have written down half of the interesting things he told us about himself and his work. "How do you manage to go from one score to another as you do and yet make each one so different? And how do you work on those mystery pictures at which it seems to us you have no equal?" "Well, my theatrical background helps me to see pictures as a whole, is one of the answers to the first question," he replied. "My uncle was Digby Bell (and to anyone acquainted with the theater of the '90s will that strike a responsive chord!) and my mother was a great friend of Emma Eames and that great prima donna always wanted my mother to be present at the first night of any opera when she sang, as she was very nervous on these occasions - so, two seats down front were always reserved for her and I went along, too, even when I was only four years old." "And to the second question, I work on every mystery as if it were an A picture." To which we answered that to us if he did the music it was an A picture. Then, he went into various technical details which will be incorporated into the notes you will read when we reproduce a part of MURDER, MY SWEET, in a forthcoming issue.

We spent well over an hour at the luncheon table talking with this modest, kindly fine musician whose all-round background of art and theater has given him a training that few musicians of today possess. He started out at the Art Students League in New York to be a painter and turned to music when they needed music for their plays, and orchestrated them, too, because as he says they couldn't afford to hire anyone to do it.

P.S. I might add that his luncheon consisted of a piece of pie and coffee, while we indulged in avocados stuffed with chicken and Louisiana shrimp!

WHAT PART CAN AND SHOULD THE MUSIC EDUCATOR PLAY IN HIS
RELATION TO YOUNG PEOPLE AND THE MUSIC IN THE FILMS?

We know that young people of our day have a lively interest in both the motion pictures and in music. Why then should not the educator make use of these interests to guide them to a better choice among the pictures offered at their theaters? (1) They can grow in knowledge of the musical resources and special techniques used in creating and recording music for the motion picture; (2) they can grow in the knowledge of the eminent composers now writing in this medium; (3) of written sources on the subject, such as books, FILM MUSIC NOTES, and critical columns in magazines and (4) they can grow in the knowledge of certain famous compositions from which thematic material has been used in certain pictures.

For music educators to so fulfill their role they must first absorb this body of knowledge themselves, and they must have a sincere interest in teaching growth and skills in appreciation. The motion picture producers and the National Film Music Council are eager to serve in making available the above-mentioned aids.

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OPINIONS ON THE FUTURE OF FILM MUSIC

It seems no longer necessary to reiterate opinions concerning the influence of current films upon the habits, behavior and cultural development of the children in our schools. It is in order, however, to examine the relationship between the music educator and the producer of films. It is quite within the realm of possibility that the music educator and the producer can, and should, carry forward a program of intelligent, informed cooperation so that the tremendous advantages to both may be fully realized. The producers are interested in making the best possible use of their resources, to best satisfy the demands of the public taste. Unless the music educator realizes his own responsibilities for guidance, he has no justification for adopting a position of criticism. The social pattern of the past, present and future finds its highest expression in music. Through music we can re-discover the past in present associations and can predict to a certain extent the future direction of our people. The film music menu is so varied that it presents problems of discrimination that become increasingly complex. It is no longer possible for the music educator to ignore the opportunities afforded him in this field. Judged by the highest standards of musicianship, film music offers the work of our most noted living composers as well as those of the past. Such music combined with action and story serves to make music come alive for the average child as never before. It is my earnest hope that every future classroom can have a share in the cultural experience that film music affords.

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ACADEMY AWARD NOMINATIONS FOR MUSIC

Best Scoring of a Musical Picture:

