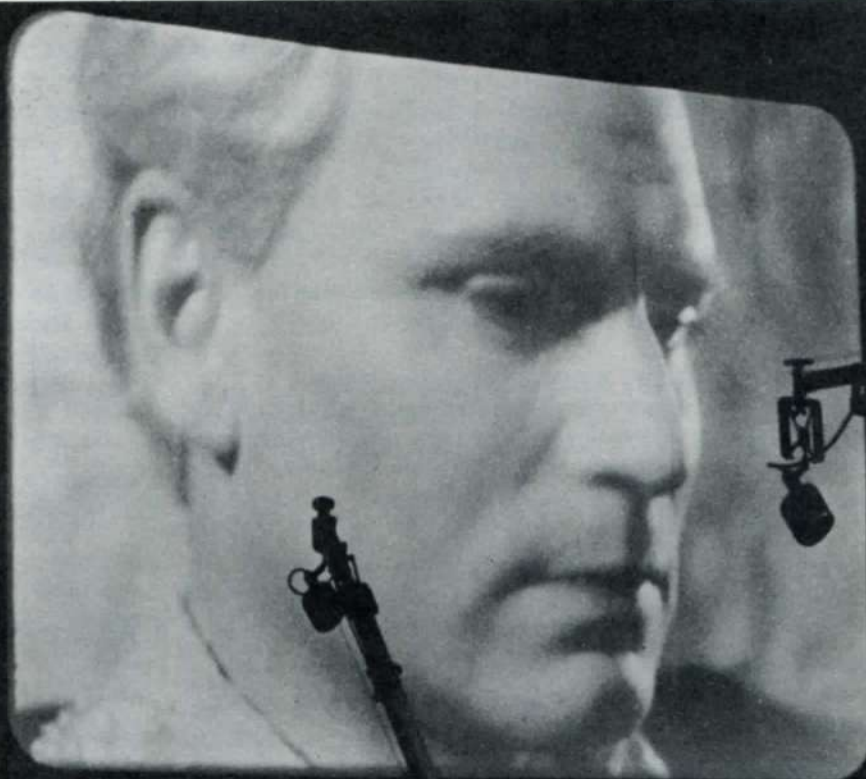




## FILM MUSIC NOTES

Official Organ of the National Film Music Council



View of string section of the Philharmonic Orchestra during the recording of William Walton's music in HAMLET.

# FILM MUSIC NOTES

31 UNION SQUARE WEST  
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## FILM MUSIC NEWS

**FILM INSTITUTE AWARDS**      **THE QUIET ONE** was the first recipient of the award established by the City College Institute of Film Techniques in New York to be given annually for "creative achievement in the production of documentary films." The presentation was a part of the fortieth annual conference of the National Board of Review on March 31st. Judges of the many entries were Madeleine Carroll, Alice V. Kelliher, William Rogers, Cecilia Ager, Bosley Crowther, Archer Winsten, Virgil Thomson and Richard Griffith, Executive Director of the National Board of Review. Hans Richter, Director of the Film Institute, acted as Chairman. **THE QUIET ONE**, a sensitive moving study of a small neglected negro boy from New York's slums, was directed by Sidney Meyers, who collaborated with Janice Loeb and Helen Leavitt on the screen play. The score is by Ulysses Kay.

\* \* \* \* \*

**STATE TEACHERS COLLEGES**      A number of State Teachers Colleges are setting up courses on music in films. The Fredonia College of New York is using the subject in music history and literature courses. The State Teachers College at New Britain, Connecticut, has made a place for it in a course "Music in Every Day Life", carried on by guest lecturers. Gene Forrell, composer of **BOUNDARY LINES** spoke recently on "Music in the Cinema. The Colleges in West Chester, Pennsylvania and Troy, Alabama, evidence a lively interest by each subscribing for several issues of **FILM MUSIC NOTES**.

