



FILM MUSIC NOTES

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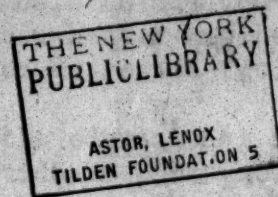
MARGERY MORRISON

Official Organ of the National Film Music-Council

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FOREWORD

NATIONAL FILM MUSIC COUNCIL....ITS AIMS AND PURPOSES

TO FOSTER PUBLIC INTEREST IN THE MUSIC IN THE FILMS;
TO ENCOURAGE MUSICIANS WHO ARE DEVELOPING THIS NEW ART-FORM;
TO AWAKEN STUDENTS TO THE ARTISTIC AND PRACTICAL POSSIBILITIES
OF THIS NEW MEDIUM OF EXPRESSION.

ADVISORY COMMITTEE: Mrs. Grace Widney Mabee, Chairman, Constance Purdy, Margery Morrison, Sigmund Spaeth, Gordon Bailey, Helen C. Dill, John Warren Erb, Adelaide Gescheidt, Howard Hanson, James Shelley Hamilton, William C. Hartshorn, Philip James, Alma Klaw, Lilla Belle Pitts, Naomi Reynolds, Leo Sowerby.

Believing that Council members and readers of FILM MUSIC NOTES, the official organ of the NATIONAL FILM MUSIC COUNCIL, would welcome a better knowledge of the service being rendered this statement is made along with suggested future plans:

The interest shown during the past two years among the educational institutions, the various organizations, music club members and individuals throughout the country, also in England, Canada and Australia, as well as Hawaii, the Philippines, and our Southern Neighbors, is proof that plans must be made to take care of this increased interest. We have no desire to commercialize our efforts even though we have had several attractive offers to issue our publication, FILM MUSIC NOTES, on a commercial basis. Our one desire is to assist in creating public interest in the music of the films; to thus encourage the fine musicians who write this music (over three-fourths of them born in America) and to work out a practical plan of instruction in this new and important development in music education. Students of today will become the film musicians of tomorrow. The music departments of the motion picture studios demand the highest standards of musicianship...those who are capable in every way as composers, arrangers, orchestrators, songwriters, choral directors, singers, pianists, orchestra players, cutters, research musicians, librarians, etc.

The postwar world will see many subjects taught through audio-visual instruction and films will be used extensively. Music should be one of those subjects and a Council committee is already working on outlines of study at the urgent request of many music educators. Questions and answers with film illustrations will be made available if a sufficient number is requested.

The NATIONAL FILM MUSIC COUNCIL membership represents many interested musicians and music lovers and the Advisory Council are leaders in the educational world. The organ of the Council, FILM MUSIC NOTES, carries news of the activities of our members, contributions from the film musicians, and other authorities in this field, Dr. Sigmund Spaeth's Afterthoughts, and the unbiased opinions of the excellent previewers in Hollywood and New York, along with viewpoints of the editors.

- Grace Widney Mabee

Constance Purdy
Margery Morrison

* * *

Beginning October first or fifteenth 1945 -

NATIONAL FILM MUSIC COUNCIL annual membership.....\$2.00

We hope very much that all our readers will wish to be considered as members of the Council, thereby joining with us in the advancement of this work.

NEWS ITEMS....COMMENTS

Republic's super-production CONCERTO - the most pretentious picture ever produced by that studio, a Technicolor job running over two million dollars - will have Walter Scharf as musical director. The picture, directed by Frank Borzage, will depict the love life of a talented woman concert pianist and famed conductor.

The plot lends itself to the use of a great deal of repertoire music, and Walter Scharf has taken full advantage of that fact. The score, which will call for two hours of music, will have as the main theme, Rachmaninoff's 2nd piano concerto. Rather than develop the background music from that theme, Scharf intends to use exclusively standard repertoire, adapting and weaving it throughout the score.

Besides his piano concerto, Rachmaninoff will be represented by his "Four Preludes," "Polichinelle," "Serenade" and part of his 3rd symphony. Sibelius will be heard in Finlandia and Valse Triste; Debussy in Reverie and Golliwog's Cake Walk; Ravel in La Valse. Other composers represented include Mendelssohn, Wagner and DeFalla.

* * *

Aboard Carrier Task Flagship in South China Sea. The flattop pilots and air crewmen laughed and laughed at the movie showing tonight, but it was a strange laughter and it would cause an upheaval in Hollywood if the movie makers could have heard it.

The picture was Mrs. Miniver. You are supposed to laugh at scenes in the first half and feel sad during the rest of the picture.

But these combat fliers laughed during the second half. They were fresh from war and such men always laugh at the wrong time.

Afterwards they sat around and talked about the movie. They said they were not laughing at Greer Garson, who won an Academy Award for her performance in the picture. They were laughing because war experiences have changed their tastes - something of interest to movie theater cashiers when the millions of Americans at war get back home and start paying admissions again.

Just how these tastes have changed can be shown by their reaction to Mrs. Miniver.

The strange laughter of the fliers started when the boy, announcing he was joining the RAF, told his family and bride-to-be: "I've always been keen on flying."

A pilot in the audience shouted: "You'll be sorry, brother!"

The audience laughed when the boy, having just had his proposal of marriage accepted, was summoned from the girl's arms to answer the phone and found the call was a summons to immediate duty.

"Don't worry, boy - it's just a patrol flight - you're not going to war," somebody shouted. That brought more laughs.

Everyone laughed heartily when the girl told Mrs. Miniver she did not regret the marriage to the Miniver son although she knew he might be killed.

They laughed when the Miniver home was getting blown to bits by German bombers. They laughed during the village clergyman's sermon at the climax of the film, when he referred to the death of the Miniver bride and other civilians in the air attacks, and asked rhetorically if people other than servicemen in uniform were going to be killed in this war.

Two young fliers in the audience tried to explain how they felt, and why they laughed at the wrong time. They were Ensign Wiley B. Hedge, Caruthersville, Missouri; and Lt. (jg) Lee S. Jaqua, of Van Nuys, California.

"We take our amusement seriously, and movies are all we have a lot of the time," said Hedge. "Somehow the sentiments and attitudes of the characters just seem funny by contrast with the way we think now."

Lieutenant Jaqua, who like Hedge said he averaged two movies a week before he joined the Navy, said: "We don't always laugh at the wrong time. Anything that Bob Hope does always gets a laugh. I can't explain why I laughed at Mrs. Miniver. I wasn't laughing at Greer Garson. She's too good an actress. I was laughing at the situations and the way they contrast with the way I feel."