BRAZIL, Republic - by Walter Scharf
 COVER GIRL, Columbia - by Morris Stoloff and Carmen Dragon
 HIGHER AND HIGHER, RKO - by C. Bakaleinikoff
 HOLLYWOOD CANTEEN, Warner Bros. - by Ray Heindorf
 IRISH EYES ARE SMILING, 20th-Fox - by Alfred Newman
 KNICKERBOCKER HOLIDAY, PCA-UA - by Jacques Samossoud and Werner R. Heymann
 LADY IN THE DARK, Paramount - by Robert Emmett Dolan
 LADY, LET'S DANCE, Monogram - by Edward Key
 MEET ME IN ST. LOUIS, M-G-M - by Lennie Hayton
 THE MERRY MONAHANS, Universal - by H. J. Salter
 MINSTREL MAN, PRC - by Ferde Grofe and Leo Erdody
 SENSATIONS OF 1945, Stone-UA - by Edwin Lester
 SONG OF THE OPEN ROAD, Charles Rogers-UA - by Charles Previn
 UP IN ARMS, Avalon Prod.-RKO - by Ray Heindorf and Louis Forbes

Best Score of a Dramatic or Comedy Picture:

ADDRESS UNKNOWN, Columbia - by Morris Stoloff and Ernst Toch
 THE ADVENTURES OF MARK TWAIN, Warner Bros. - by Max Steiner
 THE BRIDGE OF SAN LUIS REY, Bogaues-UA - by Dimitri Tiomkin
 CASANOVA BROWN, Int'l-RKO - by Arthur Lange
 CHRISTMAS HOLIDAY, Universal - by H. J. Salter
 DOUBLE INDEMNITY, Paramount - by Miklos Rozsa
 THE FIGHTING SEABEES, Republic - by Walter Scharf
 THE HAIRY APE, Jules Levey-UA - by Edward Paul and Michel Michelet
 IT HAPPENED TOMORROW, Arnold-UA - by Robert Stolz
 JACK LONDON, Bronston-UA - by Frederic E. Rich
 KISMET, M-G-M - by Herbert Stothart
 NONE BUT THE LONELY HEART, RKO - by Hanns Eisler and C. Bakaleinikoff
 THE PRINCESS AND THE PIRATE, Regent-RKO - by David Rose
 SINCE YOU WENT AWAY, Selznick-UA - by Max Steiner
 SUMMER STORM, Angelus-UA - by Karl Hajos
 THREE RUSSIAN GIRLS, R&F Prod.-UA - by Franke Harling
 UP IN MABEL'S ROOM, Small-UA - by Edward Paul
 VOICE IN THE WIND, Ripley-Monter-UA - by Michel Michelet
 WILSON, 20th-Fox - by Alfred Newman
 WOMAN OF THE TOWN, Sherman-UA - by Miklos Rozsa

Best Original Song:

I COULDN'T SLEEP A WINK LAST NIGHT from Higher and Higher (RKO). Music by James McHugh; Lyrics by Harold Adamson
 I'LL WALK ALONE from Follow the Boys (Univ). Music: Jule Styne; Lyrics: S. Cahn
 I'M MAKING BELIEVE from Sweet and Lowdown (20th-Fox). Music by James Monaco; Lyrics by Mack Gordon
 LONG AGO AND FAR AWAY from Cover Girl (Col). Music: Jerome Kern; Lyrics: I. Gershwin
 NOW I KNOW from Up in Arms (Avalon-RKO). Music: Harold Arlen; Lyrics: T. Koehler
 REMEMBER ME TO CAROLINA from Minstrel Man (PRC). Music by Harry Revel; Lyrics by Paul Webster
 RIO DE JANEIRO from Brazil (Rep). Music: Ary Barroso; Lyrics: Ned Washington
 SILVER SHADOWS AND GOLDEN DREAMS from Lady, Let's Dance (Monogram). Music by Lew Pollack; Lyrics by Charles Newman
 SWEET DREAMS, SWEETHEART from Hollywood Canteen (Warner Bros). Music by M. K. Jerome; Lyrics by Ted Koehler
 SWINGING ON A STAR from Going My Way (Paramount). Music by James Van Heusen; Lyrics by Johnny Burke
 TOO MUCH IN LOVE from Song of the Open Road (Charles Rogers-UA). Music by Walter Kent; Lyrics by Kim Gannon
 THE TROLLEY SONG from Meet Me in St. Louis (M-G-M). Music and Lyrics by Ralph Blane and Hugh Martin