\* \* \* \* \*

**FILMS FOR EDUCATION**      Helen C. Dill of the University of California, Los Angeles, and chairman of the Films in Music Education Committee of the Music Education National Conference, reports the completion of a booklet, "Films for Music Education", her committee's project for the year. The booklet gives lists of 16mm music films, with brief synopsis, running time, prices and sources. Mrs. Dill's committee worked with the cooperation of the Audio-Visual Education Association of California and Helen Rachford of the Los Angeles County Schools. Copies are available at twenty-five cents each from the Music Educators National Conference, 64 East Jackson Boulevard, Chicago, Illinois.

\* \* \* \* \*

**EDINBURGH FESTIVAL**      The third International Festival of Documentary Films will again be held concurrently with the International Festival of Music and Drama in Edinburgh from August 21 to September 11. There will be daily screenings of documentaries, submitted by all nations. Seven major performances of feature films are scheduled for Sunday showings. It is probable that a number of entries will be seen for the first time at the Festival, as has happened in previous years. Full details on the programs are as yet unavailable.

\* \* \* \* \*

We regret that reviews of several important current films planned for inclusion in this issue have been unavoidably delayed.

# THE MUSIC OF HAMLET

William Walton

HAMLET is my third Shakespearean film. The first was in 1936, for the 20th Century production of AS YOU LIKE IT. Then in 1944, Laurence Olivier approached me to do the score for his Technicolor production of HENRY V. And now, finally, HAMLET.

Writing music for the screen is undoubtedly a specialised job. To begin with, the composer is rigidly disciplined in his work by the time factor. For example, in HAMLET (as in all other films) my first contact with the production was the arrival of the script. This meant that I could obtain at least some idea of the treatment envisaged by the producer-director, in translating this monumental work into celluloid. An occasional visit to the film set also gave me some impressions of how the project was coming along.

The real work, however, begins when the picture is complete -- complete, that is, in what is called the rough cut. It is only at this stage that the full atmosphere and dramatic impact of the screen play can be seen. However much a composer may examine the scenario, he can never grasp all those little individual touches which a director adds while he is shooting the picture on the floor. Then, again, there is this time business. After I have seen the film with the director and music director, the editor passes me a type-written sheet giving the exact timings of each section of the film to which music will be fitted. For example, a sequence may call for one minute twenty-three seconds of music; one minute twenty-four seconds is too long, and one minute twenty-two is too short. This means that a composer must, right from the start, adjust his approach to the composition. In writing for the concert hall, he can work out his ideas to suit himself. His symphony may run for twenty, thirty or fifty minutes. Not so in films. The form and content of the music is governed absolutely by the exacting requirements of the pictures on the screen.

There seems to be an idea among film people that a composer can turn out pages and pages of fully orchestrated manuscript just on the spur of the moment. The sort of things that happens is that the unfortunate writer comes to the studio, is shown the film, finds that there is a total of fifty minutes music required, and some bright spark in the music office says, "That's lovely. We can book the orchestra in two weeks' time, and get the whole thing in the bag." Frankly, two weeks is no earthly use for fifty minutes' music, as anyone who has attempted full scale composition will know. I think that composers as a whole should decry this bad aspect of film making and see if some arrangement cannot be made whereby the composer is guaranteed a certain reasonable time in which to deliver his score, and I myself always insist on this.

In the case of HAMLET, I received every consideration from Laurence Olivier, and the film unit, in that the music recording dates were spread over a month, thus giving ample time to consider the results of each of the recording days' work, and allowing time for discussion before proceeding to the next music section. The closest collaboration was maintained between Laurence Olivier and myself, and some of my musical ideas were evolved from suggestions from Laurence Olivier.



Ted Drake, music mixer, Muir Mathieson, music director, William Walton, composer, Laurence Olivier and John Hollingsworth, conductor, discuss points of orchestration. Hamlet: Two Cities - J. Arthur Rank.