The two pilots, while a dozen other fliers nodded approval and supplied suggestions and names of some of the players, listed seven pictures they thought all servicemen liked.

At the top of the list was Two Girls and a Sailor, with Gloria De Haven, June Allyson and Jimmy Durante. The mystery film, Laura, with Gene Tierney and Dana Andrews, was number two. Then came Pride of the Yankees with Gary Cooper and Teresa Wright; Home in Indiana, with Charlotte Greenwood, Jeanne Crain and Walter Brennan; Good Morning, Judge, with J. Carrol Naish, Dennis O'Keefe and Louise Allbritton; Miracle of Morgan's Creek, with Eddie Bracken and Betty Hutton; and Desert Song with Dennis Morgan and Irene Manning. Hollywood, Citizen News

* * *

In view of the above it is interesting to note what follows:

The production of screen musicals, which has been gradually increasing for more than a year in response to public preference for light escapist entertainment, has now reached an all-time high. Last week a check of the studios showed a total of 106 tune films in various stages of production or preparation. Of these, twenty-nine have recently left the cutting room or are being edited, eight are before cameras, and screenplays are being written for the remaining sixty-nine.

Pictures dealing with war subjects are at a lower production level than at any time in the last three years. The only war film before cameras last week was Metro's "They Were Expendable." However, several others are in the editing stage. Thus, the war film will not suddenly disappear from theaters. Aside from indications that American movie-goers are becoming apathetic toward this type of film, the producers feel that war pictures will not be the kind of entertainment to send into foreign countries, which have been battlefields and whose people have been experiencing the grim realities of war since 1939. Also a keynote to foreign markets are the recent theater returns from Great Britain, the British colonies and Latin America. These show that Hollywood-made musical pictures have been outgrossing by far any other type of film. New York Times

* * *

The epic deeds of Alexander Nevsky, the 13th century warrior who rallied Russia's manpower and flung back the Tuetons in their first Drang nach Osten, rang out rousing in the concert premiere of Prokofieff's Cantata in Carnegie Hall last night.

Led by Eugene Ormandy, the combined ranks of the Philadelphia Orchestra and the Westminster Choir ran off the sturdy score with fierce dramatic impact. Performance and music both shaped up as one of the season's highlights.

Prokofieff's music was first used in 1938 in Eisenstein's famous film about the early Russian prince and the muzhik militia that sent the invading hordes skidding back across the cracking ice of Lake Peipus. Later he revised it for cantata use.

I don't know whether the Germans were hearing Soviet films in 1938. Prokofieff's music alone should have warned them they couldn't poach on Russian soil and not get hurt. There is fight in his music, the kind of fight Nevsky put into his parting words to the early Herrenvolk: "Go tell them all in foreign lands that Russia lives. Let them, without fear, come to us as guests. But he who comes against us with sword shall perish by the sword. Such is the law of the land of Russia, and such it will always be."

Prokofieff's choral masterpiece runs along those lines. The heave and pulse of a people's rage storm through it. Echoes of Tartar invasions filter in to show Russia's desolate past. Then Nevsky looms, and the bite and slash of righteous hate take over.

Side by side with flashing battle music are passages rooted deep in the Russian earth of folk music, passages of song and dance no battle frenzy can still. Finally Nevsky's entry into the freed city of Pskov and the jubilant chants of winning armies.

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

In the score are flashes of satire on Teutonic fanaticism. Strains of antique liturgy crowd in, and there are moving dirges for those slain in battle. Prokofieff's style reaches out for mass response. Nothing is obscure. The theme of word and note is as plain as the ice closing over the drowned knights.

Of course, the film music for the Eisenstein epic was among the screen's ace scores. Expecting the cantata alone to measure up the combined wallop of film and score is silly. Still, as the next best thing, Prokofieff's concert version is gripping stuff - even without a war to give it punch.

Earlier American hearings were those of the NBC Symphony, Leopold Stokowski leading, and the CBS's with Bernard Herrmann conducting. Last night's featured fine solo work by Rosalind Nadell, contralto. Both orchestra and chorus were in top form. They seemed to be living every moment of Nevsky's grapple with the furor Teutonicus.
World Telegram, April 4th

Serge Prokofieff's cantata, "Alexander Nevsky," one of the really substantial works of our time, was given its New York concert premiere last night by the Philadelphia Orchestra under Eugene Ormandy, at the society's last Carnegie Hall appearance of the season. If Shostakovitch had undertaken anything quite so massive as this, it is doubtful whether five years would have gone by since its Moscow premiere with only the radio performances provided us here under the direction of Messrs. Stokowski and Herrmann. But Prokofieff is something other than a white-haired boy, and it may well be that his musicianship and integrity have been such that no one is surprised when he turns out a masterwork.

Perhaps Prokofieff might have done some things differently if the music had not been originally written for the Eisenstein film, and if the work had been conceived as something other than a festive proclamation for the State. Yet, viewed from any angle, "The Battle of the Ice" has its place among the most inspired pages of our time. The ingenious passage for strings (up-bow), suggested by the horses' hoofs on the ice, is a rare find indeed, and the whole movement progresses very effectively to the tender solo which follows. This, in turn, reaches a glorious peroration in the final chorus, which has the quality of Moussorgsky's "Coronation Scene," though it is quite different from "Boris Goudonoff" in its texture and it has more striking development.

Last night's performance, with the Westminster Choir and Rosalind Nadell, contralto, was a lucid and persuasive one, prepared with obvious devotion and respect for the music.
New York Sun

First Coast performance of Prokofieff's choral symphony, "Alexander Nevsky" is scheduled for May 16 in Shrine Auditorium under the direction of Leopold Stokowski.

Those of our subscribers who were with us in '41-42 will remember that we in Hollywood were privileged to see portions of this film which were shown us by the courtesy of Paramount Pictures at a Forum at which Russian film music was discussed. (See FILM MUSIC NOTES - Volume I, Number VIII).

* * *

Tito Guizar, distinguished artist and incomparable showman, was recently featured at the Orpheum in a group, with countless encores, of Spanish and Mexican songs. He included the song hit "Rio de Janeiro" by Ary Barroso from Republic's Brazil. Also on the bill was "My Buddy," a timely picture on veteran problems.

* * *

The score for the film, Ten Little Indians, is really beautiful, according to a member of the studio orchestra who helped record it. It's the work of composer Mario Castelnuova-Tedesco.