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

A SONG TO REMEMBER, Columbia. (Chopin - Musician and Patriot). Dir: Chas. Vidor
Musical Adaptation: Miklos Rozsa. Musical Dir: M. W. Stoloff
No greater service has ever been rendered to music by the film industry than by this sincere and beautiful presentation of the life of one of our greatest musicians. The picture is especially timely in that men all over the world are dying today as Frederic Chopin dies in this picture - for the liberation of the Fatherland. One cannot help remembering, too, another Pole of a later generation, also a great musician and patriot who brought honor to his country - perhaps some day a picture will be made of him. How wonderful it would have been if Paderewski could have played the music as he did so superbly in his prime, but Iturbi lifts us equally into the immortal realms of music and the synchronization of his playing with that of Cornel Wilde is a remarkable achievement in itself. Wilde's also is keyed throughout to the artist-genius; the plus mood - the difference between tossing and juggling a ball - a beautiful piece of work. Recording is unequalled - no finer has yet been heard. It comes to us absolutely without static, reflecting every manner and mood. The cast has been admirably chosen, and Merle Oberon outdoes herself as a cold, selfish and imperious George Sand. Her entrance into the darkened salon as she walks slowly to the piano to place the lighted candelabra upon it to reveal that it is Chopin and not Liszt who has enthralled the guests with his playing, is one of the most dramatic incidents ever shown in a film. Its impact is stunning. All production values are of the highest and the pageantry of color in conjunction with the music is lovely, at times beyond words. Only an artist-composer of Dr. Rozsa's caliber could have arranged the masterly background of Chopin's music performed under Mr. Stoloff's direction which forms the heart and soul of the picture. The different phases of Chopin's career, his early playing of Mozart and Beethoven, the presage of nationality followed by the long period of exquisite salon pieces which delighted Paris, the development of the discarded Drum Polonaise - all these factors move to the inevitable tour-de-force in which the soul of Poland speaks. The musical highlight is perhaps the meeting of Liszt and Chopin and their playing together, in inimitable fashion, the great Polonaise. A touch of comedy is provided by the music in the cafe scene when Paul Muni, as the old teacher, quarrels with the critic. But to dwell upon the many musical details which make this picture what it is, is more or less to gild the lily. In order to grasp its full power and beauty it must be seen many times. To be sure we must accept the film more as fancy than fact for there are some anachronisms, one or two errors in French and no one in the cast pronounces the proper names alike (only Miss Oberon never failed in this respect - it was a pleasure to listen to her French) and had the make-up man put on Chopin's cheeks the shade of vivid coloring which is characteristic of his disease, in the concert scenes toward the end of the picture, the dramatic effect would have been greatly heightened and intensified. However, these are minor matters. The series of musical pictures of A SONG TO REMEMBER are incomparable, the music transcending all other qualities in a film which has the intangible quality of greatness and shows us, furthermore, that "music and freedom are as one." Family.

AIR PATTERN - PACIFIC. (Air Power Triumphant)

An exceptional documentary. Beautifully done in every particular it spares us none of the horrors of war yet perhaps because it does not gloss over the truth as regards actual conditions, it is all the more powerful in its impact. Made by a top-notch director and narrated with good contrast by fine actors (including Captain Ronald Reagan and S/Sgt. John Beal) the film reaches a new high in authenticity. Corporal Gail Kubik has given it just the sort of musical background one expects after his work for The Memphis Belle - that is to say, an almost perfect accompaniment in the modern idiom. It is an essential part of the whole fine achievement. M.F.

DANGEROUS PASSAGE, Paramount. (Plots and Counterplots). Director: William Berke
Music Score by Alexander Laszlo

A rather good story, suspenseful and well acted but with production values poor and tending to interfere with one's acceptance of the action. The accompanying music score, however, has considerable merit and the recurrent air of the little music box adds a nice touch of lightness to the otherwise grim proceedings. Mature-Family

THE FIGHTING LADY, 20th-Fox. (Gallantry in Action).