## BRITISH FILMS ON THE AIR

Production Facilities Films Ltd. in England, have recently recorded a series of six programs on film music for the Canadian Broadcasting Corporation, under the title "The Movie Scene". Muir Mathieson introduces the series and discusses the music of Vaughan Williams; Arthur Bliss talks on his THINGS TO COME and CHRISTOPHER COLUMBUS, William Walton on his HAMLET, William Alwyn on his various scores and Brian Easdale on his RED SHOES. The series is somewhat like the British Broadcasting Corporation's "Picture Parade" -- seventeen half hour programs of excerpts from British films, with comments by the people who had a part in their making, and English critics. Among its programs is also one on THE RED SHOES in which there is a discussion of the picture by the London critic Dilys Powell, and Cyril Beaumont, an authority on ballet. "Picture Parade" is available for re-broadcast in this country. The National Film Music Council would like to see a program series similar to these two, made with American films whose scores have importance.

We are printing the scripts for the recordings of Muir Mathieson's introduction to "The Movie Scene" and Brian Easdale's talk on his music for THE RED SHOES. Records and excerpts from his score, which includes two ballets - "Heart of Fire" and "The Red Shoes", are unobtainable at the moment. However, standard ballet repertory furnishes music used in practise scores, rehearsals and performances: "Danse Bohemienne" (Friml), "Coppelia" (Delibes), "Boutique Fantasque" (Rossini - Respighi), "Les Sylphides" (Chopin), "Giselle" (Adam), and "Le Lac des Cygnes" (Tchaikowsky).

M.H.

### THE MOVIE SCENE - Film Music Series

#### Introductory Programme by Muir Mathieson

Tonight and in the next few weeks I want to talk to you about film music and try and show you how it has developed from being a mere accessory to visual scenes to becoming a new art which is adding emphasis to the cinema. Music does not need the cinema - but the cinema has, it seems, always needed music. In fact history records that at the first public film show ever given in this country, when the Lumiere Brothers of France brought their projector to London in January 1896, the films were accompanied by an old harmonium with four notes missing. In those days the music simply drowned the noise of the projector, which was placed bang in the middle of the audience and cranked sucking of oranges and the rustling of paper.

Later the projector was housed in a sound-proofed compartment, and really silent cinema came into existence. But it was found that a silent film was an impossibility as a form of entertainment. Music was needed to give a kind of third dimension to the silent movies in order to give them an existence at all.

The sort of music that was used in these days is well illustrated by a book I have here entitled "Sam Fox's Motion Picture Almanac" - and this book was an absolute necessity for any old-time cinema pianist. Let's open it and see what we've got.

(Mathieson plays piano and talks about various types of silent film music.)

Well, now to more serious things. Today music remains inseparable from the cinema though its form has changed considerably. But first let me tell you how music is recorded in a film. The scoring of the music takes place after the film has been shot - and it is this background music that we shall be mainly discussing in this series of talks. A film consists only of dialogue and the picture on the screen is shown to the composer and the music director in the studio cinema. The music is carefully planned. In order to obtain the greatest dramatic effect, great care is taken to motivate the music so that it arises naturally out of the action on the screen. The old idea of fading it in and out is no longer good enough. For example - two men are arguing in a room - the tension rises, tempers are strained to breaking point, when suddenly one of the men let's fly with a punch that sends his opposite number reeling back across the room - only instead of just the sound of a good sock on the jaw, we hear the fight chord of the music. Even the most realistic screen fight cannot fully assimilate the real thing, but well-timed music, in conjunction with natural sound, can add enormously to the drama and fury of a fight which, seen cold in the viewing theatre, may seem comparatively flat and unconvincing.

When all the details of scenes like that and the proposed scoring have been worked out, the composer is given a complete typewritten list of every section of music required, giving exact information on all the shots and timings to the nearest second. He then goes away and writes his music at home, using a stop watch to time each piece so that it will fit the picture when the recording is carried out.

On an agreed date, the orchestra assembles at the studio and the recording begins. Behind the orchestra and facing the conductor is the screen on which the picture is shown as the music is played. Bit by bit all the music is recorded on to film, whence it eventually finds its way together with the dialogue and sound effects into the finished picture.

Music in films can be used in two ways. It can express the underlying mood and atmosphere, creating emotional responses in the audience, setting the tempo and feeling of a scene: or it can identify itself with every shot on the screen, synchronising with the action and interlocking line by line with the dialogue and sound effects. This latter method is best seen in the Disney cartoons - but this is not a hard and fast division, for music may perform both these functions in one short scene.

