



FILM MUSIC NOTES

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from

Alice Evans Field

Director, Department of Studio and Public Service - Motion Picture Association

Your Editor, Miss Purdy, has asked me to "say a few words" to readers of Film Music Notes on the progress of the magazine during the past five years, as seen from our point of view. It is a pleasure, not only because of our admiration for the work done by your editors but, also, because it has been our privilege to have some small part in its development. As the material is gathered for each issue the pages are mimeographed by this office, and we watch with interest its organization into balanced, well-rounded continuity. The first issue was released October, 1941. Since that time it has grown apace from a mere seven pages, at the outset, to approximately thirty pages.

Through the courtesy of the Motion Picture Association, the committee previews forthcoming pictures in our private projection room, and in addition to reviews written for Film Music Notes, shares in compilation of "Estimates on Current Motion Pictures", with nine national and state organizations. If your name is not on that mailing list and you would like to receive the publication, we shall be happy to send it to you upon request.

As we turn back through the files of Film Music Notes for the past five years it is a temptation to quote again and again from reviews of notable pictures. One gets a new perspective in the added value of the score, which formerly escaped attention. Here are a few lines to show you what we mean. Of Objective Burma: "The score is inevitably a Franz Waxman one. One knows by the breadth of treatment and the texture of the orchestration that tremendous events are impending." Of Keys of the Kingdom: "Alfred Newman again gives us an ecclesiastical background, but one that is quite distinct from Bernadette. The signature has contrapuntal interest and character and, throughout the score, the natural sounds become incorporated in the music, as in the pastoral and later storm sequences. The development of character and that of thematic strength keep pace, and the Chinese idiom is suggested by the click-clack rhythm of upper frequencies." Of the Picture of Dorian Gray: "Stothart remains true to the Victorian conventions. He gives us genuine music-hall atmosphere and, following the present mode, features the piano - the stormy Chopin prelude, with its cosmic problem, becoming a threnody." Of Roy Webb's score for The Enchanted Cottage, we read, "Here again the solo piano dominates the main title and motivates the story. Instead of a concerto, this time it is a tone poem, warm, rich and strong. It is good to have strings giving body and substance to sentiment in the orchestral background." And just one more, out of the many from which we should like to quote: "Max Steiner's score for The Corn is Green is sturdy in character, rich in orchestration and pregnant with possibilities. The singing throughout has a beautiful tonal quality: the tone floats, but it is virile and human and there is something poignant in the release it suggests."

Grace Widney Mabee, founder and former editor of Film Music Notes, quoted, in her foreword to the January, 1942, issue, part of an inspiring message from Mrs. Gannett, president of the National Federation of Music Clubs: "Music is almost as truly an angel of mercy in these days of darkness as is the Red Cross. The one heals men's bodies; the other their souls....Music lightens the step and makes the heart glad. Let us lift our voices in a triumphant chorus, expressive of courage and faith." The little magazine was beginning to find its way around the country through music clubs and schools and there were many tributes to its value in the page devoted to an "Open Forum."

The dawning of the third year marked a number of important steps. Mrs. Mabee moved her headquarters to New York where she organized the National Film Music Council and enlisted the support of important eastern people. Sigmund Spaeth became advisory chairman and began a series of stimulating articles in the magazine. In Hollywood, Miss Constance Purdy, formerly associate editor, took over the chairman-

ship of the previewing committee and, a little later, became editor-in-chief of Film Music Notes. As concert singer, writer and actress, trained in Paris, Berlin and Moscow, she brings to her work a deeply cultured and international point of view. Since living in Hollywood, she has appeared in a number of screen roles as character actress and in the pages of the magazine she often takes the readers behind the scene on a studio set, in intimate first-hand accounts of "what goes on". Margery Morrison a member of her previewing committee and a woman of rare intelligence and excellent critical judgment, became her associate editor. Operatic coach and repetiteur, Miss Morrison has a lovely gift in writing, an engaging freshness and penetration. For example, in commenting on her newly awakened interest in film music she wrote in an early issue (in condensation of an address she gave at U.S.C.): "I became interested at once in the signature or credit music - the prelude. Just as the opera overture gives the highlights of what is to follow....just so this tabloid overture contains the essence of the picture. Menacing, tragic, adventurous, gay or flippant, it is all there....We know that the eye and ear develop by use. In Homeric times only three colors were recognized in the rainbow. So the diatonic scale, orthodox progressions, and ultra-exciting seventh chords of the past century have made way for an entirely new medium for modern effects. Whole tone scales, atonal effects, chromatic overtones, resolutions in the discord - an entire gamut of discords speak the language of our times....Twenty-five years ago we were introduced to Stravinsky through the medium of the Diaghileff ballet and he became intelligible to the public. So, through the films, with uncounted millions in the audiences all over the globe, a vast potential is at hand for understanding the modern idiom of music, for understanding the fusion of music, drama and photography from a common center of vibration. Light, emotion, sound - variations of intensity in different octaves."

Birth of Film Music Notes Portfolio. In June, 1943, an article titled "An Afternoon at the Home of Erich Wolfgang Korngold" appeared. Written by Miss Morrison, it described an experience shared with Miss Purdy which became the inspiration for a valuable addition to the magazine. That golden afternoon at the home of the distinguished composer, listening to passages from his scores for The Constant Nymph and Devotion and reading his file of letters from young people who had loved his music as heard from the screen and wanted to know where they might hear it again or at least find copies of parts of it, an idea was born. "Why not reproduce excerpts from such scores for Film Music Notes? Mr. Korngold graciously consented to contribute themes from The Constant Nymph as a beginning, and so it came to pass that a Portfolio Series was announced in the October, 1943, issue. Needless to say, it brought forth warm and enthusiastic response, and since that time each issue has carried one, two or three page excerpts from the scores of notable Hollywood composers. In three years the Portfolio has grown to an impressive size. The major studio music departments have been most cooperative in supplying work-sheets, special arrangements, title music themes or "piano sketches" from scores selected by the editors. Copyright to the music is retained by the film companies but, in the form published in the magazine, the complete portfolio is available to students and readers at a very nominal price.

As an outgrowth of this new appreciation of film music, there were requests for forums honoring the Hollywood composers in discussion of their works, illustrated by scenes or sequences from recent productions. Through the years it has been the privilege of this office to arrange such forums, sponsored jointly by The Nat'l. Film Music Council and the Music Educators. These have been rich and happy experiences, with often an attendance of more than a thousand young people from universities and high schools. Among the composers who have made such personal appearances are Max Steiner, Gail Kubik, Nat Finston, Scott Bradley, Hanns Eisler, Werner Janssen, William Lava, Charles Henderson and Miklos Rozsa. We shall have more of these programs and, as formerly, they will be beautifully reported for the magazine.

"When I was Five I Came Alive" - so runs the little poem by Edna St. Vincent Millay. Film Music Notes is now five years old and it has truly "come alive". Our congratulations to all concerned in its publication and promotion. May it thrive and prosper and continue long in its honest and informative reporting of this newest of the arts - film music.

NOMINATIONS FOR FILM MUSIC NOTES CITATION AND AWARD

The March issue of Film Music Notes carried this year's Academy Award winners for music as selected by the Music Committee of the Academy of Motion Picture Arts and Sciences. Film Music Notes has always felt, along with many musicians (see letter, for example, of Mr. Adolph Deutsch, in October, 1944, issue) that it is difficult to select a "best" score. So many things go into its making, and there are so many points to be considered in judging it, that we have decided to put our nominations on a different basis. Therefore, we are asking our readers to vote for the following pictures, each of which has been selected by our Committee for some particular qualification which has served to make it outstanding.

A special plaque will be presented to the composer whose score best exemplifies the qualities outlined below; to the winning orchestrator an engraved citation. A similar citation will also be sent to the Sound Department of the Studio, which, in the opinion of our readers has achieved the best recording.

If any of our readers wish to propose pictures of their own choice for consideration, we shall be very glad to have them do so, but in this case the reasons for such choice must be stated and no picture will be considered that goes back of the current year (May 1945 - May 1946).

The pictures, drawn from those reviewed in Film Music Notes from May, 1945, through April, 1946, are as follows:

- I - Those containing the most noteworthy musical material from the point of view of harmony, counterpoint and rhythm:

<u>PICTURE</u>	<u>COMPOSER</u>	<u>STUDIO</u>
THE BANDIT OF SHERWOOD FOREST	Hugo Friedhofer	Columbia
BEWITCHED	Bronislau Kaper	M-G-M
THE MADONNA'S SECRET	Joseph Dubin	Republic
PORTRAIT OF MARIA	Francisco Dominguez	Films Mundiales
THE SOUTHERNER	Werner Janssen	Loew-Hakim-UA
SPECTER OF THE ROSE	George Antheil	Republic
SUSPENSE	Daniele Amfitheatrof	Monogram
THREE STRANGERS	Adolph Deutsch	Warner Bros
THE UNITED STATES (semi-documentary)		

- II - Best Continuity. In spite of the fact that the music is to be broken into short cues, a score should maintain an unbroken line, show good thematic development and be sound symphonically.