Moscow Skies, Russian film which had its first Los Angeles showing at the Studio and Grand theaters yesterday, is notable in two respects: the invigorating portrayals of the two leading players, Peter Aleinikov and Nina Masayeva, and a masterful musical score by S. V. Rachmaninov.

The story is woven around the defense of Moscow in the dark months of 1941 when the city was passing through one of the most perilous times in its history, and concerns the heroic efforts of the Red Air Force to drive away the waves of attacking German bombers.

Peter Aleinikov plays a young lieutenant, whose development from a raw recruit into a battle-toughened combat pilot provides the theme of the rather tired plot, which is hampered by its loose construction and frequent weak transitions. Lovely Nina Masayeva, as the army nurse, Zoya, gives a moving and sincere performance.

For the musical score, the composer has not been afraid to borrow heavily from standard symphonic works, which add just the appropriate touch of nostalgia to the scenic shots of the city, yet a great deal of excellent original music is used to good effect in the dramatic sequences.

Some sterling performances are turned in by several of the supporting players, notably Nikolai Bogolyubov as the able commanding officer and Peter Sobolyevsky as Captain Goncharov.

Citizen News

* * *

All Hollywood needs to start a cycle is one smashing success. Looks now as if the picture industry has all the impetus it needs in Columbia's A Song To Remember to turn out a succession of features based on the careers of the great composers. They should all be hits.

The cycle might have got under way a few years ago with the production of May Wine, based on the life of Schubert, but that picture did not turn out so well as might have been expected and unquestionably discouraged other similar projects. Next came a foreign importation about Beethoven and it scored no great popular success either.

Now that Columbia seems to have originated a boxoffice format, look for others. Tchaikowski's life is already on the way, according to the Hal Wallis organization. Up to now there has been some hesitation about Tchaikowski, but we have learned that it isn't necessary to hew too closely to the line of veracity in order to create a successful film, so probably some of the aspects of the Russian composer's life that would be very difficult to film can simply be ignored.

I think that the two musical careers which offer the best possibilities as movies are Wagner and Offenbach. A real screened version of Offenbach's life would be a kaleidoscope of Parisian life at one of its most diverting periods.

And now, if it isn't being too inquisitive, when is Warner's going to put its great Gershwin picture on view?

Citizen News

* * *

The second movement of Leo Gruenberg's Concerto for the violin was heard in radio for the first time on the Telephone Hour recently when Jascha Heifetz introduced it on his program. Mr. Gruenberg's scores for pictures are outstanding.

* * *

Looks as though Paganini will beat Tchaikowski to the screen. A famous violinist will play the music while John Carradine fiddles just as Jose Iturbi played the piano for actor Cornel Wilde.

* * *

The charming waltz number by Ary Barroso from The Three Caballeros was given a featured performance on the Carnation Contented Hour on April 2nd.

Apropos of screen biographies Jimmy Starr in the Los Angeles Express has this to say: "Richard Addinsell's fine 'Warsaw Concerto' from the picture Suicide Squadron (FILM MUSIC NOTES Vol. II No. I) was given a spirited performance by Theodore Paxson on the Nelson Eddy Hour on April 27th. Mr. Paxson, former accompanist to Eddy, is just back from camp tours overseas with Kostelanetz, Lily Pons, etc."

* * *

The sudden interest in classical music and immortal musicians gives rise to conjecture among the artistic authorities in Hollywood, who concede that the movies don't go for art for art's sake alone. With this admitted, they go farther and envision the wide gamut of classical romance as a field for the screen.

As a matter of record, the immortals never wrote down to the public. It is the screen, finally, which is bringing them to the public that until now had little or no opportunity to appreciate their music. It is posthumous recognition, but no less encouraging.

* * *

Some of our best screen composers are now being featured on radio programs. These include C. Bakaleinikoff from RKO and Victor Young from Paramount. For this reason we think the opinion of the latter, as concerns modern trends in radio, will be of interest to our listeners:

"There is a new and definite trend in radio listening, particularly in regard to music. It is all on the part of the listener who is now taking an active part in the building of musical programs such as our Westinghouse show.

"I've watched the radio scene for many years and find the trend quite interesting, in fact exciting. From letters we receive it is vitally apparent that many radio listeners plan their social and home activities, for certain days, according to the time schedule of programs they want to hear. Their interest in certain programs has become a part of their regular daily lives.

"Some people might say these favorite programs have become listening habit, rather than pure listening pleasure. I doubt that, sincerely, and the trend of which I speak proves my point. When listeners, consistently, sit down and write requesting certain musical selections, and also suggest program ideas, that is more than mere habit. It is a definite audience participation by proxy.

"We see it on our program and know it to be true of other programs, not only musical but also comedy and dramatic. It is really a sign that radio is attaining maturity more rapidly than anyone believed.

"This proxy audience participation is also responsible for the statement that America is fast becoming the Mecca of great classical music. It would surprise you to realize the extent of your neighbor's knowledge re the great masters of music. Not only surprise you, but pleasantly thrill you to know there is an unspoken undercurrent throughout this country on behalf of promoting the cause of good music. This appreciation is our major incentive when building future programs and we will continue to do our part in air-waving good music to radio audiences." Citizen News

* * *

Thumbnail Sketch. Alexandre Tansman...one of Hollywood's ace film scorers, conductor, pianist and sixth ranking composer in an annual poll of leading contemporary composers whose works are "most performed in the United States." His original music for Flesh and Fantasy won a first prize musical award from the Mexican government in 1943, and created a sensation here. Tansman will record his original music for Paris Underground this week. "Mood Music" he calls it and he thinks its psychological aspects are better suited to the films than is illustrative music. "Music for the movies is becoming simpler and more melodic," he says. Undaunted by the stop

watch composing demanded of film scorers, he composes with consistent first-rate results. For six years the Germans banned his works in France where he holds his citizenship. He considers Gershwin America's greatest composer. The American studied orchestration with him in Paris. Before establishing himself here in 1941, he toured Europe many times and made seven transcontinental tours of this country as conductor and soloist with a symphony orchestra playing his works. Sincere and unassuming, Tansman believes Hollywood success comes too quickly. "One successful work and you are made here," he opines, "and it can be very dangerous to creative ability. A musician must work hard all his life, continually striving for perfection." Tansman will conduct one of his own works with the Los Angeles Philharmonic Orchestra next season. "Jazzing" and "arranging" the classics annoys him. Of the many musical awards he holds in this country and abroad, he is proudest of the Coolidge Medal of the Library of Congress, awarded to him in 1941 for "eminent achievements in music."