In this country, almost every contemporary composer of serious music has contributed to the cinema during the past fifteen years - William Walton, Vaughan Williams, Arthur Bliss, Arnold Bax and many more. In addition a new school of younger composers, specialising in the film technique, has been created - William Alwyn, Richard Addinsell, Clifton Parker, John Greenwood - I could mention lots of them. These men do not only compose film music - they are well established in the theatre and concert hall-but they have also found time to make a study of the cinema and explore some of its musical possibilities.

In this series of talks, you will have the opportunity of meeting composers of both generations, hear them discussing their own particular problems and listen to some of their music.

The Red Shoes by Brian Easdale

Before the final script was ready, before shooting had started on THE RED SHOES, the ballet was being planned and discussed more than any other feature in this picture. The story of the ballet was practically settled and Hein Heckroth, the designer, had made a large number of sketches covering every scene. At this stage I was called in to write a score for the ballet, because it was realised that after the design, it was essential that the music should be ready for Helpmann's choreography, for rehearsals and for shooting. I need hardly say that I realised with great pleasure that this was a unique opportunity for a composer of film music. Instead of the usual thing where I had to write my score to the requirements of lengths and the dictation of dialogue, I was now to set the pace, to put my music over without dialogue and effects interposed between myself and an audience. I simply had to write to the visual impressions of Heckroth's sketches, and bear in mind what the camera was going to do in angle, movement and colour. The overall timing of the ballet was fixed for not more than 14 minutes. Once it was written and the orchestral score recorded nothing could be changed or cut. Everyone would have to work to it. This was grand.

The story itself was highly suitable for musical treatment. The girl gets the magic red shoes from the magician shoe-maker. Once she is in their power they dance her through the entire gamut of life and imagination to her death. This was obviously the clue to the main theme in the music, and I went for this first. It is first stated after the girl has jumped into the shoes and she dances in them without realising their sinister power.

\* \* \* \* \*

RED SHOES BALLET II

Night descends and the girl dances to a fair. Here the tempo quickens as she dances everyone off their feet until at the climax she spins through falling coloured papers and falling men. Again the red shoes theme governs this sequence but at great speed and in diminution as a shrilling, repetitive figure.

RED SHOES III

She dances home, still dancing but tired, past the closed booths of the fair and through the empty town. She reaches her home, but the red shoes do not allow her to enter, they spin her round and round and round. Suddenly she sees the shoe-maker - demonic and with his arms spread wide- and she knows she is in his power.

This was a terribly important part in the story and I had to mark it in the music. It is here that we leave the ballet proper as it is seen on the stage through the eyes of an audience and enter



the imagination of Vicky, the girl who is dancing her first big role; after we follow all her sensations and emotions and visions as she is dancing her part. I knew that here there must be an obvious change in the music both in colour and texture. This change I marked by great chords on the full orchestra, and by the introduction of the Ondes Martenet, and electrical instrument, to change the tonal qualities of the orchestration.

#### RED SHOES BALLET IV

Now we are with the girl in another world - her world of imagination and feeling. She flies through a fantastic landscape of mountains and clouds and falls through space into a dead and deserted city.

#### RED SHOES BALLET V

The shoe maker leads her through the city of macabre figures, and the monsters and shades of her dreams surround her. This was one of my favourite episodes in the ballet and it caused me to write some of the music I like best. I called the episode "The Dead City".

#### RED SHOES BALLET VI

After this the girl passes through many changed scenes. Here the music contains phrases of the red shoes theme in variation, as for instance in the pas de deux, which she dances with her lover.

#### RED SHOES BALLET VII

The last imaginative experience we share with the dancer is her impression of a stormy sea surging up from the audience on to the stage. The sound of the sea is in reality a storm of applause from the audience. Then comes the last scene of the ballet and we see the towns people going to church. The music here had to bear the stamp of religion in a very authentic way, so I arranged the time of an old German Chorale to establish this. The girl attempts to enter the church, but the priest bars her way. She is still in the power of the demonic shoe-maker, who now claims her again and forces her to dance to her death with him in the flames of hell. The music for the dance is a variation of the Chorale

#### RED SHOES BALLET VIII

At the conclusion of this dance of death the girl runs to the priests and falls dead in his arms. As he takes the red shoes off her feet, we hear the red shoes theme for the last time played very softly and simply on a solo violin.

