

FILM MUSIC NOTES

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George Antheil
For a discussion of his score to
Specter of the Rose, see pages 7-14.

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NATIONAL FILM MUSIC COUNCIL

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ANNOUNCEMENTS FROM THE NATIONAL FILM MUSIC COUNCIL

A combination of circumstances has contrived to delay the publication of our first fall issue. For one thing, Miss Constance Purdy has found it impossible to continue as editor in addition to her other duties, but we are happy to report that she will continue to serve as chairman of the Hollywood Previewing group. As a result of Miss Purdy's resignation, it was found both necessary and expedient to make arrangements for the publication of FILM MUSIC NOTES in the East. To shake down the mechanics of photo-offsetting and assembling to a routine for the first issue was, of course, a lengthy one, and in order not to fall behind schedule, we are offering this joint September-October issue.

We have been fortunate in securing the services of Dr. Frederick W. Sternfeld of the Department of Music, Dartmouth College, as guest editor. Dr. Sternfeld includes an intensive study of cinematic scores in his course on dramatic music at Dartmouth. His analysis of George Antheil's score for the SPECTER of the ROSE, which is a part of this number, will serve as an illustration of the serious and intensive work on film music carried on in many of our colleges and universities.

Among the other contributors to this issue are Dr. Sigmund Spaeth whose wide reputation as author and lecturer makes any introduction unnecessary. Moreover, Dr. Spaeth is well known to readers of Film Music Notes by his previous contributions-- We are also pleased to welcome as contributors Mr. John B. Currie, who has reviewed the scores for current motion pictures somewhat more extensively than has been done in the past. Mr. Currie is continuing his earlier musical studies, which began at Wesleyan University, with graduate work in musicology at Yale. Supplementing these fuller reviews readers will find a more comprehensive check-list of movies by title, producer, director, composer, et cetera. The need for such a check list was drastically brought home to us by many readers and librarians who find it impossible to establish who is responsible for the musical part of a film from the reviews given either in the daily newspapers or in periodicals.

Arrangements have been completed for two departments that will be regular features of Film Music Notes in the months to come. Mr. James F. Nickerson of the University of Kansas will be editor of the 16mm film department. The great value of these shorts in music education is too obvious to be enlarged upon, but we do want to say that the response of our readers to Mr. Nickerson's recent article in our Special Bulletin and to the spade work done by the New York Reviewing Committee on 16 mm. films was so enthusiastic that it induced us to arrange to make information pertaining to this subject available to our readers regularly. We are also planning to include in future issues a

department entitled, "Musical Learning from Current Films," edited by Mrs. Stanlie McConnell. The interest in Mrs. McConnell's writings during the past year, in Special Bulletins has convinced us of the need for such a department.

The growth of our little magazine and the interest individual readers and schools alike take in it, is a heartening one, but we would be foolish to ignore that it is largely the result of the national and international growth of interest in film music. The passionate pleas for more detailed information regarding the musical components of our Hollywood productions as well as the increasing number of Hollywood Academy Awards in the field of film music both serve as an indication of this growing interest. It is our hope that what we offer in these pages will not only be of use to the reading public and the teaching profession but will also remind the producers on the West Coast of the great power they hold to further the cause of American music. If they use this power wisely-- and we know and trust that they will - their contribution to American education and American culture will be a noble one indeed. As in the past, we welcome at any time the ideas, comments and criticisms of our readers.

Requests are coming in for extra copies of the outlines on HENRY V, Produced and directed by Laurence Olivier, released by Two Cities through United Artists, Music by William Walton. Prepared by Stanlie McConnell. Copies of this material also the bulletin on Sound development may be obtained by writing to the Council, 70 Fifth Ave, N.Y.11.

Grace W. Mabee

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The second concert of the Motion Picture Academy in the Hollywood Bowl was more successful financially than musically. Alfred Newman led an augmented orchestra (6 trumpets, 5 saxes, 2 harps, plus the regular string and woodwind sections) through a difficult program. The instrumental numbers fared better than the vocal. The opening "FANFARE and ALLEGRO" by Adolph Deutsch was in every way an appropriate first number for a film concert, including the opening swoop in the strings. The music was taken from the composer's own suite, "Salute to Oscar" first performed at the 1946 Academy Awards.

William Walton's two selections for strings from Henry V can easily stand alone as music. The first, "THE DEATH OF FALSTAFF" is a quiet and somber passacaglia with an opening unison passage for celli and basses. The second, "TOUCH HER SOFT LIPS AND PART" is for muted strings and uses some of the higher overtones as part of the chord structures: 2nds, 6ths, 7ths, etcetera. Even though Mr. Walton is not a member of the Academy Music Branch, his work was included on the program because of his outstanding achievement in the field of motion picture music.

The "DOUBLE CONCERTO" by Leo Shuken for "THE FABULOUS DORSEYS" fulfills its purpose very well. It shows off the abilities of the Dorsey brothers with a little music and much technique.

Hugo Friedhofer's suite from the "BANDIT OF SHERWOOD FOREST" was not convincing as an orchestral number. However, heard in the original setting for which it was written, the music is tremendously effective. One of the difficulties in the concert version was that the horn calls in the film were each conceived with a different mike pick-up-- one close, another far away. Here they were all heard on the same plane with attempts made to approximate the original sounds by means of mutes, overblowing and so forth.

Bernard Herrmann's Piano Concerto from "HANGOVER SQUARE" was well played by Ignace Hilsberg. The concerto sequence in the film is said to have been built around the music which was composed before the shooting. The ending for the concerto was for piano alone which, unfortunately, weakened the music. Otherwise it is powerful and expressive and deserves to be heard more often.

The "PINOCCHIO" music by Leigh Harline and Paul J. Smith had one advantage in that it was heard in its original form: music plus a story making up the whole. With Lana Turner as narrator, the overall result was one of light, clever entertainment.

The ballet music from "SUSPENSE" by Daniele Amfitheatrof is beautifully matched with the film's action, but does not show off to good advantage when it stands alone.

The music from "SPELLBOUND" was a condensation of the ARA album now on the market. The unfamiliar sight of producing music from an instrument without touching it fascinated the audience as Dr. Hoffman played the Theremin. A special word of praise should be given for the masterly job of conducting and following done by Alfred Newman.

The basic idea of the Academy Concert is praiseworthy, for good film music should be heard often. Much of it deserves a longer life span than that of the picture for which it is written.

Robert Wilkinson

DEBUSSY Debussy's waltz, "LA PLUS QUE LENTO" is not only the theme
and melody of M.G.M.'s "THE SECRET HEART" but is also a definite
M.G.M. psychological factor in the film story. June Allyson por-
trays an adolescent whose neurotic personality is both ex-
pressed and explained by this music. When the strains of the waltz are heard
the audience realizes that another character has stepped on the screen, a char-
acter wielding a strong influence. The girl's fight back to normalcy is
mirrored in the changing mood of the variations of the main theme, its violent
rendition in the beginning giving way to tranquil and pleasant strains. Here,
then, the music contributes both to the dramatic and psychological development
of the plot. This picture will be soon released, and you will hear more
about it.