Citizen News, April 7th

* * *

Richard Korbel, the eleven year old pianist who is being sponsored by RKO for picture appearances in the near future, was presented recently by the studio in a recital for critics and selected members of the press at the Ambassador Hotel in Los Angeles.

Hailed as a prodigy in New York and other cities, the young artist created a most favorable impression here although it would perhaps be unfair to judge him by this particular hearing. He had been recording all the day before and consequently some of his fingers were taped. Although this did not interfere with his playing, musicians can sympathize with his having to present a long and taxing program of concert caliber under these circumstances in which it would be difficult, to say the least, to do one's self justice.

The lad is handsome, serious and possessed of great apparent earnestness and poise. He has unquestionable gifts; extraordinary facility and depth of tone and, added to these, a command of himself and his instrument rare in one so young, but brilliant as his execution is, it lacks feeling, as yet.

In the last number of the program, however, the Liszt Campanella, he seemed to come to life, and demonstrated in this particular selection his artistic possibilities while showing himself possessed of a plastic sense as well.

The affair was held in the charming Colonial Room of the hotel, which is panelled in paintings depicting colorful scenes and personages of our own history, making a charming setting for the informal tea which followed. Jerry Doe and Pat Hertzog of the publicity and music departments, respectively, were charming and tactful hostesses. The spring hats of the women, the friendly murmur of voices in praise of the youngster, all seemed to contribute to the intimacy of the occasion. It was nice, too, to see Richard relaxed and smiling, even when he was being led around to the different tables to meet people which no boy of his age particularly enjoys, I imagine. His simplicity is disarming and we shall look forward to seeing, as well as hearing him, in his first picture.

* * *

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AFTERTHOUGHTS
By Sigmund Spaeth

Max Steiner once more proves his ability both to compose and to arrange music effectively for the screen in the solid and impressive score that he contributes to THE CORN IS GREEN. His creative ability is immediately established in the title music, and later he makes a most satisfying use of the Welsh folk music that so obviously fits the scene and atmosphere of the picture. A splendid male chorus, well handled acoustically, gives the Welsh songs extra significance.

* * *

It is interesting to note the growing seriousness of Herbert Stothart's creative work. He has always been a practical screen musician, but when he is given an important subject, as in THE VALLEY OF DECISION, he emerges as a serious composer demanding serious recognition. There are fine touches of his lighter style in THE SON OF LASSIE, which, incidentally, gives Gene Lockhart's attractive daughter, June, a real chance to display her acting talent.

* * *

Alfred Newman did not have much opportunity for original music in the realistic A TREE GROWS IN BROOKLYN, being limited mostly to a nostalgic arrangement of old songs. But in A ROYAL SCANDAL he is given his customary musical freedom, and he makes good use of it. There are some obvious echoes of Russian music, as was to be expected in a film concerning Catherine the Great (Tallulah Bankhead), but plenty of Newman originality as well. One melody, however, is strangely reminiscent of a song about Johnny's birthday that Marlene Dietrich recorded in German some years ago.

* * *

It becomes more and more evident that Werner Janssen is the ideal type of composer for motion pictures. The effectiveness of his musical score for GUEST IN THE HOUSE has already been emphasized in these columns, and now he repeats this success in THE SOUTHERNER, formerly called more poetically HOLD AUTUMN IN YOUR HAND. This reviewer found that picture a trifle harrowing and left the preview theater physically exhausted by man's struggle with Nature. But the Janssen music once more made a deep impression, particularly because of the economy with which the composer used his materials.

* * *

Economy is also evident in George Bassman's music for THE CLOCK, with emphasis on the fact that Judy Garland does not sing. There is a rumor that some of this material was originally intended for MEET ME IN ST. LOUIS. In any case, it fits beautifully into the dainty love story.

* * *

Dimitri Tiomkin has been devoting himself to a musical comedy, but still appears on the sound track with gratifying regularity. His music for the DILLINGER film is definitely superior to its subject matter, and manages to avoid all the cliches of conventional gangster scores.

* * *

Reviewers of the Bing Crosby-Betty Hutton musical comedy film, HERE COME THE WAVES, failed to do justice to the two outstanding features of that fantastic piece of screen imagination. One is Bing's good-natured spoofing of the Sinatra saga, complete with swooning bobbysockers; the other is Miss Hutton's feat of playing twins of widely different character, even to the extent of singing duets with herself. Mr. Crosby resorted to black-face for the Mercer-Arlen hit song, "Accentuate the Positive," ably assisted by Sonny Tufts. Is it rude to suggest that this tune seems to echo "Praise the Lord and Pass the Ammunition" and that both of them owe something to "The Old Gray Mare?"

* * *

(AFTERTHOUGHTS cont'd)

The fabulous Marilyn Miller, of musical comedy fame, is to be the heroine of not only one film but two. Warner Bros. and Metro-Goldwyn-Mayer are simultaneously preparing to put the life of the singing and dancing star on the screen. Both titles are echoes of Jerome Kern songs: "The Silver Lining" and "Till the Clouds Roll By." Kern himself is to be played by Robert Walker in the M-G-M picture with Judy Garland as Marilyn Miller.

* * *

In the days of silent pictures, "mood music" was commonly played on the set, for the sole purpose of putting the actors into the right frame of mind for certain scenes. It is said that during the filming of THE ENCHANTED COTTAGE director John Cromwell desperately suggested that some such help might make a success of one scene which was proving troublesome. On the next "take," a strain of Chopin was heard from off stage and it worked like magic. The pianist was Max Rabinowitz, a concert artist, who was there to assist Herbert Marshall in his composer role.

* * *

It is good news that the success of A SONG TO REMEMBER has encouraged other companies to embark on the screening of similar musical biographies. The love story of Robert and Clara Schumann is ideal material for such a film, and this is definitely on the M-G-M schedule, with Liszt and Tchaikowski among other possibilities. The "educational" curse has generally handicapped such pictures, but A SONG TO REMEMBER proved that it pays to make biography exciting, without a too slavish authenticity, so long as the music is beautifully played.

* * *

A Music Library in a Motion Picture Studio
By Monachus Minor
(Reprinted through the courtesy of The Score)

The Reference Library is never too big, if its contents are properly filed. It is not necessary to have original manuscripts from which to work. A good photostat copy is more serviceable and much less expensive. It is, of course, preferable to have a large collection at a small expense than a small collection of original manuscripts at great expense.