#### RED SHOES BALLET VIII

The priest carries the girl towards the church. The shoemaker picks up the red shoes and puts them back in his shop window to await their next victim. Here are the closing bars of the music.

#### RED SHOES BALLET VIII

That is the end of the ballet - a piece of adventurous film making which held big problems for everyone engaged in its production. But together we managed to solve them, and the composer, discovered that at last film could open up new vistas of expression and excite my imagination in much the same way, I suppose, as opera must have done for composers in the past when it was their new medium.

# THE RED SHOES

Gail Kubik

Michael Powell and Emeric Pressburger deserve major credit for their part in the production and direction of RED SHOES. Ballet people, even ballet composers are presented as real - however super-sensitive-people. The values that they live by are made fairly understandable. In a world that more and more isolates the Arts - and is also increasingly rejected by the Artist - this successful projection by Messers Powell and Pressburger of a world of values opposed usually even to their own expressive medium, namely, commercial, theatrically distributed films - this is an accomplishment that deserves real tribute.

For the ballet lover and specifically, the choreographer, RED SHOES seems to me important. Without knowing whether or not RED SHOES marks the first effort to conceive a ballet in terms unique to the resources of the motion picture, it may be said without reservation that the ballet conception in RED SHOES comes off brilliantly. As an integrated part of the total film story, it is convincing. By showing us a world of total fantasy, we can see the real life of the ballet world - fantastic as that usually seems to the man on the street - in a balanced perspective. As a ballet sequence, considered on its own merits, I am not competent to judge. It is clear, however, that it is a film ballet, not a ballet merely filmed.

I should have expected to devote more space to a consideration of the score. Mr. Easdale is more than a competent composer, decidedly. He is not a hack. He just is not a very important composer. His ballet sequence music is quite as good - perhaps better - than would have been written by most of the men on the west coast. But having said that, one must candidly admit that stylistic considerations aside, many a budding conservatory student writes more creative sounds than Mr. Easdale. And I found one serious fault: the music for the ballet sequence followed just as slavishly the film action, had as much the sound of background music, as did the actual background score. At least for the ballet, the music should have dominated - have sounded as though it had determined the ballet story-line and the film's acting. The background score, from a craft point of view, is first rate. I found the motivation for a voice in the incidental score a little confusing, but there is so much evidence elsewhere that Mr. Easdale has a keen dramatic sense that I must offer any criticism of the score's dramaturgy with the greatest reservation and tentativeness.

One last and minor point. In recording and dubbing the music for the ballet sequence, a much greater theatrical, ballet, realism would have resulted if a higher sound-level on the music tracks had been obtained. We might, thereby have been taken "out of ourselves" to witness the RED SHOES ballet: We might have become for a few minutes a part of that theatre audience that we saw on the film. Instead, with the music at very nearly the same acoustical level as was used when it functioned as background score, we only with difficulty joined that imaginary audience. forte, mezzo forte, piano: these are just as valuable to music -- and especially, dramatic music, as are the notes themselves.

RED SHOES.. Eagle Lion: J. Arthur Rank. Anton Walbrook, Marius Goring, Moira Shearer, Leonide Massine. Directed by Michael Powell and Emeric Pressburger. Music by Brian Easdale. The Royal Philharmonic Orchestra conducted by Sir Thomas Beechman. Technicolor.

## MUSIC IN TELEVISION AND ITS PROBLEMS

Roger Bowman

The problems presented in using music in the mushrooming field of television are some of the thorniest to yet appear in this new medium. This complex question has several aspects - artistic, economic and legal.