* * * * *

COMING The feature of "TO HEAR YOUR BANJO PLAY", Creative Age's sixteen
FOLK FILM minute release, is American folk music, just one more evidence
SHORT of its finding its way into films. Produced and directed by
Irving Lerner and Willard Van Dyke, no strangers to the fact
film, the picture deals with traditional American ballads as sung by a native,
ban jo-playing minstrel. Among the offerings are "Greenback Dollar", "John
Henry", "The Devil and the Farmer's Wife", and "Wondrous Love". Allan Lomax
wrote the foreword and screen play and Peter Seeger and Lomax are the narrators.

* * * * *

BUCINAS Caesar's Romans tramped into battle to the bellow of a bucina,
for an ornamental but cumbersome instrument which sounded like a
CAESAR bullock. Its player, logically this was called a bucinator. An
authentic reproduction of this ancient instrument was made for
Gabriel Pascal's film version of Caesar and Cleopatra and is currently heard in
Georges Auric's excellent score which blends perfectly with Shaw's script. For
the actual sound in the film, the author had the following comments: "The bucina
will require a little management and the help of the conductor of the band or
whoever does the music for the piece. The one thing to put your foot on like
iron is the use of the cornet. That easy and vulgar instrument is always at
hand and always detestable... But probably the best thing is a tenor trombone,
which is easy to get. If only we could get some of the long trumpets which
came in a few years ago as Bach trumpets, and which are often now played by
music-hall virtuosoes, they would be just the thing for a few high ringing notes
following the bellow of the bucina. Only, no cornets under any circumstances.

* * * * *

NEWS Once the names of Arthur Bliss, William Walton and Ralph Vaughan
from Williams meant little to the publicity offices of the British
JOHN HUNTLEY film distributors. Music was not worth bothering about; who cared
if the London Symphony Orchestra was playing the background music
in "Passion Dust"? Today, we are delighted to find that the film companies are
beginning to realize that music is an important component in modern motion pic-
tures, that here the foremost composers of today are expending their talents to
give added punch to pictures. The B.B.C. is playing more film music than ever
before. We are at last seeing concrete evidence that today it is a case of
"B ackground Music to the Fore."

**MARCH
of the
MOVIES**

The British Broadcasting Corporation is at present running two large-scale programmes devoted to films. First, there is "MARCH of the MOVIES". By far their most interesting items in recent weeks dealt with the work of Max Steiner, and included a microphone interview with that well known figure of American film music. Then there is "PICTURE PARADE", a fortnightly magazine for film-goers. Two of the most interesting recent items were an account of the music used in "DOUBLE INDEMNITY" and also of the score of "SPELLBOUND".

* * * * *

**LONDON
TOWN**

Back in 1945, Hollywood director, Wesley Ruggles arrived in England to make a U.S.-type story with Hollywood music, routine and set designs, but to be shot in Britain. They ran into some problems. When the unit moved into Sound City, it began work while aircraft was being repaired on two of the stages. The whole studio was released by the Government at the beginning of 1946. Equipment, especially lights, had to be borrowed from other studios: a crane from Pinewood, arcs from Danham, and so on. The settings were designed in Hollywood and erected at Sound City, often with great difficulty as the Hollywoodman had not even the details of the stages before him in designing the sets. A switch of dance directors during production was a further snag. However, with many difficulties overcome, the Arthur Rank organization has produced "LONDON TOWN", the British Hollywood musical and it will be shown soon in New York.

LONDON TOWN --- Directed by Wesley Ruggles, Original music score by Jimmy Van Heusen, Lyrics by Johnny Burke. Musical Direction, Vocal and Instrumental arrangements by Salvador Camarata. Eagle-Lion, J. Arthur Rank- British.

Britain has made her first Technicolor film in the Hollywood sense of the word. With American technicians and English stars, it was press-shown at Leicester Square Theatre late in August of this year.

"In September, 1945, I wrote in FILM MUSIC NOTES, 'we have never made a single successful musical in England; we just don't seem to know how.' Today, I take it all back. We have made a successful musical--'London Town'. True, it was not done without considerable help from Hollywood. True, it has its faults, lacks perfection in a number of technical aspects (our people have not mastered the Technicolor make-up technique, while the photography shows an occasional lapse) but it is entertaining, slick, interesting and enjoyable. The story is slight but perfectly adequate, the color is gloriously 'Hollywood', the settings are of the type I had once believed were quite beyond the resources of our small studios and the whole film has pace, comedy, wit, and novelty. One highlight is the chorus sequence shot on the River Thames. Here, indeed, is a British touch of the documentary technique, combining the natural beauty of our countryside with the polish of the Technicolor musical.

While British audiences will obtain great pleasure from this gay, lighthearted piece of nonsense, I think you too in America will find a picture of unique interest in Wesley Ruggles' production of 'London Town'.

Reviewed by F.W.Sternfeld

SPECTER of a ROSE is well known to ballet lovers as a choreographic interpretation of Carl Maria von Weber's Invitation to the Dance. In a time deluged by screen adaptations of the music of Beethoven, Chopin, Rimsky-Korsakov and others it is both welcome and refreshing that George Antheil, composer of the screen score, has refrained from falling back upon Weber's well known music but has, instead, provided original waltz music. In addition to furnishing an entirely adequate musical background for the presentation of the ballet proper, Antheil has written music throughout which lends itself much better to the requirements of the plot than any adaptation would have done. But whether the music were composed by Weber or Antheil, waltz music it must be. That is indicated by the very title and, indeed, the overwhelming part of the musical score is in $3/4$ time.

We must recall the conventional stage presentation of SPECTER of the ROSE, in order to appreciate the tragic slant that this choreographic design receives in Ben Hecht's play: "The ballerina falls asleep in a chair with a rose in her hand. She has been to the ball, she is tired, she is in love, and she dreams that the rose is her lover. Through the open window comes leaping the object of her dream. The dancer makes his entrance with Nijinsky's famous leap, the ballerina rises in her dream and dances with the rose. She returns to her chair, the dancer moves towards the open French window and, with a magnificent leap, vanishes through it."

From the outset of the screen play we realize that the waltz that Andre Sanine and Haidi (van Kirov and Viola Essen) are going to dance on the stage as well as in their private lives is a tragic one. This is not the pleasant amorous dream of a happy girl. It is her dance of suffering and almost death. The musician, then, is called upon not so much to provide attractive themes in $3/4$ time but to produce waltz music that slips imperceptibly, as it were, into a demoniac, deadly mood. The atmosphere of the dance must engulf us as the lights in the theatre are dimmed and scarcely leave us until they are on again— a continuance dance that is the central element of the play, while it also symbolizes the impending tragedy: this must be a waltz that comes in at the very beginning and gets nowhere, so to speak, an endless, tragic pas de ballet.

* Ex. 1, Theme 1, MAIN TITLE

The musical notation is handwritten on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 7 through 14. The second staff continues from measure 15 to 25. The melody is simple, using quarter and eighth notes, with some chromatic movement. A key signature change to D major (two sharps) occurs in measure 21.

* The text and music examples of this article are a condensation of a fuller analysis. Hence, Theme 1 (Example 1) is followed by Theme 3 (Example 2). The title which appears at each example heading is the title of the section of the score from which the musical quotation is taken. The bar numbers under the music refer, of course to the same section.

