

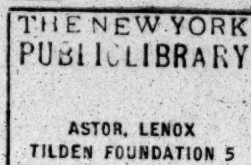


# FILM MUSIC NOTES

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## FOREWORD:

The patriotism of every citizen of our country should reach a high peak during this month when we celebrate the birthdays of two of the greatest Americans of all time - GEORGE WASHINGTON and ABRAHAM LINCOLN.

FILM MUSIC NOTES, edited by the Chairman of Motion Picture Music for the NATIONAL FEDERATION OF MUSIC CLUBS with the assistance of the Department of Studio and Public Service of the Motion Picture Producers & Distributors of America, is endeavoring to bring to its readers the many excellent films being produced in the Hollywood Studios - those that make us proud of our Americanism - films which stress the music composed by our own American composers of yesterday and today - films that urge us to do our part in this great struggle for freedom. While the music is not all of the modern classical type, it is the music of the people and dearly loved by all good American citizens.

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### COMMENTS AND OPEN FORUM

"FILM MUSIC NOTES is doing an excellent job of pioneering in a field that is comparatively unexplored as far as music education is concerned. Especially are the references to specific musical features of each film and the citations of recordings valuable to classes in music listening, along with the unbiased criticisms of the films. It affords the teacher an opportunity to enrich the scope of the music appreciation classes immeasurably." Harriet Pidduck, Head Music Department of the Los Angeles High School.

"I think FILM MUSIC NOTES fills a long felt want. It is beautifully edited and it is a splendid contribution in behalf of the more-than-frequently unsung studio musicians and composers." Meredith Willson, American Composer and Conductor. (Composer of music in THE LITTLE FOXES and THE GREAT DICTATOR.)

"We feel that there should be one library in New York to preserve for future use the files of all periodical publications of importance in this country. We should be glad to add FILM MUSIC NOTES to the collection of periodicals in our Reference Department maintained by the New York Public Library." Franklin F. Hopper, Director.

#### LOOKING FORWARD:

Watch for the following: THE CALIFORNIA JUNIOR SYMPHONY conducted by Peter Meremblum is being featured in a short made by Warner Bros. This orchestra appeared in THEY SHALL HAVE MUSIC with Heifetz. Also, THE LAND OF THE SKY BLUE WATER, being made by Monogram Studios, featuring music by Cadman. Read your JUNGLE BOOK by Kipling in preparation for JUNGLE BOOK made by Korda, music by Miklos Rozsa. Also remember the MASTER MUSIC SERIES in 16 mm and 35 mm. Information gladly furnished.

#### Please note:

Those wishing the entire year's file of FILM MUSIC NOTES may have same by sending check for one dollar (\$1.00) to 6162 Hollywood Boulevard.

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REVIEWS OF CURRENT PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST COMMENDED BY THE MOTION PICTURE PREVIEW COMMITTEE OF HOLLYWOOD AND NEW YORK.

Grace Widney Mabee, Hollywood Chairman, Mme Adelaide Gescheidt, New York Chairman

THE MAN WHO CAME TO DINNER, Warner Bros., Director: William Keighley, Music by Frederick Hollander

This is a delightful comedy-satire, brilliant and hilarious with dialogue, photography and direction all top-notch. It is much like the stage play with exception of the dialogue which is changed for screen requirements. The story is founded on a wholesome attitude toward life - we laugh, while disapproving heartily of the selfishness, unscrupulousness and extravagant absurdities displayed by the main characters. Acting is superb, especially that of Monty Woolley. There is little music in the film, in fact an opportunity was lost to use more humorous music. However, what there is, is effective and dramatic in comedy values with apt special effects, notably those accompanying the characterization of Mrs. Gibbons. "The Man Who Came To Dinner" is not only excellent entertainment, but a fine achievement of which the makers may well be proud. Mature-Family.

THE LIGHT OF INDIA, Produced in India by Ram Bagai, with an All Indian cast

A picture highly constructive in ethical and moral value, and while made for a specialized and intelligent audience, it is harmless to the young child. The story concerns the wanderings and hardships of a boy in ancient India, who, by his saintly character eventually wins enlightenment, retires from the world and is venerated as a great Saint. The music is that of ancient India. Both in background music and chants it is of special importance in setting and maintaining the atmosphere of the picture. While possibly strange to Western ears, it serves as a perfect accompaniment throughout. The haunting prayer of the boy saint to the Lord Krishna is particularly poignant and compelling. Family.