In attempting to survey the problem for the benefit of those whose activities may at the moment lie in the adjacent fields of composing for the films, and who may not be in contact with the growing television child, your correspondent interviewed members of ASCAP, BMI, SESAC, AFM, and some of the most active composers of music on films for television. The results of these interviews may leave readers of FILM MUSIC NOTES with the impression that we are all like the seven blind men who described the elephant. Unfortunately, at this moment that is the uncrystallized status of the music field in television.

The first of the many headaches here involves clearance. Meetings are constantly taking place involving the four television network officials, ASCAP, BMI and other clearance organizations, along with prominent, representative music composers to attempt to clarify the Copyright Law of 1909 and great volume of litigation that has evolved since then as it may be applied to the possible uses of music in television. This involves adapting consent decrees to a field that did not exist at the time court decisions were handed down with regard to music usage. Traditions must be upset and revolutionary definitions must be introduced. Music and dramatic rights must be applied differently since almost all sung music in television at the present time requires some dramatic presentation because of the nature of the medium.

Another aspect to the legal problem is the need for revision of the Petrillo decree of 1946 banning music for use on films for television. Mr. Petrillo has promised early action. At this writing, kinescope recordings of live television shows are considered delayed broadcasts and may be used by affiliated television stations - once. This is the stop-gap loophole that permits the music of the live television show to be put on film without violating the non-recording ban for music on films.

Incidentally, the scale for musicians performing on television is  $66 \frac{2}{3}$  - 80% of the highest local AM performing rate, and 75-90% of the network AM scale. There is great variation in rates from city to city. Of course, local shows that are teletranscribed for later re-broadcast command a network fee. When simultaneous broadcasts are made for AM and television, the rate has \$7.50 added to the radio fee for commercial programs and \$3.50 added to the radio sustaining program fee.

Once the "Go-Ahead" has been given by the American Federation of Musicians the rattling problems of clarifying synchronization and performing rights for music on films for television will have to be settled. Network officials are not looking forward to these headaches.

We can be fairly certain that the compensations to composers of music for films for television will not pay for many years at the rate the Hollywood companies have been rewarding composers. Sponsors of shows who foot the bill, will buy composer's efforts as cheaply as they can. Time, organization of the composers, and expansion of the medium will take care of this matter.

When the consent decrees are clarified and the musical bans are lifted, and the networks have expanded to greater national coverage which should be by the end of the year, there will be a great deal of work for the ambitious ingenious composer of music for films for television. There may be so much work that the problem may become one of training new composers for the peculiar needs of a voracious field.

The volume of music used by live television programs may not be as great as AM radio because it does not depend on music as much as radio does. Television is not afraid of silence as radio is. There are a great many visual gimmicks : pantomime, dancing, mugging, etc. to fill in the time. Even songs must be tricked up to keep audience attention alive. All of this consumes program time without the use of additional music. Where in radio six songs may have been sung by a performer, two will do for a half-hour television show. Another reason for the possible reduction in the volume of music is the limited appeal of orchestral music.

On the credit side is the fact that television audiences tire very easily of music they hear several times. They are avid for new and ever newer material in songs. This places a premium on the ingenuity, creativeness and sheer volume of a composer's output. This may cancel out the limitations to the volume of music used, mentioned above. Time will tell.

Television Workshop, N. Y.

## WQXR (NY) PROGRAMS OF MOVIE MUSIC

### Saturday, May 7 - 2.05 P. M.

Vaughan Williams - - The Loves of Joanna Godden: Incidental Music.  
Brodsky - - - - - The Way to the Stars: Theme Music.  
Newman - - - - - How Green Was My Valley: Theme Music.  
Steiner - - - - - Gone With the Wind: Theme Music.

### Saturday, May 14 - 2.05 P. M.

Berners - - - Nicholas Nickleby: Incidental Music.  
Goehr - - - Great Expectations: Waltz  
Walton - - - London 1600, Globe Theatre; Hamlet, Funeral March.

### Saturday, May 21 - 2.05 P. M.

Steiner - - - Since You Went Away: Incidental Music,  
Gershwin - - Damsel in Distress: A Foggy Day.  
Youmans - - Flying Down to Rio: Orchids in the Moonlight.  
Rodgers - - State Fair: It's a Grand Night for Singing.