The first section of the score, the Main Title music, opens properly and effectively with Theme I, an expressive waltz melody that recurs tellingly, though with sparing economy, in the ninety minutes to follow. A short, 2/4 episode serves only to punctuate the return of Theme I. At the very end of the Main Title the composer introduces briefly the Chopinesque waltz melody that symbolizes the love between Andre and Haida, an unmistakably melancholy theme.

Ex. 2 Theme 3, Andre closes door

At the same time the camera shows us the famous skyline of New York and switches immediately to the dingy ballet studio (SCENE I) of Mme La Sylph (Judith Anderson), teacher of Andre and Haida, where La Sylph and Polikoff, the eternal Russian impresario with more failures than successes to his credit (Michael Chekov) conduct a conversation, which serves as the exposition of the entire plot. To present on the screen a static scene, largely based on a conversation, is an exceedingly risky affair, because it does not afford the camera much opportunity to move. The composer has wisely chosen not to illustrate in any melodramatic fashion the various remarks of the characters. In fact, he accompanies the presentation of the wilted ballet teacher, the impresario, full of the love of art - and money, the intolerable poet, the prosaic detective merely with background music that comes from the piano in the classroom. It is the main waltz, already familiar from the Main Title music. It is played softly, on the piano only, and its subdued character and the lack of brilliant tone color make an unexpected but nevertheless perfect setting. Occasionally the music stops entirely (one of the most impressive devices any composer can use), as when La Sylph breaks into her pathetic admonition "This is a very dingy hall but dance always as if it were an opening night with the house sold out." When, at the end of the film, this entire classroom scene is repeated and the same words take us to the End Title music we meet the same musical setting, the piano background of the main waltz, the silence when La Sylph utters her admonition; the repetitive cumulative effect is poignantly moving and at the same time rounds off the form of play and music.

Like a true impresario Polikoff misses no opportunity to drive home the analogy with Andre's great predecessor "Three nights- in that broken down theatre- that fish trap- and they were already calling him Nijinsky". Here, again, the piano is silent and the unaccompanied speaking voice becomes thereby more stressed. Properly enough the 3/4 tune comes in again to the words, "When the music plays I can just see him flying, always like a bird." Special honors should be given to Antheil for refraining from quoting well known ballet music whenever it is mentioned in the script. He provides continuously original strains. When La Sylph signals to the pianist, "Swan Lake, Act II", the continuity of mood is excellently served by the return of the main waltz, instead of the quotation of the passage in question.

Just as during this long first scene the music has served to emphasize the central mood by the relentless repetitions of Theme I, so in the following scene (SCENE 2), between Haidi and the poet, Lionel Gans (Lionel Stander) the music reflects Haidi's inner thoughts which dwell on Andre and not on the exhibitionist outpourings of the poet. (I should like to say in passing that it is not surprising that this soul-conscious, fanatically "poetic" character has received rough handling by the New York film critics.) Here, for the first time the composer presents us with a "deadly" waltz, an implication quite obvious in the figure of the chromatically descending fourth (the melodic skeleton of the motive), which has unmistakable and unforgettable associations to anyone who has heard Beethoven's Ninth Symphony or Mozart's Don Giovanni, to name only two examples out of a plethora.

Ex. 3 Theme 4, Haidi and Lionel at Well.

While the camera switches to SCENE 3, Andre's room, the chromatic waltz continues. It comes to a sudden halt with the last words of Andre's defense before Detective MacFarlane: "She (Nina, his first wife) had some kind of a rhythm - a chord - a dance of death chord. BONG". The remainder of the scene receives a breathless intensity by the complete absence of any musical background. MacFarlane's suspicion that Andre is a homicidal maniac, that he cannot dance the Specter of the Rose without killing the ballerina he loves, are somewhat assuaged though not completely dispelled. But when Andre, to convince both himself and MacFarlane that he has regained his sanity, dances the fatal ballet, the pianist plays a new waltz theme which has not been heard before nor is ever heard again in the picture. Antheil is apparently quite fond of this device of substitution, and it seems to this reviewer that he makes clever use of it in this film. For, to repeat here either the main waltz or the waltz of death would be quite tiresome, particularly as they both are to reappear so often later; and just as he substitutes the main waltz for Weber and Tchaikovsky, so now, when Andre asks for the Specter we hear not that, but an "as if" Specter. There is a momentary alleviation of the feeling of doom while Andre dances with regained mastery to the brilliant and uncomplicated strains of the piano. Then dancing and music come to a jolting end when Haidi and Lionel enter. The music resumes again only after the two lovers are left alone and Andre closes the door.

(SCENE 4) The Chopinesque love theme dominates this entire scene.

Bar 12 of this melody (see Ex. 2) resembles rhythmically and melodically bars 32-33 of the "waltz of death." (Ex. 3). At first this similarity strikes us only in passing, if it strikes us at all, but it becomes unmistakable when the soft character of the music suddenly gives way to a violent mood and the critical measure that forms a link between the fatal waltz and the love melody is driven home relentlessly six times when Haidi comes out of the closet holding up Nina's gown and unwittingly makes Andre realize that he will want to kill her also. The composer could not have brought about the imperceptible change from the waltz of love to the waltz of death had he not done what seems on the surface both unwise and unconventional, that is, clothes all his major melodies in the rhythm of waltz time.

Camera and music switch abruptly to the interior of a cleverly satirized night club, Club 19. (SCENE 5). In this atmosphere of swank society which frankly turns its back on love, death and true art, our hero and heroine are out of their sphere. The lines of the lovers do not quite come off ("You want to know how you make me feel? As if there were a fire engine in my stomach going lickity split.") The incongruous alien background is symbolized by a brittle foxtrot that does not falter once during the entire scene. Its even rhythm offers a convincing, at the same time symbolic, contrast to the prevailing triple atmosphere which does not reappear in the music for a full twenty minutes after the beginning of the night club scene, except for one brief moment when we are taken back to La Sylph's studio.

SCENE 6 is partly devoid of any musical accompaniment, as in the banter between Polikoff, the agent Jones and the painter of the sets, Kropotkin, ("He is marvelous, better than Picasso")- a welcome comic relief, of which Hecht might have provided some more. The second half of the scene is the intense and agitated argument between La Sylph and Polikoff while three dancers, being auditioned by Polikoff, perform a sample of their art in the "Skyscraper Ballet" a somewhat modernistic 2/4 time affair, musically and dramatically on the fringe of things. When the poet intrudes with the news that the lovers have been married, his painfully literary style, "The newly weds are spending their first hours of bliss on the upper deck of a ferry-boat... the bride blew me a kiss, and my heart performed a minuet in an ashcan," brings the piano accompaniment to the skyscraper ballet to an abrupt end and the pianist ironically quotes the first measure only of the bridal march from Lohengrin before lapsing into complete silence. An almost motionless and soundless stage signalizes La Sylph's despair. But only for a few moments, because we are taken to Luigi's restaurant (SCENE 7), with the incongruous wedding celebration.

Gay singing (again in even time) opens the scene, the good angel business man makes his kindly and humorous speech without accompaniment, and the music does not come in until Polikoff insists that the newlyweds perform a short dance for the occasion, for which piano, accordion and the violin perform a lusty can-can. Again, rhythm and melody are as far away from the central tragedy as can be imagined and again Antheil's scoring with its "as if" accordion music, that is, music with chromatic modulations that it would be impossible to perform on that instrument but which captures its atmosphere, must be commended.