THE BANDIT OF SHERWOOD FOREST	Hugo Friedhofer	Columbia
DEVOTION	Erich Wolfgang Korngold	Warner Bros.
GIRL OF THE LIMBERLOST	Ernest Gold	Columbia
KITTY	Victor Young	Paramount
LOST WEEK END	Miklos Rozsa	Paramount
OUR HEARTS WERE GROWING UP (Comedy)	Victor Young	Paramount
SPELLBOUND	Miklos Rozsa	Vanguard

- III - Score which best supports the picture:

CINDERELLA JONES	Frederick Hollander	Warner Bros.
GIRL OF THE LIMBERLOST	Ernest Gold	Columbia
HEARTBEAT	Paul Misraki	RKO-Radio
LEAVE HER TO HEAVEN	Alfred Newman	20th-Fox
LITTLE GIANT (Comedy)	Edgar Fairchild	Universal
LOST WEEK END	Miklos Rozsa	Paramount
PORTRAIT OF MARIA	Francisco Dominguez	Films Mundiales
THE SEVENTH VEIL	Ben Frankel	British-Univ.
SHOCK	David Buttolph	20th-Fox

NOMINATIONS FOR FILM MUSIC NOTES CITATION AND AWARD - Continued

III - Continued

SPELLBOUND	Miklos Rozsa	Vanguard
THE SPIRAL STAIRCASE (mystery)	Roy Webb	RKO-Radio
SUSPENSE	Daniele Amfitheatrof	Monogram
THE WELL GROOMED BRIDE	Roy Webb	Paramount

IV - Pictures which bring classical music to the screen:

ANCHORS AWEIGH	Michelet, Stoll etc.	M-G-M
DO YOU LOVE ME	E. Newman, Chas. Henderson	20th-Fox
THE SEVENTH VEIL	Ben Frankel	British-Univ.
TWO SISTERS FROM BOSTON	Charles Previn	M-G-M

V - Pictures which contain the most integrated and well-planned production numbers and which are most likely to awaken audience interest and appreciation in the value of a purposeful and expressive musical line:

ANCHORS AWEIGH	Music Department	M-G-M
CINDERELLA JONES	" "	Warner Bros.
STATE FAIR	" "	20th-Fox
THE STORK CLUB	" "	Paramount
SUNBONNET SUE	" "	Monogram
SUSPENSE	" "	Monogram
TARS AND SPARS	" "	Columbia
YOLANDA AND THE THIEF	" "	M-G-M
ZIEGFELD FOLLIES	" "	M-G-M

VI - Pictures outstanding as regards orchestration, that is, containing new or especially eloquent or orchestral textures which bring out the close affinity between orchestration and composition of score:

	<u>ORCHESTRATION</u>	
BAD BASCOMB	W. Heglin	M-G-M
BANDIT OF SHERWOOD FOREST	A. Morton	Columbia
CAPTAIN KIDD	D. Chudnow	Bogaus-UA
CINDERELLA JONES	Heindorf, Perkins	Warner Bros.
LEAVE HER TO HEAVEN	E. Powell	20th-Fox
LOST WEEK END	E. Zador	Paramount
MADONNA'S SECRET	J. Dubin	Republic
SHOCK	A. Morton	20th-Fox
THE SOUTHERNER	W. Janssen	Loew-Hakim-UA
SUNBONNET SUE	E. J. Kay	Monogram
SUSPENSE	L. Raabe, A. Rose	Monogram
YOLANDA AND THE THIEF	Heglin, Franklyn & Duncan	M-G-M
ZIEGFELD FOLLIES	C. Salinger, W. Heglin	M-G-M

VII - Pictures that are outstandingly recorded, which means that no section or individual instrument failed to blend with the rest of the orchestration and that enough resonance has been achieved to sound acoustically right. Into this category fall also relative volume of music, sound effects and dialogue.

BELLS OF ST. MARY'S	Sound Department	Rainbow-RKO
GIRL OF THE LIMBERLOST	" "	Columbia
HEARTBEAT	" "	RKO-Radio
LOST WEEK END	" "	Paramount
THE MADONNA'S SECRET	" "	Republic
SEVENTH VEIL	" "	British-Univ.
YOUNG WIDOW	" "	Stramborg-UA

NEWSREEL MUSIC
by John Huntley

There are five British newsreel companies. They are: British Paramount News, British Movietone News, Gaumont British News, Pathe News, and Universal News. These five units are engaged in a high speed, highly competitive form of film work.

From the material sent in by the cameramen, the film editor makes up a rough out of the newsreel which is screened in the small private projection room in the offices of the company. At this viewing are the commentator and the sound man. From many sources of information the commentator or his writer makes up his script based on the visual material. The sound man has in his department a large library of sound effects and music ready recorded on film. Usually he will have an elaborate card index, so that he can quickly find the particular length of celluloid that he requires. His extensive knowledge of this music library will enable him to visualize certain passages of music instinctively as he watches the rough out on the screen and he immediately goes to work in gathering his lengths of music and sound effects together, ready for a recording session. Meanwhile, the commentary has been worked out and all is ready to record the final track. The commentary is recorded straight from the microphone used by the commentator as he watches the film on the screen, while the music and sound effects are added by direct re-recording and printing of the various pieces of library film.

This procedure varies slightly between newsreels. At British Movietone News, Stan Wicken is responsible for the music and the sound effects. His music library is made up of over a million feet of film, some of it sent over from the American Movietone Newsreel Company but a lot comprising material specially recorded in this country by a music publisher who has a department that specializes in holding recording sessions at which suitable music is recorded on film and sold to the newsreels, ready labeled and canned. Stan Wicken will often be present at these recording sessions to guide the music company in the type of material he considers will suit tomorrow's news. At the offices of British Paramount News, J. W. Hall is a specialist music librarian only; practically all his material is made up of music specially composed for Paramount in the United States and sent over here ready recorded. Gaumont British News, on the other hand, have their music mostly written by Louis Levy, music director to the main feature film company, Gainsborough Films of Shepherds Bush, London. The selection of the music in this case is done entirely by the film editor himself, Roy Drew, and no special music librarian is employed. Again we find a different procedure at the Pathe News offices in Wardour Street where the chief sound recordist, W. S. Bland, selects the music. The fifth company, Universal News, are in rather an unfortunate position at the moment. The whole of their dubbing and recording gear was completely destroyed in the later stages of the bombing of London, but thanks to the cooperation between the various newsreel units during war time, they are able to make use of the equipment at Gaumont British News where all their music is fitted in and recorded. However, they are hoping to have new premises very soon and will then be able to set up their own music and sound departments once again.

In such high speed work, there is little room for aesthetics. The newsreel producer requires a complete reel with full sound and music as quickly as possible and the time factors involved are vital to the continued success of the company. The process of using ready canned music is a throwback in many ways to the old silent day procedure. Nevertheless, even the old compilation scores required a certain skill and so today there is no doubt that a well chosen and smoothly recorded music background to a newsreel can, in the hands of a good man, greatly increase the impact and interest in the news items themselves; judiciously arranging his strips of celluloid music to fit the news of the day the newsreel music librarian becomes a very real contributor to the science and art of the world of movie news.

HIGHS AND LOWS IN RECENT SCORES
by Celeste Hautbois

THE KID FROM BROOKLYN. With the exception of one song (for Danny Kaye) all numbers were written by Jules Styne (music) and Sammy Cahn (lyrics). Although quite attractive, they never seemed outstanding and left the audience with nothing to hum while going home. The vocal arrangements by Kay Thompson were simple and effective. Only the opening number had an elaborate vocal treatment. No credit was given to the orchestrator who did a fine job with the material at hand. Carmen Dragon conducted the music with skill. There was little incidental music; however, what there was, was good. The recording was good and the dubbing was skilfully done.

DEVOTION. The action of the picture takes place about the middle of the nineteenth century. The romantic composers, poets and painters were creating music, poetry and paintings of unheard of emotional intensity. Mr. Korngold's score, however, does not convey that atmosphere convincingly. There is a lot of music in this picture and ample opportunity to display invention, feeling, even a bit of sentimentality. As it actually happens, there is mostly sentimentality and little else. Mr. Korngold writes with care and brilliance. He shows superb command of all phases of music in general and picture music in particular. But what he says is much inferior to how he says it. There are only too many points when the apparently deep and mature emotions being portrayed on the screen are accompanied by music suggesting adolescent sentimentality and superficiality, in utter contrast to the story contents. When the music suggested happy and playful moods it was very convincing and genuine. The eerie sequences were good and showed imagination. The orchestrations were probably Mr. Korngold's or by a very capable orchestrator. There was an unusual amount of continuity to the score and the catching of cues was never in conflict with the natural development of the musical material at hand. From the orchestral viewpoint the almost continuous use of harp - glissandi gave a cheap and slick tinge to the score which might have been more convincing if clothed in more sensitive and lean orchestration. The sound recording was good but the general volume of the music in relation to the dialogue might have been a little lower.