### Saturday, May 28 - 2.05 P. M.

Vaughan Williams - - The Invaders: Epilogue.  
Alwyn - - - - - The Notorious Gentleman: Calypso.  
Dolan - - - - - Lady in the Dark: A Message for Liza.  
Kern - - - - - Can't Help Singing: More and More; Any Moment Now.  
Romberg - - - - - Viennese Nights: Waltzes.

## INFORMATION ON FILM MUSIC IN THE UNITED STATES

The Department of State has asked the National Film Music Council for information regarding music in motion pictures in the United States to be included in an article for the Air Bulletin, A Department publication distributed to more than 60 countries. The following questions were submitted:

APPROXIMATELY HOW MANY COMPOSERS ARE ENGAGED IN WRITING MUSIC FOR FILMS IN THE UNITED STATES? WHO ARE SOME OF THE MOST OUTSTANDING ? WHICH WERE BORN IN FOREIGN COUNTRIES?

There are approximately one hundred composers who provide the scores for the Hollywood films. Of these, about forty to fifty confine their musical activities to this work. Not more than twenty-five of them are under contract to studios, working regularly at one location. This leaves about seventy-five who are known as "free lance" composers; they move about from one studio to another, contracting to compose individual scores in two to twelve weeks, depending on the amount of music required, the size of the music budget, and the general artistic standards obtaining at the particular studio which employs them.

Most of these men (fifty to sixty of them) also work as orchestrators and arrangers in the studios, although on the whole this kind of work is considered less desirable. Some also work in the radio field as composers and / or orchestrators.

The Screen Composers Association has about one hundred members, including full-time composers, part-time composers, orchestrators and arrangers. The American Society of Music Arrangers has about 150 members in its Hollywood branch and an equal number in New York. There is some duplication of membership in the Hollywood branch and the Screen Composers Association. Also among the arrangers are those who work in radio exclusively.

THESE COMPOSERS WORK EXCLUSIVELY IN FILMS:

Daniele Amfitheatrof, David Buttolph, Robert Emmett Dolan, Adolph Deutsch, George Duning, Hugo Friedhofer, Johnny Green, Frederick Hollander, Leigh Harline, Werner Heymann, Bronislau Kaper, Michel Michelet, Cyril Mockridge, Alfred Newman, David Raksin, Miklos Rozsa, Max Steiner, Dimitri Tiomkin, Franz Waxman, Roy Webb, Victor Young.

THE FOLLOWING COMPOSERS OF INTERNATIONAL REPUTATION WORK IN FILMS, OCCASIONALLY:

George Antheil, Marie Castelnuovo-Tedesco, Aaron Copland, Bernard Herrmann, Erich Wolfgang Korngold, Darius Milhaud, Alexander Tansman, Ernest Toch, Richard Hageman, Louis Gruenberg.

WHICH OF THESE WERE BORN IN FOREIGN COUNTRIES?

Daniele Amfitheatrof, Born St. Petersburg, Russia, 1901  
Werner Heymann, Born Koenigsberg, Germany, 1896  
Frederick Hollander, Born in Germany  
Bronislau Kaper, Born in Warsaw, Poland.  
Michel Michelet, Born Kieff, Russia, 1894  
Cyril Mockridge, Born London, England, 1896  
Miklos Rozsa, Born Budapest, Hungary, 1907  
Max Steiner, Born Vienna, Austria

Dimitri Tiomkin, Born St. Petersburg, Russia, 1899  
Franz Waxman, Born Konigshutte, Germany, 1906  
Adolph Deutsch, Born London, England, 1897  
Mario Castelnuovo-Tedesco, Born Florence, Italy, 1895  
Erich Wolfgang Korngold, Born Brno, Moravia, 1897  
Darius Milhaud, Born Aix-en-Provence, France, 1892  
Ernest Toch, Born Vienna, Austria, 1887  
Richard Hageman, Born Leeuwaarden, Holland, 1882  
Louis Gruenberg, Born Russia, 1884

#### HOW MANY FILM SCORES ARE WRITTEN ANNUALLY?

The annual production of films is a variable quantity. Six hundred is about the highest; the current year will probably see 450 to 500 produced. Each of these will have its special score, varying in length from 15 minutes to one and one-quarter hours. The average score is about 30 minutes.