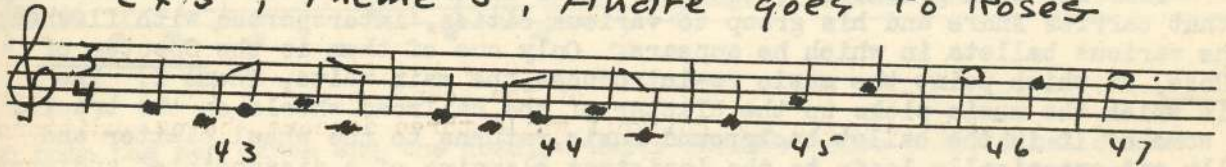
But the twenty minute interlude of duple time music, beginning in SCENE 5 at the night club, is over. The lovers have declared their emotions, have been wedded and feasted and, as we switch to their climbing the stair of their apartment, (SCENE 8), the fatal waltz theme dominates the entire scene (about 5 minutes). It is sequenced at rising pitch levels and thus intensified. It is reduced to its chromatic skeleton (see large notes in Example 3), and without the flesh of the melodic superstructure, bones only, it provides the accompaniment to the theme of the mad dance which rounds out Antheil's exposition of waltz themes.

EX. 4, Theme 12, Andre goes To Roses

Handwritten musical notation for Example 4, Theme 12, "Andre goes To Roses". The notation is on a single staff with a treble clef and a 3/4 time signature. It consists of a series of chords and melodic fragments. The chords are labeled with numbers 1 through 6 and dynamic markings: 1 (p), 2 (#p), 3 (4p), 4 (p), 5 (bp), 6 (p). The melody is written above the chords, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and then a series of chords with melodic fragments above them.

It will be seen that the fifth bar of this mad dance is characterized again by the rhythmic and melodic features of Theme 3, bar 12, and Theme 4, bar 32. In other words, here is the same link bar that has provided earlier the organic unity between the love melody and the death waltz. Now the composer has a musical motive of one bar, brief enough to be used fleetingly, easily comprehended as a symbol by its numerous repetitions and eminently suitable to bring about the leverage required to effect the subtle change from one theme to another. Indeed, the love melody, Theme 3, is cleverly and without effort introduced twice, at first in the rhythm of the mad dance.

Ex. 5, Theme 3, Andre goes to Roses



The transformation suffered by this melancholy theme in its agitated rhythmic garb is a perfect cloak for the changed emotional atmosphere when it appears in the middle of the scene. When it is introduced again later as a horn solo in its original rhythmic configuration, it signifies Haidi's illusion about their future happiness, when she says "I can see just how it is going to be, the days and nights." And Andre, who knows better, and his realization of the impending doom as he watches his phantom image emerge from the closet door are musically depicted in the triple counterpoint presentation of Theme 12 in the woodwinds, the chromatic skeleton of Theme 4 in the horns and the love melody in the bass.

Ex. 6, Andre walks to couch

The crucial themes, 3, 4 and 12 make up the entire thematic material of this gruesome episode, except for a fleeting reference to the main waltz when Andre betrays his pathological fixation by addressing Haidi as his first wife, "I love you- Nina." About fifteen minutes of reel intercede before the curtain rises to show us the play within the play, the stage presentation of Specter of the Rose. Most of this intervening material is musically unaccompanied, as the longish scene with the drunken poet, the brief happiness over the purchases of the newly-weds and the stark anticipation of the final tragedy when the detective stops Andre from stabbing his wife just before they go on stage. (SCENE 9, Lionel, Kropotkin, Andre, Haidi; SCENE 10, La Sylph, Haidi, Andre, SCENE 11, Box Office; SCENE 12, Offstage.)

As we then reach the stage ballet, the central scene of the plot, though not of the tragedy, (SCENE 13), the composer happily avoids the obvious. He does not quote either the Weber waltz or the main waltz from the title music but presents us with a string of gay and new melodies in waltz time which do not reappear until the final fade-out of the End Title. These uninterrupted five minutes of stage play and happy music provide a welcome change from the otherwise unrelieved gloom of the action. It is, of course, difficult to depict a tragedy dramatically or musically without reflecting its overall character, but one wonders whether perhaps the screen play would not have fared better if director and composer had highlighted their central theme of grief, suffering and death by more ample contrast.

The succeeding montage (SCENE 14) shows us brief glimpses of the railroad car that carries Andre and his group to various cities, interspersed with flashes of the various ballets in which he appears. Only one of them is the Specter of the Rose, at which point the music re-introduces the main waltz, Theme I. The way in which the music picks up the clatter of the railroad wheels on the tracks, uses some of it in the ballet background music, returns to the wheel clatter and finally and organically leads to the insistent clapping of a disappointed audience when Andre and Haidi fail to appear for their New York showing, is a device often used in film scores but always effective. Musically and dramatically we are now prepared for the final denouement, the hotel room scene (SCENE 15) when Haidi, exhausted by her vigil, falls asleep, Andre performs his mad dance and leaps to his death through the window in the same way that he makes his Nijinsky-like leaping exit at the close of the stage ballet. Here are some 450 bars of music of which the first anticipatory quarter is in 2/4 and 4/4 time while the remaining three-quarters are again in waltz time.

At the beginning of this hotel room scene both the main waltz and the love theme appear in 4/4 variations but it is particularly the waltz of death that suffers significant changes in even rhythm:

EX. 7, Theme 4, Hotel Room

Handwritten musical notation for Example 7, Theme 4, Hotel Room. The notation is on two staves, treble and bass clef, in 4/4 time. The melody in the treble clef starts with a quarter note, followed by a dotted quarter note, and then a half note. The bass clef accompaniment consists of quarter notes. The notation includes various accidentals (sharps and naturals) and rests. The measures are numbered 1 through 18.

When the time is restored to its original rhythm it appears in an inverted melodic shape.

EX. 8, Theme 4, Hotel Room continuation

Handwritten musical notation for Example 8, Theme 4, Hotel Room continuation. The notation is on a single treble clef staff in 4/4 time. The melody starts with a quarter note, followed by a dotted quarter note, and then a half note. The notation includes various accidentals (sharps and naturals). The measures are numbered 2 through 6.

Chromatic scales, rushing up and down, provide a counterpoint, and Andre finally breaks into his mad dance, completely dominated by Themes 12 and 4 except for a brief but moving reference to the love theme when the sound track flashes back to an earlier conversation between the lovers that ended with the significant words "I won't harm you, Haidi."

As Andre dances, now approaching the sleeping Haidi with the knife, now clinging to the wall like a doomed moth, now wildly leaping and defying the narrow confines of the small room, a brief introduction presents Theme 12 in 2/4 time.

Ex. 9, Theme 12 Mad Dance

Soon both the mad dance and the deadly waltz theme receive their final consummation in 3/4 time. For a real study of this portion of the music we must refer to the reader to a student's study score which we hope may be made available in the not too distant future. But the following sketch which combines in interesting texture the chromatic skeleton of Theme 4, the original form of Theme 4 with its melodic superstructure and short snatches from Theme 4 must suffice here.