VALLEY OF THE SUN, RKO-Radio, Director: George Marshall, Musical Director: C. Bakaleinikoff, Music by: Paul Sawtell

The story is of a young girl storekeeper, a young half-breed Indian and a dishonest government agent. The action centers around a romance and an effort to obtain justice for the local Indians. The fine horsemanship, good comedy, a romance and plenty of excitement with a well-chosen cast, along with the beautiful traditional Indian ceremonial dances by the Taos Indians all make a fascinating picture. Sawtell spent much time in studying Indian music and the ceremonials, and composed an original musical setting using the native drums and tom toms, which are most appropriate. Family.

JOE SMITH, AMERICAN, MGM, Director: Richard Thorpe, Music Score by David Snell

A timely picture which, with exception of a torture scene, can be recommended for the entire family. While entertaining and informative, it is also of great ethical value and calculated to instill into the minds of youth something of the real responsibilities and moral standards which typify our American life and ideals. Robert Young gives us one of his usual sterling performances, supported by Marsha Hunt. The whole is excellently photographed, directed and produced. The music is most appropriate and well used throughout. Family.

YOUNG AMERICA, 20th C. F., Director: Louis King, Music by: Cyril Mookridge

A pleasant, wholesome and timely one hundred percent American picture and especially fitted to appeal to the young people of the nation, showing as it does the splendidly worthwhile activities of the 4-H Clubs. The acting is natural and intelligent, the photography clear and non-metallic and the direction throughout smooth and well-balanced. Two short songs represent the music of the film, one a good club song. Family.

SHANGHAI GESTURE, United Artists, Dir: Josef Von Sternberg, Music: Richard Hageman

The Hollywood previewing committee wishes to add the following to the comment made by Mr. Hageman in the January issue: The music of SHANGHAI GESTURE is an important contribution to the library of film music. Adults.

"Mr. Hageman does a magnificent job with the musical score. As he explains, in the January bulletin, his colors are necessarily more cosmopolitan than Chinese, as Shanghai and the characters of the play are really drawn from all races. There is always the background or undercurrent of Chinese atmosphere. Instead of using hackneyed means of expressing a feeling of Chinese, Mr. Hageman uses these elements more as Mahler or Hindemith would express them. That is, the eternal cosmic Chinese characteristics rather than the Chinese as we know them from tin-pan alley - - a series of parallel fourths and fifths and a pentatonic scale.

The main title contains all the elements of the action. The various themes are heard which portray musically each important character and idea. The method is Wagnerian in character, but the melodic and orchestral treatment is more advanced than in many older scores. During Mme Gin-Sling's banquet, the music is suggestive of Moussorgsky's 'Night on Bald Mountain.' This is probably for the purpose of setting the mood for the diabolical action which is to follow." Written by Hugo Davise, one of America's young composers. A member of the Hollywood Preview Committee.

MR. BUG GOES TO TOWN, Fleischer Feature-length cartoon in Technicolor, Paramount

A gay, adventurous story which tells of a community of insects living in a weedy patch of earth just forty-five inches from Broadway, troubled by all the human woes (taxes, rent, greed, love and war) plus the ever-present menace of humans. Each of the leading players is a prototype of a human, that audiences will easily recognize.

Leigh Harline composed the beautiful musical score while Hoagy Carmichael composed the songs with Frank Loesser writing the lyrics. The charming "Katy Did, Katy Didn't" came through a chirping katydid that lighted on their window sill. Another popular song, "We're the Couple in the Castle" is the theme song running through the entire score. These songs are among the most popular songs of the year, being used on all radio programs of a popular nature. The entire production is delightful, although it seems a little too long. Family.

THE NEW SPIRIT, Cartoon Short, Produced for the U.S. Treasury Department by Walt Disney. Music by Oliver Wallace

With Donald Duck as the star, Disney has succeeded in putting humor into the heretofore unfunny task of paying income taxes and in showing dramatically just how the United States tax money goes toward building for national defense.

The musical score created by Oliver Wallace, who was also responsible for the Dumbo music, is outstanding. Wallace has woven into his original score several patriotic tunes, among them the opening solo number, "Yankee Doodle Spirit." Although composed and recorded in the record time of six hours, this particular number is considered by the music committee to be one of the best patriotic songs of the year. The use of the Victory Beethoven theme may be criticized by some, yet the V motif is certainly known and accepted by all. It might also be taken to express subtly our belief that music, after all, knows no race or creed, but speaks a universal language.