Music by David Buttolph. Musical Director: Alfred Newman
Made by the U. S. Navy, with authentic synchronized photographs as well as breathtaking Technicolor effects, with the unaffected and distinguished narrating of Lieutenant Robert Taylor and a stirring musical score by Messrs. Newman and Buttolph, this picture gives us a new idea of our cosmic rating. On a vast scale, embracing sea, sky and the land "down under" we are shown Technicolor geometrical designs beyond anything we have ever imagined, as with our fighting men we are permitted to enter a new dimension and to salute the vision, courage, technical skill and magnificent sweep of the operation, which includes the direction. A beautiful, soaring, theme epitomizes the gallant Fighting Lady. It is to be hoped that some poet will some day write fitting words to it. It is presented to us in all moods and varieties of arrangements. There are occasional references to "Yankee Doodle," "Columbia the Gem of the Ocean," "Anchors Aweigh," etc. No sensational effects but muted trumpets are used most effectively in tense moments and the music, throughout, gives a wonderful lift to a picture which is epic in its essence. Family.

GENTLE ANNIE, M-G-M. (Oklahoma 1901). Director: Andrew Marton
Music Score by David Snell

Here are all the ingredients for a good western: fine photography, plenty of action, fast riding through the great open spaces and a commendable performance by a picked cast headed by Marjorie Main in an exceptionally fine characterization of the title role. Yet, though it is in a measure good entertainment, ethics are jumbled and the story fails to "jell." One thing does stand out, however, and that is the tender family love often to be observed among lawless people. Mr. Snell in his score has given us a nice background using the melodious old tune of "Gentle Annie" as his theme throughout. For those of mature years who like the type and whose mental processes are sufficiently fixed not to be influenced by the somewhat foggy standards of a character as homespun "true blue" as Annie. Adults

GRISLY'S MILLIONS, Republic. (Murder with Music). Director: John English
Musical Director: Morton Scott

Really entertaining murder mystery of its kind, well done and with an original crime angle and surprise ending. Best scene: the irascible old miser nearing his end - a good characterization. The setting of the story in a large mansion deep in the Colorado mountains is unusual and adds interest, and direction also is smooth and competent. Music is one of the principal actors in this picture - it prepares us for the worst, deals in all kinds of thrills, gives us authentic funeral atmosphere with the hymn and grips us in suspense as the story nears its end. Mr. Morton Scott has done a good job here. Mature-Family.

HANGOVER SQUARE, 20th-Fox. (Psychopathic Criminality). Director: John Brahm
Music by Bernard Herrmann

This powerful psychopathic drama moves swiftly without interruption of one extraneous shot from the heavy opening chords on the piano to the tragic ending in the holocaust which burns to death the half-demented musician so superbly played by Laird Cregar. Smooth direction, with its telling contrasts, lends variety without destroying the fiber of the somber story - it seems almost perfect. Moreover, seldom does one hear so many trained and fine speaking voices in one picture - Cregar's,

(HANGOVER SQUARE cont'd)

Sanders', Napier's and Langan's being a delight to the ear. The music of Bernard Herrmann was of the best, setting the mood for shots to come and highlighting every action. In almost no other picture has it been so uniformly expressive of every "take." In fact, it is an essential part of what might be called this Fin-de-Siecle Dance Macabre. And certainly the concerto which occupies such an important part in both the story and its thrilling climax is an impressively fine piece of work (it is an original). High praise must also be given Ignatz Hillsberg whose artistry enhanced the concert and other piano sequences and endowed with such magnificent life Cregar's piano playing.

Nothing can be said to lessen the loss to stage and screen of Laird Cregar, whose final achievement is his best monument. Adults.