The music should be indexed by title, by mood, by composer. Should the title have more than one significant word in it, it should be cross-indexed under that significant word. To give an example - take a very popular song like "I Love You" (Sweetheart of All My Dreams). If this were not cross-indexed under "Sweetheart of All My Dreams" you might spend a month looking for the number you actually want. Have you any idea as to the thousands of compositions written under the title "I Love You?"

Another popular example is "Sweetheart," from Romberg's production *Maytime* - this should be also cross-indexed under its title, "Will You Remember."

Compositions, and this refers more to standard music, might properly be indexed and cross-indexed under more than one mood. Examples are so numerous that to give any now would be superfluous.

We cannot index too much - sometime a single reference located through cross-indexing will more than justify all our efforts. We all know that "Tonight We Love" is based on Tchaikowski's Piano Concerto. This should be so indexed and cross-indexed that you can find it on a moment's notice, not only now, but also years later when the popularity of "Tonight We Love" might have waned.

Cross-indexing is not always a cure but it helps, especially when requests come in asking for the name of a popular song based on the "Hallelujah Chorus" or the "Chopin's Fantaisie" or the 8th Tone of the Gregorian Scale.

Recently we received a written memorandum to get a copy of "Nuit de Tois." My French is as bad as my Syrian, but I started with the title. Nothing like it. I had another lead, however, and that was the name of the composer, Debussy. Having a copy of his biography in which are listed all of his works, I was able to guess what was desired. By this time you are ahead of me; the correct title is of course "Nuit d'Etoiles."

Another request went something like this: "Who wrote Beethoven's Fate Symphony?" - All right, all right, don't jump at conclusions; even you might be surprised!

To my mind the ideal card for indexing is 3 x 5. This index card should contain the title of the composition, the file number, the composer, the writer of lyrics, if any, the original publisher and the original copyright date, if possible.

In addition to cross-indexing titles, the ideal library should have an index by composers, by authors and by years. In these last three categories, I do not believe that it is necessary to cross-index -- one entry under each head should be sufficient.

In indexing the copyright date, I am referring to the date of the original composition, not to the arrangements or adaptations.

(This is the second in a series of articles)

Motion Pictures Seek New Musical Paths

By Isabel Morse Jones

(Music Editor - Los Angeles Times)

People tired of war films are to have film-stories based on music and musicians' lives. Hollywood decries it. A fertile field has been tapped.

A Song to Remember, scored by Miklos Rosza, reviewed by "Mephisto" in the September Musical America, proved to be a romantic interlude and one of the first important portrayals of musicians. Columbia presented it in Technicolor, the best thing about it. Paul Muni, made up to look like Schubert, is the faithful old German teacher, Joseph Elsner, and beautiful, cold Merle Oberon is Chopin's inspirer, George Sand. She couldn't have possibly taken enough time from her hairdresser and dressmaker to have written the novels of George Sand or even to have listened to Chopin's music. Stephen Bekassy has the Lisztian air though, and Cornel Wilde does fairly well impersonating Chopin's legendary figure who cannot be imitated satisfactorily. Kalkrenner, the critic (Howard Freeman), is made up to look like the late Alexander Woolloott.

The Sydney Buchman screenplay toys with the foreign idea that Chopin's mazurkas, nocturnes and waltzes are "light" music and the Polonaise a more serious form because it has political connections. The sequences in Paris, especially in old Pleyel Hall, are of historical interest. The picture's sound track is the best. Jose Iturbi did much of the piano playing, but incognito. The dubbing is so well done that Wilde seems to have the facility and verve of the famous pianist.

Rosza, who did a routine job with this score as he is too busy to devote himself wholly to one picture at a time, is a well-schooled composer from Hungary via Leipzig. He is a free-lancer and has an enviable position in Hollywood, being considered an able film-scorer and a serious musician whose works are played "outside" by the symphony orchestras and chamber music devotees. Just now he is scoring Dark Waters with Louisiana folk-song, to be released by United Artists. His Jungle Book score was recorded and the music for film critics' choice, Double Indemnity, brought him approval for his fate themes.

This leitmotiv music, long used by the music men from the theater ranks, is giving place to mood music, atmosphere and over-all scoring which the experienced Max Steiner of Warner Bros. calls "symphony music." Erich Korngold of the same studio is addicted to it as well. Steiner was the first to point out the music closely synchronized with action, such as he writes, as "Mickey Mouse" music.

There has been progress through friction in film-music circles the past year. The theater men, arrangers, technical experts of the "Mickey Mouse" school are still the favorites of the producers who are a little apprehensive about the symphonists, the mood-music writers and the new musical resources advocated by Hanns Eisler and his 12-tone scale from Schonberg.

Alexander Tansman belongs with the symphonists. Everyone expected him to be asked to do the Chopin picture. The sustained mood music of his score for Duvivier and Boyer's Flesh and Fantasy raised an ordinary picture to a semblance of art. When some very good storm music had to be left on the cutting-room floor, the producers picked it up for a short called Destiny.

Russian born, Gregory Ratoff evidently believes the symphonist is better able to cope with the psychological and national drama. He has chosen Tansman for Paris Underground to be released this Spring.

Prokofieff's Peter and the Wolf is a notable example of Mickey Mouse music. Rosza adopted that technic in The Jungle Book and again in the Brazilian Jacare with its woodwind scherzo for monkeys and sliding strings for the boa constrictor.

(Motion Pictures Seek New Musical Paths cont'd)

The life of George Gershwin being made at Warner Bros. should be an easier success than Chopin's A Song to Remember for Gershwin is not a legendary figure nor is his music spectacularly emotional. Ray Heindorf and Steiner are basing it on the "Rhapsody in Blue" of course and it will be a well-turned-out feature, an example of functional design in film music. It is to be hoped they will include Gershwin, the artist and wistful genius, too, but perhaps that is too much to expect.

An entirely different musical film story built around an English composer-murderer is Hangover Square at 20th Century-Fox. The bright young radio maestro Bernard Herrmann is responsible for the scoring. The picture contains a build-up for a piano concerto, or part of one. The publicity blurbs say it took Herrmann six weeks to write a "concerto so good it could be played by the finest symphony orchestras without criticism."

Voice in the Wind was built upon a concerto too. But the Russian, Michel Michelet, was smart enough to make one out of Smetana's "Moldau." It is so good as a piano composition that Theodore Presser is publishing it. Michelet made this picture with Arthur Ripley, an independent, with a ridiculously small budget. It is the music picture of the year.