EX 10, MAD Dance

In reaching the end we return to the beginning. The first action of the studio scene, leading to the dance in Andre's small room has progressed to the mad dance in another small room and finishes in reverse order with the studio scene re-enacted almost literally. Again the piano plays the main waltz Theme 1, punctuated by a few quotations from the love theme; again the wilted teacher and defeated impresario have an aimless conversation; again the music stops as La Sylph insists that her pupils even in this very dingy hall must dance always as if it were opening night with the house sold out. As the camera switches to a flash-back of the stage ballet, the End Title music quotes the happy music for that presentation as if to emphasize that it is only the play that matters and lives on, not the suffering and heartbreak that are back of it.

"Special thanks should be given to Republic Pictures Corporation for making available to the author both the script and the score of the picture."

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BIOGRAPHICAL SKETCH of GEORGE ANTHEIL

George Antheil hails from Trenton, New Jersey, but has an extensive European background. He has twice held Guggenheim fellowships, and his symphony, Zingareska, employing jazz idioms, was performed in Berlin in 1922. Ballet Mechanique, scored for orchestra, player piano and airplane motors was written in 1924, and performed in New York and Paris in 1927, where it created somewhat of a sensation. In his later works such as the Capriccio for orchestra, 1934, and the American Symphony, 1937, Mr Antheil uses more conventional modes of expression. His recent Fourth Symphony has been widely heard both in the old and new worlds this past summer. European presentations include a concert performance by the Moscow Philharmonic Orchestra and a Zurich Radio performance under Hermann Scherchen, who is also planning to conduct this work in Venice and Brussels this fall.

Mr Antheil has devoted himself for many years to the writing of film music and is now completing cinematic scores for Republic's, That Brennan Girl and The Plainsman and the Lady.



A rather incredible story and some anachronisms in details have brought criticism to Republic's I'VE ALWAYS LOVED YOU. But this picture has more good music in it, better played and recorded, than any previous production in film history. When Artur Rubinstein plays, everything else fades into insignificance. Frankly, the original title of CONCERTO seems preferable, though not from the box-office standpoint.

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Another recent Republic release, SPECTER OF A ROSE, has an excellent score by George Antheil, just the man to realize the musical possibilities of Ben Hecht's father fantastic conception. There is good dancing by Ivan Kirov and Viola Essen, but some of the dialogue might have been sacrificed without any great loss.

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CAESAR AND CLEOPATRA is another picture that suffers from too much talk. Shaw's dated satire is still funny in spots, but half an hour's time could profitably have been cut out of the picture. The incidental music is presumably by Georges Auric, although he gets no screen credit.

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A really fine musical background, worthy of one of the greatest pictures of all time, has been supplied by William Walton for Laurence Olivier's filming of Shakespeare's HENRY V. The English composer has given his score the same meticulous care that appears in all other details of the production. Here there is no obvious appeal to America's movie audience, but the picture, deserves the support of every intelligent person.

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MGM's HOLIDAY IN MEXICO should be a most amusing and musically satisfying film. Unfortunately it develops into an orgy of mugging, with Iturbi, Cugat, Jane Powell and Roddy MacDowell apparently trying to outdo each other. Even Walter Pidgeon's restrained acting cannot save some of the scenes. Iturbi's "arranging" of Rachmaninoff is also not in the best of taste. They did better with ANCHORS AWEIGH.

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STATE FAIR was obviously the model for CENTENNIAL SUMMER, produced by the same company, 20th Century-Fox. Jerome Kern's music comes close to the standard of Richard Rodgers', and he uses the same trick of having several people take part in a song, rather haphazardly. This can be overdone, especially when they do not all have singing voices. But it was a pleasure to hear Kathleen Howard, formerly of the Metropolitan Opera, do something more than talk.

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Paramount's BLUE SKIES is a tribute to Irving Berlin's words and music and to the singing of Bing Crosby and the dancing of Fred Astaire. It is doubtful if the latter has ever done anything more spectacular than his Putting on the Ritz routine. It is to be hoped that this is not really his farewell to the screen. As for Crosby, for the first time in his career he is allowed to sing nearly as many numbers as his admirers would like to hear in a single picture.

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NIGHT AND DAY follows worthily in the footsteps of that other Warner Bros. musical biography, RHAPSODY IN BLUE, with Cole Porter taking the place of George Gershwin. Cary Grant plays Porter, and they both have black hair. But the music makes the picture convincing, as usual. It is a good decoration for the 20th anniversary of sound on the screen.

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Noel Coward's BRIEF ENCOUNTER shows what can be done with a single piece of music as background, in this case the already overworked second Piano Concerto of Rachmaninoff. Good acting and direction are a help.

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THE MAGIC BOW
Featuring Yehudi Menuhin
by John Huntley

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THE MAGIC BOW, Music by Paganini, Brazzini, Beethoven and Phil Green. Musical Direction, Louis Levy and Bretton Byrd (Gainsborough-Graumont British--- Rank).



NICCOLO PAGANINI

During 1945 a film on the life of Paganini was launched at Shepherds Bush Studios with Stewart Grainger as the composer and violinist. Maurice Ostrer, Gainsborough's executive producer, was fortunate to secure Yehudi Menuhin, the world famous violinist, to come from America to record the sound track. Menuhin is an ardent admirer of Paganini's music and cooperated enthusiastically with Gainsborough by cabling regularly from America with suggestions on the musical selections to be used and their treatment in the film. Concluding a recital for the San Francisco Conference delegates, the virtuoso came to London in May, 1945. The musical numbers recorded for the film included: CAMPANELLA... THE DEVIL'S TRILL... VIOLIN CONCERTO, No. 1. CAPRICE, No. 20... Concerto Opus 1, by Paganini and the last movement of Beethoven's VIOLIN CONCERTO.

In addition, a special work designed for the film was played. It is the "ROMANCE" by Phil Green, based on a theme from the first movement of the PAGANINI E. Minor Concerto.

The tracks were made at the H.M.V. studios at Abbey Road and at Kingsway Hall. The National Symphony Orchestra, conducted by Basil Cameron performed; on one of the recording days, Cameron was unable to attend and his place was taken by Eric Cundell. The soloist was, of course, Menuhin, who was recording music for films for the first time. B.C. Sewell, the sound recordist, used an entirely re-designed channel for these recordings in addition to an improved type of microphone and a recording camera of new design to ensure first-rate quality sound. After Menuhin had left the country, the work of shooting the picture went ahead. Stewart Grainger could not play the violin at all, so David McCullum, first violinist of the London Philharmonic Orchestra, was brought to the studios to coach Grainger in his film part of Paganini for which Menuhin had already supplied the sound tracks.

Naturally there were some problems in synchronization, especially as all the sound had been done before the film was shot, but Director Bernard Knowles had previously photographed Margaret Lockwood, the pianist, in her screen "Love Story". However, "THE MAGIC BOW" is the first time that this process has been applied to a violinist, with all the added complications of fingering and bowing, and Gainsborough are to be congratulated on the experiment in bringing us such fine music and such a unique film.

At this time of writing, the film is in its final editing stages and has not yet been publicly shown.

In the next issue of FILM MUSIC NOTES, a review of "MEN OF TWO WORLDS", a Two Cities film, Eagle-Lion -- Rank, will be given, a contribution by our London correspondent, John Huntley. Music is by Arthur Bliss with Eileen Joyce, pianist.