SPECTER OF THE ROSE. When you take a fish out of water it will be very uncomfortable. When you make a composer write in an idiom which is strange to him he will be as uneasy and awkward as a fish out of water. Mr. Antheil is a very capable and mature composer who has shown great promise of ranking among the finest in this country. In this picture he undertook, however, to write in a semi-Hollywood idiom, with dubious results. The main title and the "Specter" music are very weak and lack in interest and invention. The best parts were those that sounded like Ravel. On several occasions Mr. Antheil was his own modern self and these sequences were superior to anything heard in movies. These sections of the long score were genuine and, therefore, convincing. Notably, the final dance by Andre and the music preceding it had some of Mr. Antheil's real idiom. However, even there he seems to have tried desperately to write down to earth. His lack of experience with film music didn't help any, either. Although the score as a whole is rather unsatisfactory, some of it is so outstanding as to make this picture a "must" for all those interested in the advancement of picture music. The orchestrations were over-lush and only occasionally did the imaginative and brittle texture, typical of modern methods, assert itself. The recordings were not as good as would have been desirable. Morton Scott conducted with skill.

HIGHS AND LOWS IN MUSIC SCORES Continued

HEARTBEAT. It was a wise move to choose Paul Misraki for this picture. The story and treatment have something continental about them and so does the music. Although the score is hardly conspicuous for its daring and unusual idiom, it nevertheless possesses a vitality and freshness which make it stand out. There is much substance in this score and the fine sense of drama and comedy which Mr. Misraki shows lends to the music sincerity and eloquence in an unusual degree. The score fits the picture like a glove. The purely physical as well as the more emotional and even spiritual chains of events find their keenly felt and well articulated expression in the score. The orchestrations, too, were of great sensitivity and showed that the best effects can be obtained by writing for orchestra rather than orchestrating music written for the piano. It is not clear whether Mr. Misraki made his own orchestrations but they had the same charm and breeziness about them that was apparent in the music itself. Mr. Bakaleinikoff outdid himself conducting the large orchestra. There was much fine understanding between the musical director and composer that one felt the music come to life to a degree only too seldom found in motion pictures. A special word about the sound recording: it was beyond a doubt the most amazing and exciting job we have ever heard done on a picture. The orchestra sounded at ease, the various choirs being unusually well balanced. Especially the music for the "Ball at the Embassy" made the orchestra sound like a large and brilliant body, playing in equally large and brilliant surroundings. We have never heard anything like it in movie backgrounds and we sincerely hope that the method of recording and dubbing used in this picture will soon become a regular procedure in the entire industry.

GILDA. Marlin Skiles and Morris Stoloff showed fine discrimination and self-discipline when they decided to leave this picture without a score altogether. The direction, acting and photography are so eloquent and complete that any further increase in emotion and drama would have spoiled the effect. The musical directors must be given a large share of the credit for the successful effect as they showed that restraint and tact are often better than conspicuous behaviour. For knowing when the music department should stay in the background and for not having supplied a long and elaborate score, Mr. Stoloff and Mr. Skiles must be praised and thanked.

BLONDE ALIBI. Edgar Fairchild was given credit as musical Director. However, it was not clear whether the music was original or whether the score was made up of library material. There was a very poor connection between the end of the main title music and the background scoring of the opening shot. The music itself was rather conventional and didn't always fit the action. The orchestrations were very ordinary and lacked imagination, color and eloquence. The sound recording was quite satisfactory. The dubbing department might have given more prominence to the music instead of printing it so low that it was lost among sound effects. Closer cooperation between the music and sound departments would have been of advantage.

Fitting a Film to Music
By Harold Rawlinson
(From the American Cinematographer)

Sooner or later the amateur movie maker will feel the urge to make a serious film. I suppose most of us pass through the same school in gaining our experience. Starting with the family - long-suffering and willing models - we progress to a film about our dog and cat, then on to the holiday record at the seaside, the tour with the car, the local sports, the carnival, and, if we are lucky, a record of some historical event like a jubilee or a coronation.

You have probably added other subjects to your personal library of homemade films. In making these subjects we were working along conventional lines most of the time. The structure of the film is more or less established by the sequence of events, but the treatment and the way we handle the subject can be as varied as the pebbles on the beach. In this article I want to suggest a new angle of approaching the making of a film - at least it will be new to the majority of amateur movie makers.

Today, no serious cine enthusiast would think of showing his silent films without a musical background added by means of gramophone records and amplifier. Even then, with twin turntables and a selection of hundreds of records from which to choose, the result will always be a makeshift. Why not, then, make a film to fit a particular piece of music? By doing this there would be tremendous scope for our imagination, and although Walt Disney has shown us how it can be achieved in an animated cartoon (Fantasia), the possibilities in the use of straight photography are endless.

Hundreds of musical compositions would lend themselves easily to filmic treatment - and this need not in any way be injurious to the music. Artistically and sympathetically handled, the music will - in most cases - become more interesting to the majority. A few "purists" might object - but these gentlemen may never see your films, so they will not suffer any sleepless nights. Well, then, what about the choice of subject?

Good music will demand a good film. Do not vulgarize a masterpiece by fitting a frivolous idea. First-class poetry requires first-class music - and we must not cheapen another man's work. Decide on the piece of music you are going to illustrate photographically - then let the subject gradually take shape in your mind, blossoming out into a complete film in perfect sympathy and mood with the music. Choose something good, and aim high. You very soon tire of poor music. Remember always that the idea which you are going to put in your film must keep to the rhythm of the music. A slowly unfolding idea cannot be set to music which is full of short phrases and melodies; in this case we should want our music to flow on - unending.

You need not be a practical musician, and knowledge of musical theory and harmony will not be a necessity, although an advantage. As long as you have an artistic feeling and a sense of the fitness of things the results should be good. Undoubtedly Walt Disney has been the greatest fitter of films to music - something quite different from fitting music to films. The progress achieved from some of his early Silly Symphonies to the masterly episodes in Fantasia is remarkable. Such works as a Beethoven Symphony and Moussorskgy's "A Night on a Bare Mountain" were not cheapened by being the inspiration of Disney's work.

There have been many beautiful ballets arranged to music which was never intended to be used in a choreographic setting. A Symphony by Haydn, a movement from Mendelssohn's Violin Concerto, a Sonata by Liszt, a Symphony by Tchaikowski, are just a few of the many which come to mind.

There is no reason at all why we should not take a piece of music and build up a photographic picture or story upon its framework.

Here are some practical suggestions which can be taken as some indication of the possibilities of making a film to fit a record.

Sibelius. Prelude to "The Tempest"

A wonderful piece of pictorial writing. An abstract film fitted to this would be a joy to make.

(Shots: Windswept trees, bending grasses and scattering leaves, falling branches, swirling smoke. The music paints the picture of a fierce gale, but just before the close of the music the tempest subsides and there is a most moving picture in tones of the desolation which is left in the wake of the storm. The camera could easily show the pathos of a fallen tree, the limb of an old oak torn from its body by the force of the wind, the heaped-up pile of leaves, the damaged gate, and so on).

In a simple way a most moving film could be created in this Sibelius Prelude.

Bach. Prelude in E Flat Minor (Vol. 1, No. 8)

This is such a noble piece of music that only the most inspiring subject could be linked with it. A photographic study of a great cathedral - the camera to tell the story as our own eyes would silently take in the beauties of the glorious pile. (Do not use any sub-titles during the Prelude).

Honegger. "Pacific 231"

A picture in sound of an American streamliner. What a magnificent opportunity for someone to add a musical picture to this most stirring rhythmic piece of music.

Delius. "Summer Night on a River"

A most delicate poem in music. Would want very careful treatment; but the camera used imaginatively could produce a delightful film.

Delibes. "Scarf Dance"

If you know the mistress of a ballet school or dancing class, suggest that you film the students. See that the dance (either the one mentioned above or any other number) is always performed to the gramophone record you are going to use. The timing will then always be the same. (No two performances in the flesh are ever alike). Take a number of angle shots and enjoy many hours cutting and editing your film.

Gounod. "Funeral of a Marionette"

Have any of your friends got a puppet theatre - or do you know of a local puppet theatre club? If so, there is plenty of scope for your camera.

Saint-Saens. Scherzo from Piano Concerto No. 2

An intriguing number which suggests a number of impish subjects.

Liadov. "Enchanted Lake"

I have visualized a film for this musical gem - but it would be very difficult to do without much time and many disappointments.

Additional Musical Ideas

Here are a few subjects for which appropriate music could easily be found:

The bustle of a rush hour in a town

The Saturday market

The movement of water

The village

Trees

Sunday morning in the park

Water nymphs

FITTING A FILM TO MUSIC - continued

Tempo Picture to the Music

Your film will have to have the same form, balance and climax as the music, and nothing will be more intriguing than figuring this out. The possibilities are, of course, endless.