LAKE PLACID SERENADE, Republic. (Cinderella on Ice). Director: Steve Sekely
Musical Director: Walter Scharf

Many skating routines, elaborately costumed - notably that with the "floating belle" silver skates and the crescent moon - all done to excellently chosen music, succeed in making a fairly acceptable picture, especially as rhythm throughout is kept at a fast tempo, one shot melting into the next in conspicuously smooth continuity. However, the story thread is of the flimsiest and there is no attempt whatever at character delineation. Moreover, more is wanted of a director than an easy run of fancy routine shots. Sonja Henie, therefore, has nothing to fear from this competition, for while the whole thing is as clean as Ivory Soap it is equally as uninspiring. F.

MR. EMMANUEL, Two Cities-UA. (Jew vs. Nazi). Director: Harold French
Music by Mischa Spoliansky

Slow moving but exceedingly well acted is this most recent addition to our gallery of anti-Nazi films, with Felix Aylmer a touching and believable figure of high moral stature in the title role and Greta Gynt, a Norwegian Lauran Bacall - in other words, a siren of the first water! Sensitively directed and with London and Berlin faithfully contrasted, both settings and photography add their quota to the merits of the whole. The latter is unusual, especially in the novel manner of presenting the introduction where the space beneath London Bridge disappears under the menace of the Hitler patriot and into the maw of the terror. Though it contains no particular Jewish idiom, what music there is in the picture is so well integrated in the march of events as to be wholly unobtrusive, while the fragments of Brahms and the theme of the incidental music, having borne the test of years, cannot but heighten the emotional impact of the tragic story. Sound effects are excellently worked out and a deftly clever touch is that of the charming bird song in the last scene giving just the right note of hope to the ending. Mature-Family.

MURDER, MY SWEET, RKO. (A Triumph of Photography). Director: Edward Dmytryk
Music by Roy Webb

This dramatic and well acted mystery yarn featuring some very unpleasant characters, all too well drawn, is an outstanding example of what good photography and direction can do for a picture. Here, photography is the star. In his imaginative treatment of light and many other original conceptions, Mr. Wild has given the picture distinguished psychological values: the introductory whole emanating from the blending flashlight; the repeated black pools vanishing into nothingness and bearing down on us like the beat of an Indian drum; the distorted values and angles of a semi-conscious state; the light focused on the floor at the night club, picking out types one by one; the slow examination of the interior of the beach cottage - all these are magnificently treated by the camera. It is not the photographer's fault that he had to show us a rich man's home glaring with such incongruities as would make an architect shudder and in which, for instance, the relatively simple house

(MURDER, MY SWEET cont'd)

we are shown from the outside contains a marble corridor appropriate only to a museum or a palace! Dick Powell does a type of character new to him in this film dispensing with his usual sweetness and brightness and under the able direction of Mr. Dmytryk makes an excellent job of it. Music, definitely background and sinister, is mysterious, creepy and menacing - slowing ascending and descending passages, faintly dissonant and suspenseful, characterize it. Mature-Family

OBJECTIVE, BURMA, Warner Bros. (Paratroopers at War). Director: Raoul Walsh
Music by Franz Waxman. Musical Director: Leo F. Forbstein

After the many pictures we have had showing the activities of other branches of the service, it was inevitable that we should be given one concerning the Paratroops. As with most of our fighting pictures it is exceedingly well done by an all-male cast, under the superb direction of Raoul Walsh and with James Wong Howe's photographic concept of jungle, Japanese night attacks never before equalled. Its extraordinary chiaroscuro effects: the faint stirrings betraying the enemy can hardly be distinguished from the breeze. The accompanying score is inevitably a Waxman one. Why inevitably? What is his pattern, his idiom, his unmistakable stamp? First of all, his cosmic sense of the over-all inclusive mood and background. One knows from the breadth of treatment, from the texture of the orchestration that tremendous events are impending. The use of low frequency, muted mutterings, gives danger signals and builds suspense. We share the fateful "feel" by unresolved sequences as the time draws near for the paratroopers to jump. Jungle noises dominate the background completely at times, echoing notes come drifting back, the rhythmic patterns give us the mood of the men: high courage, tragedy, fatigue, doubt. When the group separates, a somber, heroic march theme emerges, military and fateful. This is the only melodic passage incorporated. The film, fine as it is, should be cut, however, to two hours, for even though every patriotic American can "take it," its powerful lesson can be driven home in that time. Mature-Family