OF HUMAN BONDAGE, Warner Brothers. Directed by Edmund Goulding, Music by Erich Wolfgang Korngold, Musical Director, Leo Forbstein.

In reviewing OF HUMAN BONDAGE, the opportunity for comparing the present version with the previous or Bette Davis edition was avidly seized upon by most of the dramatic critics. Without having at hand the Max Steiner score of the first version, a musical comparison is a good deal more difficult, since unfortunately our aural memory is not as highly developed as our visual memory. Korngold's score relies on the familiar leitmotif technique, though not so heavily as Steiner's. Until Hollywood is willing and able to demand a good "through-composed" score-- one which would fit original music to particular dramatic action throughout the film, we shall have to be content with the skillful use of other techniques. The composer of a leitmotif score must tread gingerly between the equal pitfalls of too many and too few motifs; too many confuse the listener and may damage the unity of the score, and too few necessitate repetition which becomes tiresome. Mr Korngold knows his ground well enough to avoid either extreme. He has supplied a theme for each of the more important characters, but has not cluttered the score with motifs for unimportant details or characteristics.

In a discussion of these themes it is necessary to consider their character, their presentation, and their place in the action. The theme of the hero, Philip, is melodically uninteresting, which is understandable since its use is principally developmental. That is, it is not primarily a singable melody, but rather a theme to be developed, enlarged upon, and varied. Stated simply in the title music, it recurs throughout the picture in many different forms. Presented by a muted violin it mirrors Philip's sadness when Mildred rejects him in favor of the uncouth Miller. It echoes his depressed state in the following weeks until, upon discovering that she has married Miller, he succeeds in breaking his obsession for her. A jubilant development of the theme follows, scored a la Richard Strauss. Throughout the picture, Philip's theme acts as a unifying factor without being tiresomely repeated verbatim.

In Korngold's use of leitmotifs there seems to be no strict rule which requires that theme "A" appear with each appearance of character "A". Thus the themes associated with Nora and Mildred, two of the three women in Philip's life, do not accompany their initial appearances. Nora's theme in fact first occurs at a time when she herself is not present, when Philip finds among his things a book she has written and sent to him. This theme is extended into a charming melody, presented by violins and harp, and accompanies their relationship until its termination.

Mildred's theme, like Nora's does not occur in her earlier scenes. It is only upon her return to Philip, after Miller's desertion, that her waltz theme enters following a short celeste passage. Although not accorded much importance, this theme occurs several times, notably in the Christmas Eve scene, where it ends abruptly as Philip repudiates her.

The theme which identifies Sally, Philip's third feminine interest, coincides with her first appearance on the screen. It is more joyful than the other themes, perhaps because it is with Sally that Philip finds happiness.

In addition to the use of leitmotifs, there is also much good dramatic music which is not essentially thematic. This type of music is used in dramatic scenes to heighten the tension without distracting the listener by thematic content. This is most effectively done in the scenes of Philip's jealousy over Mildred, in the scene in which he contemplates suicide, and above all in the Christmas Eve scene, in which, while Mildred ravages the room, the music stresses the fury of the woman scorned.

THE KILLERS, Universal. Produced by Mark Hellinger. Directed by Robert Siodmak, Musical score by Miklos Rozsa.

The reviewing of present-day film music is a frustrating but we hope not entirely futile business. Without either scores or adequate analysis of themes and orchestration, it is very nearly impossible. In addition, one seldom knows who is to be held responsible for tricks of presentation and use of the music. More often than not the composer of the actual musical content has not himself done the orchestration. Because of our lack of accurate information as to exactly who has done what, I cannot say. For example, "Miklos Rozsa seems to have only two types of themes in his repertoire, and I earnestly wish he'd try using some others." It may well be that it is not Mr Rozsa's fault.. Nor can I say, "In spite of the lack of variety, Mr Rozsa has used his themes very skillfully." The tricks of orchestration may not be his work. It is therefore necessary to discuss a picture such as THE KILLERS in more general terms. Where credit or discredit are due, then, let them be given. But how much, and to whom, Mr. Hellinger, Mr. Siodmak, and Mr Rozsa alone know.

There are two important themes in THE KILLERS, one for conflict and one for love. The first is a martial theme, of so few notes that the variations seem to be endless and are very hard to analyze. This theme and its variations are used throughout the film, often with unusual effectiveness.

The entire opening scene of the film is brilliant. There is a union, and integration of music and drama such as Hollywood seldom achieves. Before the title and credits appear on the screen, the music begins. It is the martial theme stated vigorously, then fading abruptly to a sustained bass figure with an insistent drum beat as the killers are seen driving along a road lighted only by their headlights. The music rises to a climax and breaks into an agitated variation of the bass figure as the car stops and the title and credits are flashed on the screen. The credits fade, and as the killers walk to the darkened filling station where their intended victim works, and then on to the diner where he usually eats his evening meal, the sustained bass continues and the music becomes insistent again, rising in volume and intensity and stopping abruptly as they open the lunchwagon door. In this sequence the mood of the picture has been set. The excellence of the beginning has one patent disadvantage; it sets too high a standard for the rest of the film to maintain. But even where it fails it succeeds for better than the average.

The opening theme is without question the more important musical idea of the picture. The same theme with variations of rhythm and pitch, and in several spots a simple inversion of the notes, recurs frequently throughout. It always accompanies or presages violence. For example when the hotel maid enters the room where Swede has been staying in Atlantic City, the theme occurs quietly in the background, and the listener is warned by it of the subsequent violence as Swede breaks up the furniture and smashes the window and attempts to jump. And again when Kitty comes to Swede to warn him, she is introduced by the same theme, and it imparts to the listener a sense of impending danger, so that we are prepared for Swede's vengeful doublecrossing and holdup of the gang. The most effective variant of this theme is one which appears to be the original bass figure with a note omitted, and with the rhythm altered to a broken, unvalenced rhythm. This variation is used several times at points of great tension in the drama. When Swede's fellow-worker runs through back alleys in a desperate attempt to warn him before the killers can reach him; when the killers enter the boarding house and start up the stairs; when Swede, believing Colfax has cheated him at cards, suddenly strikes him; when the killers and one of the detectives shoot it out at the Green Cat cafe, this broken rhythmic variation occurs.

In the last-mentioned scene there is a particularly fine use of non-thematic background music. As the scene at the Green Cat begins there is swing music being played by the piano in the background. As the tension between Reardon and Kitty grows, and just before the killers enter, the piano shifts to a boogie-woogie figure with its intense insistent ostinato bass. The effect is somewhat like that of the drum beat in the first scene. The boogie-woogie continues even as the killers are announced by the broken theme of violence. This theme grows louder as the killers gain a position at the bar from which they can shoot Reardon, and reaches its climax, drowning out the piano, as the shooting begins. The subtlety with which the piano slips from ordinary swing rhythms into a tense beat, and the way it remains as a background to the killers, is one of the most effective applications of background music that I have heard.

The other, somewhat less important, theme of the score is much inferior. It is a trite, short melody used generally to characterize Swede and his love for Kitty. The orchestration has none of the cleverness used in presenting the killers' theme. Instead, it employs the usual violins, woodwinds, and celeste, with an occasional violin obbligato.