Having decided on the piece of music which you are going to photographically illustrate, play the record through many times. Get the music right under your skin. Then analyze the music mentally; notice how it changes its time, mood and color. Possibly the music will be in one characteristic mood throughout. You will have to get this into your picture - perhaps this would be better described as "atmosphere." If it is a 12-inch record it will probably play for three and one half to four minutes, so get together a hundred of 16mm. film (50 feet of 8mm.) of any of your odd shots joined together. (Every worker will soon have plenty of thrown-out footage which can be joined together in any odd way). Then play the record through while showing your 100 feet of miscellaneous shots. Make a first rough note as to where the music changes to a different rhythm or to a different melody (all music is built up in some sort of order. Themes are repeated and contrasting themes added). All this should be noted on a chart as a record of the footage. Then, from the scenes jotted down, it will be simple to measure the amount of feet or number of frames required for a particular scene. This is a much better method than timing the scene with a watch - because as you look on the screen you can easily make a mental note of the change. Jotting down the times on a piece of paper as you look at a watch is a difficult job.

Finally, see that you have nice titles. Acknowledge the composer of the music in a subtitle. Explain as much as you can at the beginning. Subtitles in the course of the film will interrupt the flow of the music. Do not start the music until all the titles have been shown. After a little practice at timing the film, you will know just when to gently push the needle (a fibre one!) into the first groove.

Editor's Note: Those who use music for synchronization with a film are cautioned against any public performances of copyrighted musical compositions. According to a representative of American Society of Composers, Authors and Publishers - which controls the licensing for public performance of most popular and classical compositions - numbers on records can be played in conjunction with film in homes or before private groups without incurring copyright violations. However, ASCAP takes the position that any performance of a record for an audience where admission is either direct or indirect, comes under its regulations for licensing. Even reproduction before a movie club comes under copyright performance regulations, according to ASCAP, in that members pay annual dues which are claimed as indirect admissions for showings.

Most of us who are interested in the growth of picture music think of it as a full fledged and important branch of musical composition. Yet most people working in other branches of music think of it as something old-fashioned, insincere and lacking in artistic value. The term "picture music" has become synonymous with certain bad characteristics such as sentimentality, old-fashioned and sickly music, or music which is of poor form and bombastic in character. Right or wrong, we must face the fact that we can't create music of real value in pictures unless we use a great deal of self criticism and sincerity toward ourselves.

When we compare modern picture scores with other modern compositions such as new ballets, symphonies or operas or incidental music by modern composers for new plays we come to a most disquieting conclusion. Picture music of today is at the point at which all other branches of music were thirty, forty, or even fifty years ago.

The argument that the public likes only the old has been amply disproven by the very public that is supposedly old-fashioned. The overwhelming success of modern ballet and other modern forms of composition and the equally great success of certain modern movie scores such as Prokofieff has written are the living proof that the public is quite capable of following the music of its own time.

If we wish to be considered an important branch of modern music we must get in line with what is being done in other fields of contemporary music. We lead the world in recording, lighting and photography. If we would just now get around to adding sound to silent pictures we could not honestly expect to be considered important contributors to the art of motion pictures. Likewise, if movie music is to become a term of distinction, modern scores will have to become as progressive, imaginative and original, in short, as modern as other fields of musical composition are today. We feel, therefore, that the following article will be of especial interest to our readers.

CONTEMPORARY MUSIC IN FILMS

by Walter Rubsamen

Reprinted from the July 1945 issue of Arts and Architecture

What role does contemporary music play in today's film? It is an irrefutable fact that most cinema composers and orchestrators use the post-romantic idiom, with its chromatic harmonies, lush instrumental effects, and sentimentality in texture and manner of performance. Dissonance (harmonic and not polyphonic) is usually reserved for the villain, or some unpleasant, macabre situation. The formula has become so stereotyped that it is known as the "Hollywood style" - rhapsodic, post-romantic melodies for romance and the "good" people; blobs of dissonance for every thing unpleasant or sinister.

It is no more appropriate to the modern screen drama than are Cape Cod cottages, Norman castles, Georgian mansions, or Irish thatched roofs to the sage-covered California hills. The perpetrators of anachronistic styles in art contend that the public doesn't want "this modern stuff," perhaps because they associate modernity with theoretical experiments that have had primarily historical importance, and represent merely a passing phase of the reaction against fin-de-siecle sentimentality. No honest spokesman for the contemporary in art will maintain that exaggerated cubism in architecture or atonality in music are the modern norm to which we should adhere at all costs. The radical experiments of the 'twenties have been modified and fused with elements of tradition to create the musical language of today. Innovations that have provided us with a wealth of new techniques are not to be looked upon as end-points, nor is modernity in art to be judged from them alone. Nevertheless, the contemporary musical idiom is as far removed from the post-romantic aesthetic as are the simple and functional houses of 1945 from the gingerbread monstrosities of the

'nineties. Although the solid structure of modern music has as many facets as there are individual personalities among contemporary composers - think of Hindemith, Copland, Milhaud, Prokofiev, Bartok, Ives, and many others - all have in common a forthright, simple style that is unsentimental but full of genuine feeling.

The contention that our general public will object to the music of truly contemporary composers is wholly unfounded, and merely another manifestation of the fact that most motion pictures made in Hollywood are financial speculations first and artistic ventures last. It would appear that the industry's basic policy is to repeat whatever has proved to be a financial success. Since films with music by the local reincarnations of Cesar Franck, Cyril Scott, and Ethelbert Nevin have made money, it would be bad business to run any risks with a contemporary composer. Write down to the masses, is a familiar Hollywood motto. Is it not instead a matter of providing the public with an opportunity to hear modern music, of educating it, in other words, rather than of making concessions to what the film heads think is public taste? Admittedly, if we feed audiences an uninterrupted diet of music on the Tin Pan Alley level, or of pseudo-romantic flavor, these styles will have most appeal because they are most familiar. But we may profit from the advice of Prokofiev, who faced similar pressure in 1936 when the Soviet regime launched a campaign against the radically dissonant musical idiom. When asked to describe what he considered to be the best style for the new Soviet mass audience, he said: "Music in our country has become the possession of great masses. Their artistic taste and their requirements are growing with extraordinary speed; and every composer must make adjustments for this growth in each of his works. In this respect, there is a similarity to the shooting at moving targets: only by aiming ahead, at tomorrow, can you avoid being left behind at the level of yesterday's requirements. Every attempt to 'suit' the audience bears in itself an underestimation of the cultural maturity of that audience and the high level of its new tastes, and, of course, every such attempt contains elements of insincerity."

Why is it that contemporary music is heard so little in Hollywood's films? Perhaps a dozen American motion pictures, out of thousands produced during the past ten years, may be said to possess modern scores. Obviously there exists a prejudice against the modern scores. Obviously there exists a prejudice against the idiom, if not an organized boycott of it, as well as of many prominent modern composers whose talents are sorely needed if the cinema is to become a consummate art form. It is strange indeed that our film industry makes no use of such talents as Milhaud, Hindemith, Stravinsky, and others, while France, Soviet Russia, England, and other countries noted for the artistry of their motion pictures call upon their best composers as a matter of course, and usually give them free rein to express themselves in their own particular version of the contemporary musical idiom.

A few specific examples of the boycott should suffice. Stravinsky recently wrote a score for a film about the German occupation of Norway, parts of which have since been heard in concert form. The producer rejected it and hired someone else to redo the music. Another modern composer, long resident of France, was given similar treatment by a producer who could hardly be classed among the musically educated. It was the same executive who asked a third composer to play part of a new film score in advance, and at one point said: "Why do you use that discord there, I don't like it. Cut it out!" A composer's autonomy is sometimes limited still further by an executive's insistence that some particular melody, old or new, be made the picture's theme song, and be repeated over and over again until the audience will be sure to remember it. In *None But the Lonely Heart*, for example, Harms Eisler was saddled with a familiar song by Tchaikowski that has been done to death and is also completely inconsistent with Eisler's own style. Again, if a familiar piece of classical or romantic music is incorporated into the plot as incidental music the modern composer will find it necessary to make compromises in his own idiom for the sake of unity. The theme song practice is purely commercial in its aspects, for the

box-office receipts will increase if the tune is taken up by the name bands and the public. But none, not even those Hollywood musicians who cynically answer any charge of commercialism with the remark: "Have you seen my latest check? How big is yours?" will contend that the hit song contributes to the artistic homogeneity of the film drama.

The root of this difficulty is inherent in the fact that our film composers are usually not full-fledged collaborators who participate in the production of a motion picture from the beginning, but are merely employees hired to put one of the finishing touches on an already completed product. They therefore have neither the opportunity nor the temerity to object to a theme song or a piece of incidental music that conflicts with their own style. The short amount of time allotted to the composer before the release deadline is of course a major reason for the poor quality of many cinema scores. Sometimes cliches are inevitable when there is no time to be original but it is impossible to believe that an insufficiency of time has anything to do with the contemporaneity of an idiom, as some film composers maintain. The contention that "Homogeneity in style is not possible when you start out with your eye on a star and while composing, suddenly discover that your music is not supposed to be good - but 'Thursday'," made by film composer David Raksin (during the discussion period of the forum) would appear to be based on fallacious reasoning.