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JOAN OF PARIS, RKO-Radio, Director: Robert Stevenson, Musical Dir: C. Bakaleinikoff  
Musical Score: Roy Webb

This is a moving and exciting story of a Free-French Squadron leader, trying to get his Squadron back to England from Paris, but finds himself shadowed by a Gestapo agent. He asks help of Father Antoine who shows him how the men can go through the Paris sewers to a bridge where they can take off. Mature-Family.

"In preparing the musical score for JOAN OF PARIS I found myself confronted with several interesting and unique problems," said Roy Webb.

"First, to give a fitting background for the new, glamorous star, Michelle Morgan, who portrayed a simple but high-principled French girl who gives up her life for the defense of her country.

"Second, the problem of treating a very dramatic picture in a manner which would set off the picture to its full value without approaching the melodramatic qualities that could have been so easily injected into it.

"Third, the church music was very difficult to approach in a reasonable manner. There were long scenes in the cathedral which required music, but from the standpoint of the Catholic Church should have had no music at all. The music was so important dramatically that the producer and I took the license to insert the religious flavor, although incorrect from a realistic standpoint.

"The end of the picture also had to be approached carefully, if not reverently. The scenes where Joan is being prepared by the priest before her execution by a German firing squad - finishing with the beautiful shot of the planes carrying her lover and his fellow aviators, which she had helped to rescue, through the clouds back to England.

"I hope that those interested in music in pictures will like my setting for this most wonderful screenplay."

## CARTOON MUSIC OF THE FUTURE

by  
Scott Bradley, Head Cartoon Department Metro-Goldwyn-Mayer

"As one of the minor prophets of this era of animated cartoons, I should like to hazard a guess as to the part music will play in cartoons of the future - for music has finally become equal in importance to color and story.

First, music will be composed in the symphonic manner, poem manner i.e., written to a definite program and recorded before a foot of animation is in production.

Second, it will attract the foremost composers, especially those capable of writing humorous music - the most difficult of all, as the very limited repertoire will attest. A Shostakovitch or a Kodaly, capable of writing such clever humor as 'Hary Janos' or Prokofieff with his 'Peter and the Wolf' would find a fertile field for their amazing talents.

Third, they will not be called 'Cartoons' at all but rather 'Fantasies' in which slapstick and impossible physical gags will be replaced by stories of great beauty and artistic value. Think of 'Pelleas and Melisande' with the mystical quality of Debussy's music, animated by artists of great talent; American Indian legends and the great wealth of Old World Folk Lore would provide endless subject matter both to authors and composers.

Fourth, there should be no dialogue at all, for fantasy is best portrayed without the irritating presence of speaking voices. Furthermore, it will have the added advantage of being equally understood in Athens or Zanzibar. What a Utopia for the long-suffering composer when he actually hears his music in the mixing booth!

Finally, for composers, it will require a new type of orchestral tone color, since sound effects will be contained in the orchestration and the possibilities will be boundless. The composer will then come into his own and receive equal screen credit with the author and producer." (Taken from an article appearing in the Pacific Coast Musician of June, 1941, Vernon Steele, editor and publisher.) Bradley won the National Federation of Music Club's plaque last year for his score of "THE HOMELESS FLEA."

### PUPPETOONS

The George Pal Puppatoons were first introduced in Europe five years ago as an experiment. They are similar to cartoons but instead of drawings, plastic models perform in actual sets, synchronized with music, dialogue and special effects. There are no strings but animation requires drawing a separate figure for each motion and Pal builds a separate doll.

The music and presentation of the musical score is far superior to motion picture music. More care is given in the presentation and preparation and composers are allotted sufficient time to prepare the score as music is created before the filming. The story and action of each opus is very clever and well worked out. The sound is perfect and only first class orchestras are used. In the last two releases there is a decided advance and great originality is shown in streamlined backgrounds. The title pages are worked out in the most unique ways possible.