Besides these two main themes there is a brief presentation of a song by Rozsa, "The More I Know of Love". It is sung, very badly indeed, by Ava Gardner, who to my mind consistently fails to measure up to the rest of the fine cast. The song itself is not at all remarkable, but probably serves the purpose as well as any.

To someone must be attached the responsibility for one of the most jarring end scenes, accompanied by one of the poorest pieces of end music, that it has been my painful misfortune to encounter. But, taken apart from this obviously appended conclusion, the score for THE KILLERS remains as a pleasant and sometimes exciting memory, although one could wish for more thematic variety.

NOTORIOUS

by John B. Currie

NOTORIOUS, RKO-RADIO, Directed by Alfred Hitchcock, Music by Roy Webb.

To the average movie-goer film music is simply a part of the bill, like the grade B feature of a double header and the news reel. But whether or not he is conscious of it, the movie fan is really profoundly affected by the musical score of a picture. In Alfred Hitchcock's NOTORIOUS, the effect is generally better than average. I am inclined to believe, however, that this is due not to the music, which seems to me undistinguished, but to Hitchcock's use of the music, which is very skillful indeed.

The picture's one theme is a sentimental, ordinary melody, which could probably be developed into a good popular song. Its use in the film is confusing. It appears first in the title music, with the usual orchestration emphasizing strings and woodwinds. In various forms it appears throughout the picture, but exactly to whom or what it belongs I have yet to decide. It seems at first to be a love theme, but since all the really important love scenes are unaccompanied, that may be questioned. Since it enters most frequently as Alicia and Devlin are probable that the casual spectator will have this impression.

Apart from this undistinguished melody, there is quite a good deal of non-thematic music. The purpose of this material is the accompaniment and intensification of dramatic suspense. As Alicia unpacks her bags in her new home, she is accompanied by light music which rises in pitch into intensi-

ty as she explores the room and comes to the closet door, and which ceases abruptly as she finds it locked. This is obviously intended to give the audience a feeling of impending danger, and it seems only natural, after she has obtained the keys from her husband, Alex, and goes again to unlock the doors, that she will come to one to which she has no key. Both music and action make it apparent that behind this door, in the wine cellar, lies the dangerous information which Alicia, as a United States agent, has married Alex to obtain.

Even more effective is the party scenem where Alicia and her fellow agent, Devlin, plan to search the wine cellar, using the key she has stolen from Alex's key ring. Throughout this entire scene the music remains in the background. Its very commoplaceness adds greatly to the tension. After Alicia asks the orchestra to change from waltzes to Latin rhythms there is a brief, tense silence as the waltz ends and she slips out to join Devlin in the wine cellar. During all the excitement and mishaps of their search, the Latin rhythms are heard softly in the background. Even with the crashing of a bottle and the frantic haste to repair the damage, the rhumba plays on. It is really a frightening climax, because it lends to the scene so much reality; we know that if such a situation were really to occur the dance music would continue.

In several of the scenes where music is used effectively, the orchestration includes a muffled roll on the drums. This is not at all an unusual effect, but when employed sparingly, as it is here, it does much to add to a feeling of finality or doom. While Alex searches in the wine cellar for evidence that Alicia and Devlin have discovered his secret, the music rises until at last he finds the remnants of the broken bottle and as the camera focuses on the labeled fragment in his hand, the drums roll. We hear them again when Alicia, weakened by the poison administered to her by Alex and his mother, faints at the foot of the stairs. It is interesting to note here that the climax of the music comes after the fall rather than simultaneously with it. This trick of emphasis highlights the climax of the action. From this point on the plot moves swiftly to its denouement and to the last portentous roll of drums as Alex, after Devlin has rescued Alicia, returns to the house, to the death which his fellow Nazis are already planning for him.

In the use of musical silence to focus interest by contrast, Hitchcock proves himself a master. All of the important love scenes of NOTORIOUS are unaccompanied. Here again is an intensification of reality, for to the spectator who wants to feel an identity with Ingrid Bergman or Cary Grant, it is much more plausible, more related to personal experience, to hear instead of celestial music, the distant sound of an automobile horn, the occasional night noises, the lapping of water on sand.

At other times, too, the omission of music is more important than its inclusion. When Alicia's horse runs away there is no galloping music, simply the sound of the hoofs. During the entire scene of Alicia's introduction to Alex's Nazi friends, and the subsequent blunder of one of them which calls Alicia's attention to the wine bottles, there is no music. Nor is there while Alex's mother pours for Alicia a cup of poisoned coffee. The spectator knows that it is poisoned. Alicia, of course, does not. Not until a confusion over which cup is hers arouses her suspicions does music enter. Again, Alex's discovery of Alicia and Devlin in close embrace outside the cellar door, and his later talk with Alicia as she attempts to explain and he pretends to forgive, are unaccompanied. And finally, when Devlin comes to the house for Alicia, while he is announced to Alex, while Alex tries to control the suspicions of his Nazi collaborators, there is only the noise of the voices. The music begins as Devlin starts to climb the stairs toward Alicia's room.

The lessons to be learned from the music of NOTORIOUS are plain. The manner in which film music is employed today is as important as the music itself. Even with undistinguished music such as Mr Webb's, a skillful director can heighten suspense and intensify feelings of reality. It makes one anxious to see what Mr Hitchcock could do with a really fine musical score.

by Constance Purdy, Chairman, Hollywood Committee.

- SMOKY**, 20th Century-Fox (Story of a Stallion), director, Louis King, Music by David Raksin, Musical Director, Emil Newman. Adaptation of Will James story. Folk songs sung by Burl Ives, "The Blue Tail Fly" (Abe Lincoln's favorite), "The Foggy Dew", "Down in the Valley" and "The Street of Laredo". Folk Songs and Ballads published by Leeds Music Corp., and recorded by ASCH. Family
- CANYON PASSAGE**, Universal, Walter Wanger (Early Days in Oregon), Director, Jacques Tourneur, Musical Director, Frank Skinner. Hoagy Carmichael creates atmosphere of Old West by his ballad songs. Family
- NIGHT AND DAY**, Warner Bros. Director, Michael Curtis, Musical Director, Leo F. Forbstein, Music adapted from 30 Cole Porter tunes by Max Steiner. Story based on life of Cole Porter. Family
- HOLIDAY IN MEXICO**, M.G.M., Director, George Sidney, Musical Direction, Georgie Stoll, Features Jose Iturbi playing Chopin's Polonaise in A Flat, and an abridged version of Rachmaninoff's Second Piano Concerto. Jane Powell sings Schubert's "Ave Maria", "Italian Street Song" "Les Filles de Cadiz" and "I Think of Thee". Family
- CENTENNIAL SUMMER**, 20th Century-Fox, (The spirit of '76 modernized). Producer-Director, Otto Preminger, Music by Jerome Kern, Musical Director, Alfred Newman. Eight songs by Jerome Kern, "Centennial", "Free America", "The Rail Road Song", "The Right Romance", "In Love in Vain", "All through the Day", "Cinderella Song" and "Up with the Lark." Family.
- DEAD OF NIGHT**, Ealing-Universal, Music composed by Georges Auric played by the London Symphony Orchestra. Good music but poorly recorded. Mature-Family
- SISTER KENNY**, RKO-RADIO, Director, Dudley Nichols, Musical Director, C. Bakaleinikoff, Music by Alexander Tansman. Family.
- HOME SWEET HOMICIDE**, 20th Century-Fox, Director, Lloyd Bacon, Music David Buttolph. (Youth Must be Served) An amusing satire on Craig Rice. Family
- BLACK BEAUTY**, 20th Century-Fox, (An Old Story Retold), Director, Max Nosseck, Music by Dmitri Tiomkin, Tiomkin has used a theme from a Mozart Sonata. Story, the training of a horse. Mature-Family
- THE BLACK ANGEL**, Universal, (A Murder Mystery that has a Purpose), Director, Roy William Neill, Music by Frank Skinner, Two original songs, the themes of which are used as background music. Mature-Family
- THE SEARCHING WIND**, Paramount, Director, William Dieterle, Music by Victor Young. Adapted from the stage play by Lillian Hellman, Family.
- NOBODY LIVES FOREVER**, Warners (The Racketeer Reformed), Director, Jean Negulesco, Music by Adolph Deutsch, Orchestral Arrangements by Jerome Moress. Mature-Family
- BLUE SKIES**, Paramount, Director, Stuart Heisler, Twenty seven Irving Berlin songs are set in an unobtrusive tale in which Bing Crosby and Fred Astaire are the chief interests. Family