The Idiom of film music, then, depends almost entirely upon the tastes and education of the producers, directors and studio musical directors, and not upon the composer or the public. Only in rare instances have film executives realized that only a contemporary score is appropriate to a contemporary drama. To the frequently voiced objection that there is no modern style, only modern composers, one can only reply that he who is archaic or eclectic in 1945 is not contemporary, even though he may know that he is alive. Each epoch finds its own true expression in all characteristic style - so much history tells us - and Gothic spires as well as neo-Tchaikovsky or even neo-Haydn in the twentieth century are anachronisms. This does not refute the possibility that a modern adherent of the romantic style may be writing excellent music, qualitatively. No one disputes a man's right to compose as he pleases, and for this very reason, he who prefers the modern idiom should have all the more right to uncensored self-expression. Either contemporary music or music of the appropriate period can be used to illogical - neither fish nor fowl. We go to see a film drama laid in the middle ages or the seventeenth century, and quite complacently listen to music dated 1880 when we would receive a profound shock to see a piece of Victorian furniture nestling among the correct props. That would be stylistic inconsistency!

As the discussion comes to an end we attempt to name motion picture scores that could be hailed unequivocally as outstanding examples of the modern musical idiom. Bernard Herrmann's music for the current film, Hangover Square, as well as Citizen Kane, The Magnificent Ambersons, and All that Money Can Buy; Aaron Copland's for Our Town and The City; Virgil Thomson's and Gail Kubik's scores for the documentaries: The Flow That Broke the Plains and Memphis Belle, respectively; Arthur Bliss' musical commentary upon H. G. Wells' Things to Come; George Auric's music for the French film Blood of a Poet; Prokofiev's for Alexander Nevsky; and parts of Toch's score for Address Unknown, Rozsa's for Double Indemnity, Eisler's for White Floats and None But the Lonely Heart, Tansman's for Flesh and Fantasy, and Adolph Deutsch's for Northern Pursuit, were nominated. The list is small, and remarkable for the fact that each composer represented has an established reputation in the field of concert music, and in most instances was given carte blanche by the film's producers. I do not wish to imply that the designated scores are first-rate because their composers had concert performance in mind. On the contrary, there are meaningless and monotonous passages in the best of them, when heard in concert or on records. The original function of film music is to interpret and describe dramatic events and moods, so it will speak to us with but half a voice unless the drama is made visual. In the complex blend of arts that is the cinema no one element is complete unto itself, but each heightens the total effect in direct proportion to its quality and originality. Film composer will be able to create music of consistent artistry and contemporaneity only when the industry grants them freedom of idiom and the opportunity to collaborate with writer and directors on an equal basis.

Condensed from
SOME PREDICTIONS FOR THE FUTURE OF FILM MUSIC
By Nathaniel Shilkret
in
MUSIC PUBLISHERS' JOURNAL - Jan., Feb. 1946

The film industry has a great advantage in attracting talented composers. In it the composer can be assured of full employment with an attractive salary and security. A very large number of the world's outstanding contemporary composers have contributed to the literature of film music.

At this time, the beginning of 1946, a great array of composing talent is working in the film music field. Here is a partial list - Waxman, Webb, Kapor, Green, Heindorf, Young, Toch, Tansmann, Gruenberg, Rojas, Tedesco, Amphitheatrof, Prokofiev, Deutsch, Honegger, Newman, and Sallinger. Some of our best American composers, Herrmann, Gould, Rose, Copland, and Bernstein, for example, are contributing special scores.

With such a group of composers constantly looking for new ideas, both beautiful and bizarre, and with a large number of competent arrangers making their valuable contribution, one may expect much (and anything) from the film music field.

The time is almost here when the composer will be brought in at the beginning of the planning of a picture and allowed to suggest spots that can and must be shot in a manner that will allow him to write better music for the unfolding of the story.

Effective use of film music is not limited to pictures of a dramatic nature. It is in "musicals" that film music has had its greatest use and development. In these pictures music is an integral part of the story. And for obvious reasons the principal performers are singers, instrumentalists, or dancers. For these roles the film industry has employed the best talent from opera, concert hall, and theatre. Up to now most of these productions have presented a large number of "standard" music works. However, many new compositions have been specially written for the films, and there is good reason to believe that the composer who can produce really good music has an excellent opportunity to insure his future by writing for this field. He will have a receptive audience that is interested in both "long-hair" and "pop" music.

Opera production has not yet reached the same degree of good showmanship that is found in the musicals.

The cartoon is still another important form of film music. Here is a statement from an outstanding writer of cartoon music, Scott Bradley: "If I have anything to say about it, cartoon music of 1946 will be progressively modern orchestration in enlarged chamber music style with a total elimination of the Spring Song sort of cliché. This is a big order and it will not be fulfilled in a short time. However, the scope of cartoon scenarios is broadening and music for cartoons must free itself from the 4-8 bar sequence cartoon action cannot wait for subject-answer sequences. Cartoons are 'made to order' for modern music and may well prove to be an important proving ground for this kind of scoring, thus becoming a leader instead of the red-headed step-child of motion picture music."

When I asked George Antheil, well-known composer and author, his opinion of the future of the serious composer in the film music field, he replied: "There is no doubt at all in any serious composer's mind that films represent the greatest possibility there is for music. We are still some distance away from realizing that possibility, but we are getting there step by step. First of all, I think the composer would like to be in on the planning of the music for the picture if possible. Film composing should be almost like writing an opera score. Story writers today write complete pictures and sell them as complete scripts, a complete package. It is possible for a composer and the collaborating story author to develop an entire

SOME PREDICTIONS FOR THE FUTURE OF FILM MUSIC - Continued

motion picture idea together and market it. More of that should be done. Eventually it will be proved that this is the best procedure and that good music has tremendous commercial possibilities."

Here is what a prominent composer of film music, Johnny Green, has to say about the business of keeping the composer too far away from the basic development of pictures "Much of the criticism leveled against film music in this country has been due to the frequent lack of sock dramatic impact of the film score. Adverse criticism of many of our top music critics has been directed against film scores on the basis of absolute music. Film music is not written as absolute music. It is written as an adjunct to visual dramatic action. If it has value as music for pure listening, this must be considered as gravy. The producer is the master chef who can supply the recipe for this gravy. Unfortunately, to date the producer seems to have been a fellow who likes his turkey dry and has withheld the recipe from even some of our most gifted film composers.

"The recipe, in a few words, is simple - make the composer part of the act. Scenes in which it is a foregone conclusion that music will be used are constructed by the producer, the writer of the script, and the director, none of whom is likely to be a musical expert, without any consideration for the technical musical factors involved. Ultimately this scene on celluloid, frozen as to length and as to its interior structure, is thrown at the composer and he is charged with writing music 'to fit it'. He becomes then a tailor instead of a consulting cooperative architect. Experienced composers for the theater are, as a group, far better dramatic showmen than they are given credit for being. If they are allowed to be really helpful in the construction of the framework on which they will hang their musical adornment, they will be of far greater service to the film medium.

"As two examples of this highly effective method of working I would cite the score composed by Michel Michelet for 'Voice in the Wind' and the Academy Award winning score of Bernard Herrmann for 'Citizen Kane'. Here are two composers who were 'part of the act'. The result on the screen and the quality of the music concerned make a strong plea for including the composer from script to release."

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The National Board of Review of Motion Pictures

Note: Although this article does not refer specifically to film music we are happy to acquaint our readers with the work of The National Board of Review of Motion Pictures. We hope that in the future they will devote more attention in their fine reviews to the music accompanying the pictures, as we have noticed with regret they have not done heretofore.

The Editors.

This March marks the 37th anniversary of the formation of the National Board of Review, by the People's Institute of New York City, as an independent organization designed to express public reaction and public responsibility concerning the motion picture. The Board provides organizations and individuals with advance information about pictures as they are released and offers through its National Motion Picture Council a constructive program for the study, support and best use of the motion picture as entertainment and as a cultural and educational force. The Board is opposed to all forms of censorship, believing that the motion picture screen should be a free medium of expression.

The review work of the Board is done by a Review Committee of two hundred and fifty volunteer men and women representative of a wide variety of professions and interests. Through subcommittees it reviews and classifies according to audience suitability, all films submitted to the Board and makes its recommendations by majority vote. These are disseminated through the Board's publications.

The Council conducts the community-wide motion picture plan begun in 1916, offering local groups an activities program of motion picture study and service. The objectives are: to demonstrate through the education of public opinion the effectiveness of selection and classification as a means of forwarding the development of the motion picture and its best uses; to encourage through meetings, forums, discussion and other like means, the study of the motion picture as a medium of entertainment, education and artistic expression, and as a significant social force; to direct the attention of the public to worthwhile films by publishing in the newspapers a guide to the selected pictures currently showing at local theatres; to encourage regular weekend programs of selected family pictures and occasional junior matinees, through cooperation with local exhibitors and in response to community wishes; to endorse and further the use of education through motion pictures in the schools and among adult groups. A pamphlet "Our Town and the Movies" describes this activity in detail. The Board holds an Annual Conference in New York City for its members and delegates from Councils in other parts of the country.

The Committee on Exceptional Photoplays, composed of critics and students of the art of the motion picture, is interested in the aesthetic values in films, as distinguished from the popular entertainment qualities. It issues an annual list of ten best films chosen from this viewpoint. Its critical appraisals are published in the Board's magazine

The Schools Motion Picture Committee of the Board represents groups of parents and teachers from public and private schools in Greater New York interested in securing suitable motion picture programs for children. It issues a weekly list of New York City theatres where the program is approved for children of school age.