The music score to DIPSY-GYPSY is interesting and brilliant in that the Hungarian Rhapsody is heard first in a classical setting and the last half is played in a super-swing version and played by André Kostelanetz and his orchestra of fifty pieces. THE RHYTHM IN THE RANKS, a toy soldier story, is one of the most clever. THE TOY TRUMPET of Raymond Scott is used to open and close the action in a parade while music by William Eddison's orchestra in the mechanized war campaign is most exciting. The last and best release is JASPER AND THE WATERMELONS. This is beautifully done. The puppets are stunning, especially Jasper and the Watermelon ballet. A most realistic shot is given of Jasper's hands and arms. The background to this short is very beautiful and realistic and presents a decided contrast to that of RHYTHM IN THE RANKS which is purposely streamlined.

URGE YOUR THEATER MANAGERS TO SHOW THESE PUPPETOONS

## COMPOSERS OF FILM MUSIC

Today the greatest musicians in the world are in the service of motion pictures. The challenge to composers to create this new idiom that brings their art before eighty-five million people weekly has no parallel in the spur to composition.

Just exactly who are the musicians who are engaged in this important and lucrative backstage work? In the January issue of FILM MUSIC NOTES appeared an article on Orchestrators and Arrangers, many of whom are very fine composers as well. Many were not mentioned. Then we have the copyists, cutters, recording engineers and all who work in the sound track department - all must be fine musicians and understand the technicalities concerning the music of films. The members of the orchestras, also the hard working and efficient directors of music departments represent the real artists of the world, and we are to bring their names to your attention in some future bulletin.

Louis Gruenberg, (free lance) American born, has won his laurels in all forms of composition. He carried off the honors for the best score last year, according to the judges in the National Federation of Music Clubs contest, in SO ENDS THE NIGHT (U.A.) His score for THE FIGHT FOR LIFE (Col.) also brought out the various moods of the story in a marvelous manner.

Richard Hageman, (free lance) while born in Holland, came to America many years ago to conduct the Metropolitan Opera. His beautiful songs are used by all artist singers and his operas have been performed at the Metropolitan. His recent picture scores in PARIS CALLING (Univ.) and SHANGHAI GESTURE (U.A.-Arnold Pressburger) reveal his great versatility. The latter carries the oriental atmosphere while the colors brought out so vividly in his music are more cosmopolitan in character. All in all, he has made a fine contribution to film music.

Bernard Hermann, (RKO) an American, whose score for CITIZEN KANE is most dramatic and exciting and built on the various illustrative themes. His use of various instruments were often as potent as the spoken word in his score for THE DEVIL AND DANIEL WEBSTER.

Erich Wolfgang Korngold, (Warner Bros.), one of the finest composers in the studios, was brought to America from Vienna to write the score for ROBIN HOOD. His score for ANTHONY ADVERSE won the Academy Award. Then followed SEA WOLF, SEA HAWK and soon to be released KING'S ROW. His great gift is seeing the score in its entirety when he first sees the picture.

Alfred Newman, (20th C.F.) American, is one of the most versatile composers working on several scores at one time. His best scores are BLUEBIRD, ALEXANDER'S RAGTIME BAND and HOW GREEN WAS MY VALLEY.

Miklos Rozsa, (Korda Productions) Hungarian, is a craftsman in composition, equipped with a brilliant imagination and originality as shown in his score for THIEF OF BAGDAD and LYDIA. JUNGLE BOOK will soon be released with an interesting score.

Eugene Zador, Hungarian, while a composer in his own right, arranges and orchestrates all of Rozsa's scores.

Max Steiner, (Warner Bros.) Viennese, has a style all his own, with an individuality and great gift for original melody and adaptation as shown in GONE WITH THE WIND, THEY DIED WITH THEIR BOOTS ON and ONE FOOT IN HEAVEN.

Ernest Toch, (free lance) Viennese, in his music for LADIES IN RETIREMENT (Col.) brings out, so definitely, a human warmth and a sense of pity in this weighing of the forces of right and wrong.

Franz Waxman, (MGM), another composer with a great gift for describing moods in a marvelous manner. His REBECCA and SUSPICION music scores are fine examples.

Herbert Stothart, (MGM) American, is so all-round in his music ability as is shown in his scoring of BLOSSOMS IN THE DUST and CHOCOLATE SOLDIER.

Roy Webb, (RKO) American, gifted in comedy music as shown in his TOM, DICK AND HARRY.

Meredith Willson, (free lance) American, one of the most widely known radio musicians, scored the music for THE LITTLE FOXES.

Oliver Wallace's score for DUMBO, Leigh Harline's score for MR. BUG GOES TO TOWN and many more excellent composers will be mentioned in the next bulletin.