COURAGE OF LASSIE, M.G.M., Director, Fred M. Wilson, Music by Scott Bradley and Bronislau Kaper. Story of a collie pup, Lassie and his bravery as a war combat dog. The early portions of the picture showing various animals in their natural settings, and ranging in scenic interest from the grandeur of the High Sierras to the bleak Aleutians, have been ably depicted in Mr. Bradley's music. Music plays a prominent part--there is no spoken dialogue. Family

ANNA AND THE KING OF SIAM, 20th Century-Fox, Director, John Cromwell, Producer, Louis D. Lighton, Music by Bernard Herrmann. A translation of Margaret Landon's biographical novel starring Irene Dunn and Rex Harrison. Mr. Herrmann writes us, "The music was based on authentic Siamese scales and melodic fragments. I tried to get the sound of Oriental music, with our instruments. The music made no attempt to be a commentary or an emotional counterpart of the drama, but rather served as musical scenery." On his return from England where he is to conduct several concerts he assures us he will provide an extensive article for our readers. Family

BRIEF ENCOUNTER, Universal, British Production, Based on play by Noel Coward, Director, David Lean, Rachmaninoff's Piano Concerto, No. 2 provides the background music for the entire film. It is played by Eileen Joyce, accompanied by the London Symphony Orchestra. Mature

I'VE ALWAYS LOVED YOU, Republic, Director, Frank Borsage, Musical Director, Walter Scharf. Artur Rubinstein, pianist, is featured through the entire picture as he plays music from the following numbers: 2nd PIANO CONCERTO and PRELUDE in C # Minor, Rachmaninoff; SONATA #1, Mozart; LIEBESTOD, Wagner; C MINOR BALLADE, RONDO CAPRICCIOSO, Mendelssohn; TOCCATA and FUGUE, Bach; MOMENT MUSICALE, Schubert; and LULLABY; Brahms. Family

MAKE MINE MUSIC, Disney, RKO (Olio a la Disney), Directors, Jack Kinney, Clyde Geronimi, Hamilton Luske, Bob Cormack, Josh Meader, Musical Director, Charles Wolcott. Prokofieff's "Peter and the Wolf" is the highlight of the score with Nelson Eddy singing with verve and gusto the highly original character of the "Whale" who wanted to sing at the Met. Family

STRANGE LOVE OF MARTHA IVERS, Paramount, Director, Lewis Milestone, Music by Miklos Rozsa. A review of this film by Bethia L. Smith will appear in the November issue of FILM MUSIC NOTES.

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SOON TO BE RELEASED:

Duel in the Sun, Selznick, Music by Dmitri Tiomkin
 Razors Edge, 20th Century-Fox, Music by Alfred Newman and Edward Powell.
 Humoresque, Warners, Music by Franz Waxman.
 Woman on the Beach, RKO-Radio, Music by Hans Eisler
 A Secret Heart, M.G.M. featuring music by Debussy, arr. by Kaper
 A Love Story, M.G.M. story of Clara and Robert Schumann. Vladimir Horowitz, pianist.
 Gleak and Dagger, Warners, Music by Max Steiner
 Till the Clouds Roll By, M.G.M. Jerome Kern music.
 Deception, Warners, Story of a cellist. Original Concerto for cello by Eric W. Korngold.
 Song of Scheherazade, Universal, Life of Rimsky-Korsakov.
 Six Technicolor Shorts, United Artists, built around musical masterpieces.

of 16 mm FILMS.

James F. Nickerson

REVIEWS The National Film Board of Canada has recently released two films devoted to music. Although certain aspects, particularly the recording of the organ, are not satisfactory, the overall quality of the films and the general scarcity of music shorts has induced the New York Reviewing Committee of the National Film Music Council to recommend them.

MUSIC IN THE WIND. (8 minutes)- 35 and 16mm) The origin, development, construction and playing of the organ. A brief historical sketch tracing the evolution of this instrument from pipes and reeds made by individuals at all times and ages to the modern electrically operated organ. Fortunately, Casavant Freres of St. Hyacinthe, Quebec, of equal renown in the English and French speaking worlds, have been selected as representing the organ-building profession. The assembling of the various materials that go into the making of works and console are illustrated and Dr. Healey Willan concludes the film by playing Bach's "Toccatina and Fugue in D Minor. Of course, the tone of an organ is exceedingly difficult to record, particularly on a 16 mm strip, which may in part account for the shortcomings of this section. The film should be an aid to any age group interested in the subject.

LISTEN to the PRAIRIES. (20 minutes--16 mm) The annual Manitoba Musical Festival, given at Winnipeg and the preparation of boys and girls for this event. The film recommends itself by the quality of the vocal renditions, which might well be used as demonstration material by choral directors. Its general cinematic quality and the sincerity and enthusiasm of its youthful protagonists give it great audience, judges of the Festival are portrayed, and the performances of the school choir are interspersed with presentations of soloists. The latter play the first movement of Beethoven's Sonata, Opus 57, Morley's Come and Trip It, Frankincense and Gold, and the Andante from Mendelssohn's Violin Concerto. This last number is, unfortunately, poorly recorded, and the Committee would recommend cutting it, particularly in view of the fact that student audiences are the most merciless judges. Choral renditions include Who Comes So Gracefully (Kelvin High School Choir), Sweet Rosie Morning (Winnipeg Boys' Choir), and the fifth Chorale from Bach's St Matthew Passion. During this closing selection the scene shifts from the concert hall to the surrounding country, the farmlands and prairies whence the children come. A delightful, concrete example of English choral techniques and styles for classroom showings.

NEWS Producers of educational films need to be encouraged to make films for the field of music. There is a tendency to feel that the demand is not large enough to justify the investment, and as a result there is no department so lacking in up-to-date teaching films as music-- the subject that can best utilize the combination of sight and sound. Feeling that the majority of teachers in this country are eager to know of and to use the best of available films this Committee (through this publication) will endeavor to bring to our readers reliable and up-to-date information. The films reviewed in this issue are available either on a rental or sales basis. by writing any of the following: National Film Board of Canada, Ottawa, Canada, New York City, Chicago or Los Angeles, California.