The Board's Young Reviewers since 1931 have served as a means of discovering the direct reactions of children to all sorts of films, and its National Association of 4-Star Clubs, organized in 1936, has encouraged the formation of motion picture study clubs in the schools. The name of the Club stands for its 4-point program: appreciation, projection and production of films, and community service.

The National Board of Review of Motion Pictures - Continued

"New Movies" is the monthly magazine of the Board containing motion picture articles, reviews of exceptional and selected features and short subjects recommended by the various Board Committees and reports of adult and junior motion picture group activities. Another regular service is the "Weekly Guide to Selected Pictures" Pamphlets and listings on a wide variety of motion picture subjects are also available.

The interest of the National Film Music Council in asking for this brief statement on the work of the National Board of Review and its National Motion Picture Council is appreciated and inquiries from FILM MUSIC NOTES readers regarding any of the publications or services mentioned will be welcomed.

The Board president is Quincy Howe, Richard Griffith is executive director and Bettina Gunozy, Council secretary.

The National Board of Review of Motion Pictures, 70 Fifth Avenue, New York City 11, New York.

* * *

FILM MUSIC NOTES offers FILM MUSIC NOTES PORTFOLIO, October 1943 - June 1945, at three dollars.

Each month since October 1943 we have presented excerpts of best-known film music from current films. They are selected by the composers themselves and are in manuscript. Here you have source material of unique value. Themes, signatures, background and bridge sequences arranged for piano alone, with suggested orchestration or conductors' sheets.

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BIENNIAL MEETING OF THE MUSIC EDUCATORS NATIONAL CONFERENCE
Cleveland, Ohio, March 27 - April 2, 1946

Committee, Film and Projector Equipment:
Helen C. Dill, Dhairman, Beverly Hills, California
Vincent A. Hiden, Vice-chairman, Glendale, California

Session I. Wednesday March 27, 2 P.M., Audio-Visual Aids Committee Auditorium,
Board of Education Building.

Speaking for the Films and Projector Equipment Section -
Vincent A. Hiden, Vice-chairman

One of later speakers on the same program -
Mr. Carl Nater, Head of the Educational Film Division,
Walt Disney Productions

Session II. Wednesday, March 27, 7:30 P.M., Board of Education Bldg. Auditorium

Motion Pictures in Music Education Committee, Presiding Chairman:
Vincent A. Hiden, Glendale, California,
Secretary, Dr. Karl Ernst, Portland, Oregon

1. Digest of national questionnaire on 16mm. films and projectors,
Helen C. Dill, Committee Chairman, Beverly Hills, California
Presented by Dr. Louis W. Curtis, Los Angeles, California
2. Bibliography of 35 mm. and 16 mm. music films,
Mrs. Stanlie McConnell, New York City
3. Evaluation of standard 16mm. Projector Equipment and Recommendation
on Film Strips, Film Shorts, etc., James F. Nickerson,
Minneapolis, Minnesota.
4. Evaluation of proposed Disney film, "Elements of Music",
Mr. Carl Nater, Burbank, California
5. Demonstration of classroom techniques in showing a 16mm.
musical film, Lenard Quinto, New York City.
6. Sources of materials and methods of using films, Marguerite Hood,
Ann Arbor, Michigan; Helen Grant Baker, New York City
7. Panel discussion; speakers and committee members; James Brill,
New York City; Thelma Forster, Helena, Montana; David Hughes,
Elkhart, Indiana; Alpha Mayfield, Lafayette, Louisiana

Session III. Consultant Group Meeting times on Thursday morning or afternoon

Topic: Discussion of Outlines of Proposed Music Education Films

Session IV. Friday Afternoon, March 29, 3:30 P.M.

Combined three sections of Audio-Visual Aids -
Mr. Hiden gives summary of accomplishment

THREE STRANGERS

By Adolph Deutsch

Reprinted from the Hollywood Quarterly
(Continued from March Issue)

The composer is not worth his salt who assumes that his obligations as a collaborator end after the music is written. A new and vital phase of mutual effort begins, on the sound-recording stage. My next collaborator is the recording engineer, David Forrest, whose handling of the sensitive microphones and volume controls on the music-recording stage is termed "mixing". The responsibility of getting the best possible music recording is placed squarely upon the mixer's shoulders by his department head. Left to his own judgment, Dave, who reads an orchestral score in addition to his volume indicators, will capture a picture of my music on the sound track that meets the required standards of the studio. He will not, however, plumb the inner dramatic meanings of the score unless I make them clear to him first. By exploiting the acoustic flexibilities of film recording I can invest my music with qualities that will complement the mystic atmosphere of Three Strangers. Parts of the score must be recorded with clarity, others with a diffused quality; some must sound intimate, others distant; here and there I take "stage liberty" and ask for excessive reverberation in one section of the orchestra, combined with natural presence in the others.

The microphone is a camera that records sound, and, like the cameraman, the mixer will direct the placement of the microphones to obtain the quality of recording I have asked for. Many times during the playing of a piece of music the microphone becomes a mobile unit, swinging in to pick up at close range, then returning to a normal placement. If necessary, Dave will employ several microphones at varying distances from the source of sound. There is nothing static about a recording stage. Instruments are at times moved and regrouped for special results; in fact, the very walls of the room are mounted on hinged sections that can be adjusted to alter acoustic characteristics. Equipped with all these devices, the mixer is an important factor in contemporary film technique and certainly a collaborator to be accepted by every writer as well as composer if screen plays are to possess a multidimensional aural quality rather than a flat single plane of sound.

Three Strangers presented many opportunities for the manipulation of recording qualities. Right in the introduction, for instance, where the close-ups of the principals were used, we decided to match the photographic proximity with a corresponding close pickup of the solo instruments. The image on the screen was big and the tone of the instrument was big. Following the title came the London atmosphere, Piccadilly Circus at night, traffic and crowd noise. The music I had written attempted to sound British and at the same time to give the feeling of a lot of things going on simultaneously. Dave and I agreed that we should attempt to get as much clarity of recording as possible, to bring out the counter-rhythms and contrapuntal lines in the orchestra. Later on in the picture we had a scene on the bank of the Thames, a night shot, damp and foggy. The orchestration reflected this mood, which we further enhanced by using a very reverberant pickup. The result was a diffused shimmer of sound like the distant murmur of a metropolis, a perfect accompaniment for the occasion. For the image of Kwan Yin I wanted a detached quality as if the Oriental strain, played by seven instruments, were coming from a great distance. This was accomplished by performing the music softly and picking it up at twice the normal distance.

In one of the final sequences there was a frightening shot of Sydney Greenstreet walking into the camera, his huge bulk filling the screen. The full orchestra was used, but to heighten further the feeling of the demoniac characterization we "milked" the bass section of the orchestra to get a massive sound that became louder

THREE STRANGERS continued

as the actor came closer. The result was a gripping combination of sight and sound.

The deliberate distortion of musical balance and perspective is thus an important adjunct to film technique. The uses of this device should be fully exploited, not only by the composer working in collaboration with the mixer, but also by the screen writer in collaboration with the composer. A shooting script may very well incorporate notations on aural perspective to supplement the camera angle and all the descriptive material considered necessary to achieve a well-integrated and artistic result.

Once all the music for Three Strangers is recorded on film, the negative goes to the laboratory to be developed. Usually this is an overnight job. The positive prints of the music tracks are sent to the Dupe Building to be cut into their respective reels.

Let me take you to the Dupe Room where Jerry Alexander is dubbing the first reel of Three Strangers. Jerry and his assistant sit at a sound-control panel facing the screen. Each knob on the panel controls a different sound track, and the number of knobs required depends upon the complexity of the sound pattern in the reel. The speech of the principals, the shuffling of feet on the pavement, traffic sounds, crowd sounds, the tap-tap of a steel-ferruled cane, the chimes of Big Ben, a wind effect, and the musical score comprise the setup of the sound pattern for the first reel. Detailed cue sheets serve as a guide to indicate the exact footage at which the sounds and music will occur.

Jerry signals his projectionist, the room is darkened, and we watch the illuminated footage meter at the right of the screen, which is synchronized with the projection machine. The meter serves as a warning guide for incoming and outgoing sounds, also as a quick check if any imperfection of quality or bad synchronization of sound with the picture is apparent. "This is only a rough rehearsal, so don't expect too much," Jerry always says when the composer is present, usually to forestall a request for more music - louder, louder. The rehearsal is rough; some effects are too loud, some too soft; music entrances are faded in too slowly and the whole reel seems a confused jumble. "Rewind," Jerry signals, "and we'll run it again." The second rehearsal is smoother and the pattern of sound begins to make more sense. While the reel is being rewound for a third rehearsal I talk over the musical dynamics with Jerry. "Hold it down a little so that the tapping of Greenstreet's cane comes over." "Fade in sooner when they sign their names." "Blend it with the wind effect and increase the volume as the candle goes out." "Hold the Kwan Yin theme down." The next rehearsal gets under way and my suggestions are tried; they all work out except the cane tapping; that is out of balance. Jerry is now becoming familiar with the sound content of the reel, and each successive rehearsal shows a marked improvement. A few more adjustments and we are ready for a final take. Overhead a red light indicates that this run is a take; there will be no conversation in the room to distract the two dubbers from their sensitive task. The picture fades in, the title music starts, and we know that downstairs the light valve is recording on a strip of film one-tenth of an inch wide a pattern of modulations that will reproduce the speech, music, and noises in exactly the same relative proportions as those in which Jerry is mixing them. The reel is over, the lights brighten. "How do you like it?" "O.K. for me" I reply, and the first thousand feet of Three Strangers is ready to print. "Lunch," announces Jerry. It has taken three hours to rehearse and record ten minutes of sound.