ROUGHLY SPEAKING, Warner Bros. (American Cavalcade). Director: Michael Curtiz
Music Composed and Adapted by Max Steiner
Musical Director: Leo F. Forbstein

Here is an American cavalcade - the period, that of woman's emancipation into the business world, woman's suffrage, big business, inflation, depression and both wars. It shows what happens to an average and well-to-do family which rises nobly to meet circumstances under some of the heartbreaking conditions which followed World War I. It is a story of high courage, enlivened by the gay and delightful sequences with their brisk action and sparkling dialogue which show director Curtiz at his imitable best. The scene in Mr. Morton's office, the college party, the demure and modest strip tease (authentic!), the change of records and of pace with each blessed event, the development of characteristics so amusingly shown, the marvelous Yale reunion and hand of Fate, the first hot dog coverage - to mention only a few. Rosalind Russell and Jack Carson are outstanding in their delineations and the whole cast seem to live their lives right along with them. To some, the picture will seem too long, there is considerable repetition toward the close and there may be objection to the near tragedy note of the ending as nullifying the uplifting effect of the earlier scenes. However, as the banner is still held high by the valiant mother as her sons go forth to war, it will doubtless be to others simply the rounding out of a cycle which so many families in these times know. In the score, Mr. Steiner gives us a musical history of the forty year period. The very original sequence at the business school, the Yale songs, comedy background and patriotic finale - all fit the picture like a glove. Family

SHE GETS HER MAN, Universal. (Comedy and Crime). Director: Erle C. Kenton
Musical Director: Frank Skinner

Highly amusing and completely zany burlesque comedy - that is, if you like Joan Davis and Leon Errol, and most people do. No sense to it whatever but done with great gusto. Never has murder seemed less gruesome than in this picture in which the newspaper publicity angle is broadly caricatured, a small town and its foibles equally so - the while the intrepid daughter seeks to carry on family tradition! Direction is good, the actors also, with everyone seemingly entering wholeheartedly into the fun. There is plenty of night club and theatrical background, endless pursuits of various kinds, and what music there is falls easily and tunefully into the general pattern. Mature-Family

THUNDERHEAD, SON OF FLICKA, 20th-Fox. ("Alone on the Range"). Dir: Louis King
Music by Cyril J. Mockridge. Musical Dir: Emil Newman

In this fine sequel to Flicka which depicts a fast vanishing mode of life, we have real Americana - long range shots in magnificent Technicolor of our beautiful western country, graphically presented glimpses of the training of wild horses, charming bits of home life and the development of a boy's character through his love of a colt, the son of Flicka. The action is so natural that we feel we are meeting old friends again in the persons of Preston Foster and Rita Johnson as the understanding parents of Roddy McDowall, whom we learned to like so well in the other story. The direction of Louis King is smooth and sensitive and all members of the cast fit easily and simply into a picture which is especially valuable in that it tells us much about horses that the average person does not know and is not confined to the racing angle. There are scenes on the range and in the exciting sequences of the fighting stallions which are almost classic in their primitive strength and beauty. Mr. Mockridge's score is breezy with out-of-doors atmosphere, with brave battling passages which, however, make little use of strings in thematic material but are fundamentally appropriate to the whole. Family

THE UNSEEN, Paramount. (Sinister and Mystifying). Director: Lewis Allen
Music Score by Ernst Toch

With its "Turn of the Screw" overtones (and by the way, what a picture that would make!) and an opening reminiscent of Gaslight, The Suspect and other English films, it is difficult at first to imagine the scene of this latest tale of murder as being laid in an American city. Later, as the opposition of characters begins to develop, this feeling of strangeness is less pronounced. Adroitly directed, particularly in the case of the children (Barnaby, for instance, really absorbs his role), the picture is sufficiently engrossing to hold one's attention throughout, but at times its mystification tends a trifle toward the ponderous and the ending leaves several questions unanswered. This, to a non-mystery addict, is confusing and detracts from what would otherwise be good entertainment. The picture is interesting chiefly for its extra-dimensional photography and weird lighting effects and for the clever way in which Mr. Toch has handled the music. His score is up-to-date and refreshing, set in the proper pattern for this type of picture and marked by well-balanced and colorful orchestration. The familiar song "Beautiful Dreamer" is tellingly used, adding considerably to the mood wherever used. The picture is badly titled as it leads one to expect something in the way of the supernatural and at no time is this forthcoming. Adults.