Michelet arrived in Hollywood three years ago but was studiously ignored. He had done too many pictures in France, 107 of them orchestrated and dubbed in by the composer. In France they have never had the money to provide a composer with a half dozen laboratory assistants. But Ripley knew about him and sought him out. They were collaborators in this film in which music plays a major character. Now, no contract is signed by Michelet without the proviso that he can work with Ripley whenever he pleases. Michelet and Ripley have never discussed money and probably never will.

After Voice in the Wind Michelet scored The Hairy Ape and Music for Millions at M-G-M where he is under contract. Voice in the Wind had Francis Lederer in the cast. The pianists were Pvt. Frederick Marvin, now on the music staff at Birmingham Hospital and Shura Cherkassky. The association of music and drama is strong in Michelet's native land and he did not allow his life as a cellist and Conservatory professor in Kieff to interfere with his goal.

He is neither a symphonist nor a Mickey Mouser. His faith in music as an integral factor in film-drama prevents him reducing it to industrial music and inspires him to write something more than clever accompaniments to action.

Aaron Copland and Louis Gruenberg have done one picture each this year. Copland did North Star for Goldwyn after Stravinsky refused the time limitations. It is not stamped with Copland's style but it is good use of folk-song. Stop watch composing is not to his liking but he is too alive not to want a part in today's most lively art, the cinema.

Functional music, the practical thing for motion pictures, has to be subservient and gives little time for originality. But the producers like to engage composers of original music for prestige, not too often, but once in awhile, to offset the reams of almost familiar music turned out in all studios.

Louis Gruenberg is one of these. He has completed an over-all score for An American Romance at M-G-M with interpretations of steel mills - digging for ore - the making of planes and automobiles.

Bronislau Kaper, who has been just one of the 200 technicians and 400 carpenters, electricians and plumbers employed on each picture, is coming to the fore because of his score for Gaslight. He is working on the psychological study Alter Ego now.

(Motion Pictures Seek New Musical Paths cont'd)

Louis B. Mayer signed Kaper as a song writer in 1933 in Paris. After three years in Culver City, it was discovered he could do other things in music than write popular songs. Albert Coates conducted his "Bataan" in Hollywood Bowl and in Seattle. Last season's success, Mrs. Parkington, was scored by Kaper at Nat Finston's request.

David Raksin from Philadelphia is another rising film-composer and an articulate one. He spoke on behalf of Prokofieff at the Musicians Congress held at the University of California, Los Angeles campus in September. His score for Laura was in process at that time and his wife was in New York rehearsing Bloomer Girl.

Raksin grew up in the shadow of the Philadelphia Symphony in which his father was clarinetist. His earliest recollection is an opera performance which he attended at the age of three and a half or so he says. His father became one of the early cinema theater conductors and his son literally grew up in a moving picture theater.

He began his ambitious movie career by writing a satire on montages which takes 58 seconds to play and took three-quarters of an hour to compose. That feat should recommend him to any producer.

Al Newman, probably the most consistently successful scorer in the business, brought Raksin out to work on Charlie Chaplin's Modern Times.

Jose Iturbi has been discovered as a musical-comedian by the movies. He is having a wonderful time at M-G-M and even steps over into other studios, as he did for the Chopin picture, but strictly incognito. Everyone in Hollywood knows he played the piano for Cornel Wilde but no one will admit it officially.

Lauritz Melchior is the latest acquisition from the concert halls and opera houses. His picture, Thrill of a Romance, contains arias, classic songs and even a take-off on Frank Sinatra. George Stoll fixed up the melange, a "symposium" as Jerome Kern calls them.

Werner Janssen took time out from his orchestra to do a score for the Stromberg production of Guest in the House, with economy of music and a small orchestra.

There are new musical plans for the coming year but most of them are still in the talking stage. Hanns Eisler, here on a grant from the New School for Social Research, sums up the present status of music in films as a slow emerging from long-held prejudices.

He cites the most handicapping as: the Leitmotiv which gives unity of a sort but quite often merely serves to plug a composer's best tunes; the prejudice against a score being heard or being allowed to take its place beside an actor when dramatic progress demands it; the illustrative idea which brings in Wagnerian forest music, waltz tempos for a love scene on a lake and the horn motif for all mountain scenery.

New musical material, in the opinion of the thinking composers here, will have melody, greater simplicity, a wider variety of instrumentation. Future film-composers will develop skill as dramatists and abandon the fixed style by which they are known in serious music. Tomorrow, the film-composer will be master of a difficult profession.

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

THE PHANTOM OF 42ND STREET, PRC. (Murder and Grease Paint). Dir: Albert Herman
Music by Karl Hajos

Fairly entertaining run-of-the-mill murder mystery, in a theatrical setting, with the usual angle of the homicide squad versus the clever reporter who inevitably outwits them. It is all as standard as a can of corn and with much of the same content. Nevertheless, while slow-paced, it is not boring and old timers will be glad to note that Jack Mulhall is decidedly the shining light of the cast. Mr. Karl Hajos furnishes the incidental music and points the incongruous happenings backstage with classics. The charming waltz coda gives a nice touch of sentiment while the main title is hurly-burly of Broadway traffic with graphic cut-offs. Mature-Family.

COUNTER-ATTACK, Columbia. (War Drama of Human Values). Director: Zoltan Korda
Music Score by Louis Gruenberg

In the best vehicle which Mr. Paul Muni has had since Pasteur and Zola we have an unusual and dramatic presentation of Russian versus German psychology. Exceptional photography features the film with an opening shot that has never been surpassed in this type of values. Perfectly synchronized with the base fade-out, the night mist and swirling fog make the men almost imperceptible as they enter the water and steal beneath it to accomplish their task. Air and water vibrate at the right speed - the final shots of tanks speeding across the completed bridge with the water breaking into white foam is magnificent in conception and treatment. Otherwise, as in Lifeboat, the story centers in one scene with the men here trapped underground. Mr. Gruenberg has fashioned for the picture a finely integrated score in Russian idiom but manifestly his own. Rather conventional but virile orchestration marks the main title fading out with horns to tension and suspense. A fateful Russian theme begins when the factory is stormed - muffled, heroic with an irresistible urge. This theme strengthens as the story proceeds to its inevitable climax, punctuated throughout with telling, highly effective silences. Clever acting on the part of an excellent supporting cast and understanding direction also contribute greatly to the suspense and smoothness of the whole. Mature-Family.