Returning from lunch, I notice the No Admittance sign on the door of the Dupe Building and ask Jerry whether that includes writers and directors. "It sure does;

THREE STRANGERS continued

departmental rule," he replies. "Hum" is my guarded comment, as I ponder the wisdom of keeping these talents ignorant of this important phase of film making.

The dubbing of the next seven reels moves along smoothly. We have occasion to add an echo to the sounds in two places; one is a scene under Battersea Bridge; the other, a corridor in a jail. We work out an interesting transition from a train effect underscored with music to a cracked phonograph record repeating a phrase monotonously. We exaggerate an orchestral crescendo and punctuate it with the impact of a weapon hitting the floor - pure cinematic liberty to shock an audience.

The final reel containing the critical scene of the Grand National coming over the radio, the tense dialogue in the room, and Lorre's piano playing, commands our attention for the better part of a day. We are occupied, for the most part, with finding the proper dynamic levels, playing them higher or lower as the camera follows the action from one side of the room to the other, and never once losing the intelligibility of the on-screen dialogue. It is fascinating to watch the hands of Jerry and his assistant as they play the multiple controls during this scene.

Satisfied with our last rehearsal, we decide to try our luck. We have notified Leo Forbstein and George Amy that reel 9 is ready for a take and they are in the room as the reel starts. Our audience is augmented by some sound cutters and technicians, since word has reached them that reel 9 of Three Strangers is up; they watch with critical attention. The take is made, but proves unsatisfactory. We ask for reactions and get them. Some discussion follows. It is decided to cheat the piano out sooner and play up the dramatic scoring in one spot. This time the take is good and our dubbing job is done.

The completed sound track now goes to the laboratory to be developed, printed, and combined with the picture in a master negative. A positive print will be made as quickly as possible because our sneak preview deadline is two days away. The exact time and place of the sneak is a studio secret, known only to a few department heads. On the evening of the event, a favored few of us will receive two hours' advance notice, naming an outlying theater and an approximate starting time. "Eight-thirty tonight at the Cascade Theater." At eight-thirty we submit our work to the public. By ten o'clock we shall have its verdict, not in writing but through an intangible series of telepathic signals - "audience reaction."

Outside the Cascade Theater the same group which four weeks ago met in Room 6 greet each other. Awaiting the arrival of Jack Warner and his associates, we make conversation, carefully avoiding the topic uppermost in our minds. My eye wanders over the line of cash customers - our jury. I am counting the infants in arms and the popcorn bags, wondering if their cacophony will obliterate the subtle nuances of our play.

The arrival of the Jack Warner is our signal to file into the theater. As the last newsreel clip thunders from the screen, we settle ourselves in the section reserved for us. Recorded several decibels higher than feature pictures, all newsreels leave the ears tingling. A normal recording following the news sounds puny, and if the proscenium curtains are closed the effect is that of an underwater performance.

"Ladies and gentlemen, we present a Warner Brothers feature preview," the voice from behind the closed curtains announces, with an air of confidence not shared by us. A murmur of anticipation fills the house and as the close-up of Geraldine Fitzgerald fades in the murmur surges into exclamations of approval. Another surge as

THREE STRANGERS continued

the patrons recognize Sydney Greenstreet and his co-artist Peter Lorre. The musical themes of identification are lost in the shuffle, but I am not too concerned, knowing that the element of surprise will not be present in a regularly advertised performance. As the title fades out and the picture begins, we concentrate on the screen as though we had never seen Three Strangers before. This is not entirely because an audience is present; much of the unfamiliarity stems from the fact that the screen play has acquired a new aural dimension since it was run in Room 6.

The background of music and sound against which the actors perform and speak their lines is at this time doubly conspicuous to the writer, the director, and the producer. Accustomed as they are to the simple picture-and-word form of the work print, these added sounds must seem obtrusive. More than once during the preview I glance in Howard Koch's direction as a piece of musical underscoring begins while his lines are being spoken. As we did not collaborate on the script, I am sure he is having many surprises. It is a disquieting thought.

As the picture nears its end the cumulative result of the nine reels run in continuity before an audience manifests itself in a number of ways. We see our work in true perspective and all the details merged into a whole. Our senses of self-appraisal and criticism are sharpened; the glow of accomplishment is tempered by the sobering knowledge that some places might have been better. As for the score, I am acutely aware of some irritating musical mutilations and incoherences that could have been avoided if I had been able to work with Howard Koch, John Huston, and Jean Negulesco before the picture was shot. It is incongruous that two such vital ingredients as the music and sound effects should receive so little consideration in the plotting of the script. The musical score of this film was heard during two-thirds of the running time, more than sixty percent of its total footage - by no means an inconsequential contribution. Is music the leavening in the loaf of bread, or merely the gaudy icing hastily poured over a cake to conceal some doubtful ingredients? Surely, it's the leavening.

The curtain closes, the audience applauds, but long before this we are aware of its favorable verdict.

Our group files out of the theater and assembles in the manager's office for the usual confab and review of notes made during the running. This time, the notes are few and the changes are slight. Jack Warner nods his approval to the circle of inquiring faces and, as if to confirm his feelings, offers Reinhardt a cigar. The tension eases, there are some pleasantries, and we gather our hats and coats. Reinhardt smiles from behind his Havana perfecto.

In the lobby Howard Koch approaches me. Is he thinking that I have smothered some of his best lines? My momentary suspense is relieved by his smile. "The music helped a lot," he remarks quietly. Jean Negulesco joins us as we walk to the parking lot. "Beautiful score, Adolph" - his enthusiasm is sincere. "Thanks, Jean! Maybe on our next picture we won't have to work like Three Strangers."

REVIEWS OF CURRENT MOTION PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST

SPECTER OF THE ROSE, Republic. (Adult and Absorbing). Director: Ben Hecht
Musical Score by George Antheil

In this tragic and romantic melodrama Mr. Hecht has really brought the strange world of make-believe to life. His characters are real and the story of ballet dancers takes one backstage to find there no glamour, but hard work, heartaches and disillusion. The characters and their lives seem incredible and extreme but their enthusiasm is real and they themselves are fantastic reality. Among the most interesting created by Mr. Hecht, is that of Lionel Ganz, the poet, with his amazing vocabulary. It is clever, too, how he has taken the story of "Spectre de la Rose" as the main thread for his tale with the dancer in a trance of madness dancing that role with the famous leap through the window becoming his leap to death, after which their lives go on as before in the musty magnificence of backstage without which they could not exist. It is all beautifully acted and photographed, the intricate and extraordinary effects of lighting and composition adding enormously to the strange and dynamic character of the picture. Settings, too, are in perfect keeping. The beautiful "Invitation to the Waltz" by Weber, for which "Spectre de la Rose" was created is left out entirely. Instead a new waltz has been written and used as the theme of madness throughout. The simple melody is beautiful but becomes always distorted in variations. There is much background music, in Mr. Antheil's score, almost all of it heavy, dissonant and emotionally strained. Adults
Running time: 1 hour and 30 minutes

SO GOES MY LOVE, Universal. (American Home). Director: Frank Ryan
Music score and Direction: H. J. Salter

Intelligent and well directed, this sprightly romantic comedy is inspiringly rich in human values. In fact, it is the answer to the prayer of those of the public who go to pictures not to be harrowed by scenes of the sordid and criminal world, but to be rejuvenated by beauty, charm and laughter. The delightful story, based on the well-remembered book "A Genius in the Family" in all its details of background, costumes, etc., (if slightly anachronistic at times) is treated with real understanding and taste. The pace of the picture is brisk with just enough shadow in the sunshine to heighten the gaiety and send the audience out of the theatre refreshed. Casting is excellent with Myrna Loy never lovelier and Don Ameche, that perennial inventor, playing Hiram Maxim with a keen sense of humor while giving full value to the more sombre moments of the film. His scenes with his little son, spontaneously and naturally portrayed by little Bobby Driscoll, will long remain in one's memory. Music, as a whole, is unfortunately a little disappointing. The introduction is too bombastic and modern instead of reflecting the pastoral quality of the opening scene and in the sequence when the mother ascends the stairs to stop the supposed whipping of her son, the music is felt to be almost an intrusion, as with its first strains the tense atmosphere achieved by her show of distress was shattered. On the other hand, there is an outstanding bit accompanying the scene in which the boy battles with temptation and finally gives in to play a very understanding trick on his aunt. The instruments copy the voices of conscience and temptation and it is all most mischievous and charming. The rest is weak, although the composer never has a chance to be important - there is no song and no scene that has any relation to music. The whole score would have been more fitting had it been done in Nineteenth Century style. However, if its purpose was simply to provide agreeable atmosphere and background it remained true to its mission, with tempo and mood changing only to fit better the changing emotions of the actors. Let us have more of these films, performed without propaganda and pomposity, which point out the true and the better values in human beings. Family. Running time: 1 hour and 30 minutes.