BIOGRAPHY OF ALFRED NEWMAN

Alfred Newman's picture record is one of the most extensive of any musical director in the industry, and is particularly significant in view of the fact that the scores of these films were composed as well as conducted by Newman. At present, he is composing for BILLY ROSE'S DIAMOND HORSESHOE and ROYAL SCANDAL. His recent scores include: (The Song of Bernadette for which he won the 1943 Academy Award), A Tree Grows in Brooklyn, Wilson, The Purple Heart, The Eve of St. Mark, The Moon is Down, Grapes of Wrath, The Rains Came, They Shall Have Music, Wuthering Heights and The Blue Bird.

He was born in New Haven, Connecticut, on March 17, 1901, the eldest of ten children. His childhood was, in his own words, "miserable and bitterly unhappy," not because of any lack of love in the family, but simply due to the fact that the Newmans lived in direst poverty.

His study of the piano began when he was seven, and his first public appearance was at the age of seven and one half, when he played a Mozart Sonata - "badly," he recalls. His first teacher was a house painter at a fee of twenty-five cents per lesson, which the poor "maestro" never received, for the reason that the Newman's never managed to have the fee.

Acclaimed at ten as a boy prodigy, Newman gave recitals throughout the east. His musical education, however, began to develop when he went to New York to study the piano with Alexander Lambert and Sigismond Stojowski, and composition with Rubin Goldmark and George Wedge. Finally, he studied composition with the great modernist, Arnold Schoenberg.

When Newman was twelve, Paderewski sponsored him in a piano recital. But the amazing thing about Newman is that during all this time - his childhood - he was serving as the family breadwinner. On the day of the Paderewski-sponsored recital, he was doing five shows a day at the Harlem Opera House with Gus Edwards.

In 1916, Newman played the piano in "Hitchy-Koo," with Raymond Hitchcock, Irene Bordoni and Grace La Rue. This opportunity came to him as a result of a contact with Miss La Rue in vaudeville, two years before, where, wearing an Eton collar and a Buster Brown suit, he had played as her accompanist.

Greater security for his family came when Newman went with George White for his "Scandals." Then followed, in which he worked at composition and conducting, five consecutive Greenwich Village Pollies. Among other Broadway shows in which Newman as a conductor and composer came to play an increasingly important part, were "Big Boy," with Al Jolson, "New Moon," "Funny Face," with the Astaires, and numerous Gershwin and Rogers and Hart shows.

In 1933 Newman came to Hollywood at the request of Joseph M. Schenck and Irving Berlin for what was scheduled to be only a three months stay. He never returned to New York. For eight years, he worked for Sam Goldwyn and in 1940 assumed his present post of General Musical Director at 20th Century-Fox.

Newman is happily married, and the proud father of a six year old son. "Tony," he says, "is unmusical, but he's tough and seems to like books and paintings, which is good enough for me!"

In addition to his other musical achievements, Newman has been guest conductor at the New York Stadium Concerts, the Hollywood Bowl, the New York Symphony, the Los Angeles Philharmonic and the Cincinnati Symphony.

ALTO FL.

FLUTES

OBOES

E.N.

CLARINETS

BASS

CONTRA BASS CLARINET

BASSOONS

HORNS

TROMBONES

TUBA

TIMPANI ETC.

NOVACHORD

HARP

PIANO and CELESTE

VIOLIN

VIOLA

CELLO

BASS

mp

pp

SOLO

loco