THE VALLEY OF DECISION, M-G-M. (Steel - Well Tempered). Director: Tay Garnett
Music Score by Herbert Stothart

A fine presentation, both dramatically and artistically, of a story not too well documented but written with all the sincerity and feeling that a writer of this generation could possibly bring to the subject. It is another family saga, this time with Pittsburgh and its steel mills playing a major part in the action. Photography, direction, cast and settings are all of high caliber. A superb piece of characterization is that of Lionel Barrymore, but for that matter the entire noteworthy cast is at its best with interest, of course, centering on Greer Garson and Gregory Peck. Mr. Stothart's altogether satisfactory score shows increasing use of modern idioms and his music, all through the picture, is treated with understanding and delicacy. In the testing of the steel formula one feels especially its extra-dimensional effect. The gay, little Irish tunes and an occasional whistled jig, make good human interest and the whole is well integrated into film action and mood. Mature-Family.

THE LADY CONFESSES, PRC. (Music and Murder). Director: Sam Newfield
Musical Director: Lee Zahler

The caliber of PRC pictures is steadily advancing and good entertainment of the average type for mystery fans is afforded by this well knit tale which carries suspense and interest to the end. As in so many of our recent films, however, there is too much drinking - always offensive to some and unnecessary and boring to others - and this plus its low ethical value make the picture unsuitable to any but adults. Music is mostly of the night club variety but a sinister, muted background is obtained by a shivery, high-pitched monotone which is eerily effective. Adults.

I'LL REMEMBER APRIL, Universal. (Murder - Well Sweetened). Dir: Harold Young

Musical Director: Edgar Fairchild

Given a good director, Gloria Jean is an appealingly unaffected youngster who sings pleasingly while radiating a certain simplicity and charm born of youth. But most of the time in this picture she is stiff and unnatural and her singing, while commendable enough, is not anything more than that. As a vehicle for her the film is sweetly innocuous, in spite of its murder angle; the rival entertainers with the chief of police cooperating, adds an original note, but beyond that the story is impossible, starting right from the moment when Gloria appears sitting at a night club table alone - from which she later rises to steal the show - to the unforgivable incongruity of the slapstick chambermaid scene which is like putting a chromo technique into an oil painting. Music, necessary to the picture, as in it the heroine depends on her voice for success, does more than give a pleasing background. It interprets the mood of the scenes and helps bring out comedy, etc., with varying success, besides lending a certain perspective in relation to its obvious sources - i.e., bands or orchestras. The introduced numbers are of pleasant, light caliber, suitable to the voices of the singers, with the best recording done in the radio number. That of the first song sung by Gloria Jean is not balanced and moreover, it seems too bad to openly appropriate Stolz' "Zwei Hersen," etc., in that way. A good cast works hard to give the picture consistence, but it remains nevertheless only fair entertainment. Family.

THOSE ENDEARING YOUNG CHARMS, RKO. (Champagne and Sparkle). Director: Lewis Allen

Music by Roy Webb

Diverting, up-to-the-minute, light comedy with brilliant touches, witty dialogue and excellent acting, but with a story thread so slight that the author has not even troubled to tie a knot in the end of the thread and the audience has no idea whether to be glad or apprehensive when "boy gets girl," because it knows nothing of his background or the cause of his pricks of conscience in proposing to her. Otherwise the picture is delightful, smartly paced, with Ann Harding playing the mother to perfection, Robert Young investing a rather unpleasant character with his accustomed charm, and a newcomer, Bill Williams, more than usually worthwhile. These debut performances, by the way - Bacall, the two discoveries of The Corn is Green and now this one - are all good theater and justified in each instance. Music throughout is appropriate and sparkling, with the sampler background over the familiar ballad, from which the picture takes its name, giving just the desired nostalgic touch to characterize Mrs. Brandt and her devotion to Ellsworth Falls. Mature-Family.

WONDER MAN, Goldwyn-RKO. (Madcap Fantasy). Director: Bruce Humberstone

Musical Director: Louis Forbes. Musical Numbers Orchestrated and Conducted by Ray Heindorf

Here is a perfect vehicle for Danny Kaye who, of course, carries most of the performance on his capable shoulders, revealing in the dual characterization even a dramatic side by achieving as the serious twin some sincerely moving bits of acting. With the exception of his rendition of "Dark Eyes" which would be even funnier if cut, as it was overlong, the entertainment provided by this film is sterling throughout. Directed with exceptional ease and smoothness, carried out in beautiful Technicolor and original in lighting, conception, and treatment with madcap psychology, expert shifting of values and highly effective mystical sound and music effects, it ends in an opera scene to end all such opera scenes! Kaye's timing is always of the best and Alice Mock's distinguished singing and sense of humor, in the final ensemble, is the perfect foil for his stage antics. Orchestration of the musical numbers is outstanding, backed by a solid musical background throughout. Family.

PATRICK THE GREAT, Universal. (Unpretentious Musical). Director: Frank Ryan

Musical Score by H. J. Salter

The gifted and likeable team of O'Connor and Ryan have given us their best picture to date in this agreeable little father and son comedy. The pace is good, the story amusing and the direction expert. In the opening shot everyone but Lynn is introduced and the situation is presented in a nutshell. Production numbers are good, background music is tuneful, and there is an especially clever travesty of Pat senior by Pat junior. Gavin Muir, too, adds a fillip whenever he appears. Family.

A MEDAL FOR BENNY, Paramount. ("Native Son" -). Director: Irving Pichel

Music Score by Victor Young

This simple story of our own California "Paisanos," told in the best Steinbeck manner, gives us a considerable germ of thought. Distinctly unflattering to the Americans, for the author is never starry-eyed, it is all too true to the commercial set-up which pervades our country today. The honor and pride of Benny's old father, in contrast to the false show of wealth and position which the city officials attempt to foist upon him in a desire to cash in upon the notoriety attendant on the post-humous medal of honor award to his son is a fine instance of social rectitude. The part is beautifully played by J. Carrol Naish; and Dorothy Lamour, too, sans sarong and sans song, enacts the lead with spirit and dignity. The lights and shadows of the picture, warm yet sharply etched, add greatly to its subtle appeal. The opening shot characterizes Joe just as the neighbors' gossip gives us a vivid picture of Benny with his faults and good qualities. The sympathetic direction of Irving Pichel does this also and so, above all, does the endearing naturalness of the characters brought to life by the actors - among whom the little brother of the heroine, a boy of perhaps nine years, one Fernando Alvarado, is a delight to watch. A romantic, sensitive atmosphere is created by the music which is all-enveloping as in *The Uninvited*. One distinctive theme with a Spanish lilt and a woodwind signature has the potential of the *Donkey Song* in *Firefly*, and the "sad" tune from the juke box is tremendously effective. Mature-Family.