GILDA, Columbia. (Entertainment a la Mode). Director: Charles Vidor.

Musical Directors: M. W. Stoloff and Marlin Skiles

A glamorous, exciting and intriguing picture of luxurious life in Argentina - all about gambling, cartels, with plenty of PLOT and the Brooklyn boy, Johnny Farrell, outsmarting everyone with the cooperation of the Buenos Aires police. He is a decided acquisition. Aided by Rita Hayworth in her most seductive role to date, review numbers with gorgeous costumes, settings in the Hollywood style plus the finest in photography, it spells entertainment in the modern manner. Music is used as it would occur in actuality - cafe, background effects, a sultry number from the United States to give atmosphere, but with the high dramatic moments twice as tense because here it has been wisely omitted. This is a new departure in scoring (it has been done before but not to this extent) and it is most certainly one to give composers pause. Congratulations to Mssrs. Stoloff and Skiles! Adults. Running time: 1 hour and 50 minutes.

THE BRIDE WORE BOOTS, Paramount. ("Horses, Horses, Horses!"). Dir: Irving Pichel

Music Score by Frederick Hollander

A light-weight comedy, amusing but too long drawn out, the conflict between the horse-crazy wife and the handsome collector-historian who is her husband becoming in the end monotonous. There is too much repetition of scenes and situations, some of which are in very poor taste. It is another facet for Barbara Stanwyck, however, and the young vamp is excellently played by Diana Lynn. The main title is suave, authoritative in character, with good old-fashioned orchestration, the bracing out-of-doors atmosphere is established in spite of the women's delegations. These, by the way, are photographed delightfully with a real sense of humor. In fact, both photography and settings are worthy of a better picture than this one which is about as silly as its title. Mature-Family. Running time: 1 hour and 30 minutes.

HEARTBEAT, RKO. (Modern Fairytale). Director: Sam Wood.

Music by Paul Misraki. Musical Director: C. Bakaleinikoff

A production giving good opportunities for beautiful photography, high powered romance and a new type of role for Ginger Rogers. The cast is excellent and the early scenes of the picture in which Basil Rathbone enacts a modern Fagin are especially amusing and well done. The remainder of the action, based on a sort of Cinderella theme in which the heroine rises from an incredibly dingy background to find herself in a romantic fairytale atmosphere of riches and luxury, guarantees an hour or so of fair entertainment. Baron Dvorak's playing creates good atmosphere but Miss Rogers' song introduces a Broadway mood. However, the score is delightful under the musical direction of Mr. Bakaleinikoff, Paul Misraki gives us an expertly balanced and deftly orchestrated background in perfect keeping with the rooco settings. Mature-Family. Running time: 1 hour and 45 minutes.

THE KID FROM BROOKLYN, Goldwyn-RKO. (The Wonder Boy Again). Dir: Norman Z. McLeod

Musical Director: Louis Forbes. Music Supervisor: L. Forbes

From the initial musical number, this picture is an expert blend of the two mediums revue and comedy, with Danny Kaye in top form, Vera-Ellen sensational in speed and verve and Fay Bainter exactly right as the society philanthropist. Music is smartly paced - with no relation to each other the numbers absorbing entertainment, lavishly presented. There is nothing in the musical commentary to especially date or distinguish it, except for the main title and its conventional orchestration but it is all properly integrated with the comedy. Highlights of Mr. Kay's consistently amazing and spontaneous performance are the fighting lessons, the fights themselves the reception and the Pavlova sequence which equals his famous description of a movie! Family. Running time: 1 hour and 53 minutes.

DEVOTION, Warner Bros. ("Family Portrait") Director: Curtis Bernhardt

Music by Erich Wolfgang Korngold.

Musical Director, Leo F. Forbstein.

A forgotten period lives again in this sombre story of the Brontes. It is marked by distinguished photography, each shot having the quality of a beautiful engraving, with effects of light and shade, composition and long perspectives, which are never commonplace, and settings authentic in feeling. Intelligently acted by a superior cast under highly competent direction and with Ida Lupino, as always, outstanding (we see too little of this gifted young actress in these days, by the way -- why, we wonder?). This is definitely a picture for those who seek something besides mere entertainment in their theater-going, for the tragedy of Haworth is shown here in all its poignant and stark reality, with even the charming ball room scenes, those of the Belgian interlude and the glimpses of Charlotte's success in London, affording but little relief. The Korngold score weaves like a tapestry throughout, beautifying and immeasurably enriching the picture. At times it rises to fine dramatic heights adding a much needed spirit and verve to the performance, while the conventional orchestration, giving the full flavor of the period, is both convincing and nostalgic. It opens with a gay and rural passage which occurs at intervals throughout. The most telling sequences, however, are those which have to do with the ghostly rider, and the galloping rhythm and mysterious muted chimes by which we enter Emily's remote kingdom. Adult. Running time: 1 hour and 55 minutes.

SUSPENSE, Monogram. (Action and Thrills) Director: Frank Tuttle

Musical Director: Daniele Amfitheatrof.

The title aptly describes this well-knit, up-to-the-minute mystery drama which will undoubtedly appeal to large audiences, as it has about everything in the way of entertainment to offer. Belita is not only well known for her grace and skill as a skating star but, since her last picture, as a very good actress. Barry Sullivan also has a well-deserved reputation and does a superb job here. In fact, every member of the carefully chosen cast fits perfectly into the picture. Excellently directed, the film moves at a fast pace and its ice sequences are not only beautifully executed by the star but highly original in both routine and setting, with the Cabildo number and the song by Valdes outstanding. Rarely have photography and music been better coordinated in a film - the outdoor shots and the avalanche being especially realistic from a camera angle with the sharp contrast of murky shadows and bright lighting and the chiaroscuro of the late scenes in Morgan's room and office - in the vast spaces of the empty ice rink and basement, building up the sinister effects to a degree almost unbearable. Furthermore, the score, by Daniele Amfitheatrof, is enormously effective, notably in such passages as the one where the delicate tremolo of the violins greatly helps, the suspense as the murderer stands by the instrument of death with the crescendo rising to a burst of horror as the deed apparently approaches its fulfilment. Adult. Running time: 1 hour and 40 minutes.

EASY TO WED, M-G-M. (Gay and colorful) Director: Edward Buzzell

Musical Score, Supervision and Direction: Johnny Green

Sprightly technicolor musical in which the characters and plot, in keeping with this type of comedy are exaggerated, but kept by the director in this case within the proper limits at all times. Beautiful photography with the costuming of the dancers in the Mexican sequences and blending of colors deserving of special mention.

Mr. Green proves his excellent musicianship in the score. He is a good composer and wins immediate admiration for his clean direction. The main title is the overture, giving all the highlights of the music which is light, romantic, at times a little lush, but always in good taste, comprising real preparation for what is to come. The score is naturally interspersed with Mexican idiom and has a charming love song, well sung by Van Johnson. Ramirez' singing, Ethel Smith's playing and the polka are all good entertainment and a clever bit of scoring is found in the comical hunting scene - in which, incidentally, a remarkable retriever all but steals the show. Family. Running time: 1 hour and 55 minutes.

DEADLINE AT DAWN. PROD. 505

PIANO CONDUCTOR

MAIN TITLE

- (N):10 -

HANNS EISLER

Piano Concerto No. 10

"Deadline at Dawn"

-2-

Poco pesante

Gilva...

Musical score for piano, measures 1-5. The score includes staves for piano and strings. The piano part features a melodic line with triplets and slurs. The string part provides harmonic support with sustained notes and chords. Rehearsal marks 3, 4, and 5 are indicated in boxes. The tempo is marked *Poco pesante*.

Musical score for piano, measures 6-10. The score includes staves for piano and strings. The piano part continues with melodic development, including slurs and dynamic markings like *sfz* and *sfpp*. The string part remains active with sustained textures. Rehearsal marks 1, 2, and 3 are indicated in boxes. The tempo is marked *Molto Allegro*.

Musical score for piano, measures 11-15. The score includes staves for piano and strings. The piano part features complex rhythmic patterns and dynamic markings like *sfz* and *sfpp*. The string part provides a dense harmonic background. Rehearsal marks 6, 7, and 8 are indicated in boxes. The tempo is marked *Molto Allegro*.

Molto Meno

-3-

Musical score for piano, measures 16-20. The score includes staves for piano and strings. The piano part continues with melodic and rhythmic development. The string part remains active. Rehearsal mark 20 is indicated in a box. The tempo is marked *Molto Meno*.

Adagio

Surpass

Molto Meno

20

9

10

11

pp

mf

pppp

2022

Molto cresc.

mp cresc.

16

17

18

19

12

13

14

15

mf

pp

pppp

20

21

22

23

fff

fff

fff