SALOME, WHERE SHE DANCED, Universal. (Pageantry and Thrills). Dir: Charles Lamont

Musical Director: Edward Ward

Colorful and alluring cinema fare, this is excellently done and presents many worthwhile newcomers. With its sensational dance routines, scenes of high adventure, glamorous heroine, and swift action against a constantly changing global background, not to speak of the dancer's many polyglot suitors, a rugged misguided chivalrous he-man bandit, a super duel, a holdup, and a kidnapping - all in ravishing Technicolor. Nothing is omitted, not even the journey by coach to Frenchman's Creek with touches of Anthony Adverse! Mr. Ward's skilful score runs the gamut of this varied and sparkling pageant, adding fine atmosphere and sustained interest with the Chinese music especially to be noted. Mature-Family.

CHINA SKY, RKO. (Latest Edition). Director: Ray Enright

Music by Leigh Harline. Musical Director: C. Bakaleinikoff

Had we not been seeing so many similar pictures in recent years this well-produced and acted film-commentary on present day conditions in China would have had much more appeal. As it is, this story of an American hospital in China, despite its warm human interest, is in the same category with *Dr. Wassell*, *Dragon Seed*, *The Keys of the Kingdom*, etc., although not on the same scale. The value of our doctors in the Chinese scheme of things, the guerrilla warfare, internal jealousies, Japanese treachery frustrated by the clever small boy and complicated by the hero's American bride make it, however, an interesting enough document of its kind and, incidentally, it is good to see little "Three Martini" again, this time in love with the powerful guerrilla leader played by Anthony Quinn. The inevitable Christmas celebration and singing by the Chinese children all adds to the entertainment angle. The background music builds suspense and excitement and records are used to good advantage. M.F.

HONEYMOON AHEAD, Universal. (Crooks and Comedians). Director: Reginald Le Borg

Musical Director: Ray Sinatra

A pleasantly innocuous little picture which features some good choral singing, punctuated by various impossible and absurd situations, aided and abetted mostly by Raymond Walburn. But it is not worthy of the fine voice of Allan Jones, who somehow never seems to "get the breaks" where pictures are concerned. Why a singer of his ability, a photographer like Ivano or a director as able as Le Borg should be assigned to this class of picture is a mystery only the studios can explain. Family.

SON OF LASSIE, M-G-M. (Dog of War). Director: S. Sylvan Simon
Musical Score by Herbert Stothart

A charming and heartwarming picture suitable for all ages. No lover of animals can fail to respond to the devotion of dog and master as shown in a story, which, if it strains our credulity at times, is still suspenseful and well acted. Technicolor backgrounds are superb - the dogs are almost human in their reactions to situations and one accepts their marvelous training and direction as spontaneous action, so well is this task accomplished. The beauty of the film is heightened by Mr. Stothart's arrangements from the works of Grieg, so truly a fitting background for the moods and scenery of the Norwegian sequences. Great breadth of scope and treatment is given the opening part of the famous concerto whose challenging rhythm dominates the pattern of the score, while its deeper emotional content finds expression in the Andante. Especially fitting, too, the strains of Ases Tod for the death of Olav, so ably and dramatically played by Nils Asther. The long treks achieved by the son of Lassie over country and snowfields - the parachute jumping, too, are miracles of production. Family.

THE SOUTHERNER, Loew-Hakim-UA. ("The Good Earth"). Director: Jean Renoir
Music Score by Werner Janssen

A compelling and emotionally stirring story on a delicate theme, superbly directed and photographed is unfolded for us in this fine adaptation of Mr. Perry's novel "Hold Autumn in Your Hand." Acting is of the highest caliber with the musical score of Werner Janssen one of unusual beauty and destruction adding greatly to the power and artistry of the whole. The Hollywood Motion Picture Herald, not usually given to over-enthusiasms wrote of this film recently: "For beauty of photography and sound few recent pictures can match it. In the presentation there is abundant evidence of the Continental approach, and the touch of one of its masters, Jean Renoir, who directed it. Dialogue is sparse but pictorial beauty, love in the midst of privation, is richly manifest. Accompanying this and remarkably integrated with it is the sheer beauty of the sound track. There is music in the rumble of a plow and the swish of a scythe is picked up ingeniously for incidental pieces by the orchestra. Lucien Andriot who supervised the cameras and Werner Janssen who directed the music, deserve high praise. Undoubtedly the film will make its appeal to the few patrons who will treasure its artistry, but there is entertainment and interest enough to reward all who see it." Mature-Family.

THE BRIGHTON STRANGLER, RKO. (Psychological Drama). Director: Max Nosseck
Music by Leigh Harline. Musical Director: C. Bakaleinikoff

This is altogether an outstanding production of its type, with clever direction, compelling photography and a convincing cast. The psychological problem it presents is interesting and adult, the tale describing, as it were, a perfect circle. The music by Leigh Harline is directed in true Bakaleinikoff vein with fine use of radio in dramatic situations: the Schubert music in the concert hall continued over the radio as background for the crime is good theater, and the footstep rhythm is well integrated into the pattern. In fact throughout it is always artistic and appropriate adding greatly to the general excitement and suspense besides providing a dramatic background constantly reflecting the mood and thoughts of the characters. Settings are excellent also, adding a note of authenticity, and many scenes of emotional tension are especially noteworthy - for instance, as when the strangler looks down at the rocky cliffs of England's western coast, and when he goes there with April and the music of the sea and emotion is combined. Suspense is maintained from the opening shot right through to the inevitable ending of the man who gives the picture its name. Adults.

Notes on Louis Gruenberg

Louis Gruenberg was born in Russia and brought to this country as a child by his parents. His early musical education was obtained at the Vienna Conservatory in Austria. At the age of twelve, he made his debut as a pianist with the Philharmonic Orchestra in Berlin and since has appeared in all the principal cities of America and Europe. In the early thirties he was chairman of the composition department of the Chicago Musical College; was co-founder of the League of Composers and Music Guild, and president of the International Society Contemporary Music. He is a charter member of the McDowell Society, associate member of the Society Authors, Composers and Publishers.

He holds many awards and prizes, among them honors from Columbia Gramophone, Victor Gramophone, New York Symphony and Lake Placid Club.

His film scores include The Fight for Life (documentary), So Ends Our Night, An American Romance and Counter-Attack.

He was married in 1930 to Dr. Irma Pickora of Czechoslovakia. They have one daughter, Joan Alma and now live in Santa Monica, California.

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