#### WHAT IS THE HISTORY OF A SCORE FROM TIME OF COMMISSION TO FINAL SYNCHRONIZATION?

We enumerate the steps in the process. These are generally followed, although there are variations in the several studios; some composers have their own way of doing things. The following is the general procedure:

1. Showing the film, completed except for the music, to composer and whatever technicians will be working with him.
2. Conference attended by producer, director, executive head of the music department, composer. Decisions made as to where music shall be placed, what orchestral resources will be required; tentative calendar set up; all artistic matters, finances, etc. are discussed.
3. Analysis by music cutter. The sequences to be scored are analyzed. A cue-sheet is prepared for the composer, giving a minutely detailed account of camera shots, dialogue, sound effects; all of these are timed to the split second.
4. Composition. The composer has by now decided on the general style of the music, and has invented his principal thematic materials. He then writes the music for each sequence according to the cue-sheet. These sequences might be as brief as 15 to 20 seconds, or as long as 5 to 8 minutes. Longer sequences are broken up into shorter units in order to facilitate recording procedures. The composer writes in sketch or short score.
5. Orchestration. The orchestrator arranges the music in full score.
6. Copying. The music department librarian and his staff now extract from the full score the parts for the individual instruments. String parts are "dittoed", other parts copied in longhand. Everything is proofread.
7. Recording. The orchestra is assembled (20 to 80 men, depending on the studio, the budget, the character of the music, etc.) Each sequence is rehearsed musically, then with the film. The wax can be played back immediately as a test of the quality of the performance and the synchronization with the film action. Two of ten "takes" are usual. Ten would be taken only for the most pretentious films. In the cheapest pictures, "one rehearsal and one take" is the rule.

8. Re-recording. The music must now be re-recorded ("dubbed") on to the film already carrying the picture, dialogue and sound effects tracks. The mixing of these elements is done in the laboratory, with a panel board controlling the output of the several tracks. Composer and director work with the mixers.
9. Printing. The final, synchronized sound track is now printed on the film together with the picture.
10. Preview. The film is now tried out, unannounced, in a theatre where audience reaction can be observed. This may be followed by re-cutting, re-editing, sometimes even re-shooting of the unsuccessful sequences; and, consequently, some re-scoring.

#### WHAT TECHNICIANS ASSIST IN MAKING MUSIC AN INTEGRAL PART OF THE FILM?

Most have been accounted for in the above. To recapitulate: composer, orchestrator, music cutter, conductor (he may be the executive head of the music department, or the composer himself), librarian and copyists, instrumentalists of the orchestra, sound engineer, microphone monitors, mixers ("dubbers"), stage projectionist (who projects the portions of the film being scored at the recording sessions.)

#### WHAT OUTSTANDING SCORES HAVE BEEN RECORDED FOR PUBLIC SALE?

Very few; and these are not necessarily the most distinguished. For the most part, songs have been recorded; and some attractive parts of scores have been made into popular songs, of which David Raksin's "Laura" is an outstanding example. The following are suites or selections from films that have been popular; it seems to be the popularity of the film rather than musical merit that determines the recording of film music for public consumption except in rare instances such as the Copland music.

- |                    |   |  |
|--------------------|---|--|
| COPLAND, AARON     | - | OUR TOWN SUITE. Concert Hall Records (Limited Edition).<br>Arr. for Piano. Played by Leo Smit. CH-A2. (With Piano Sonata)<br>STORY OF OUR TOWN, from OUR TOWN. Played by Andor Foldes.<br>(Piano), Vox Album 174.    |
| NEWMAN, ALFRED     | - | THE SONG OF BERNADETTE. Decca Album DA- 365.<br>CAPTAIN FROM CASTILLE. Mercury Album 69.   |
| RAK SIN, DAVID     | - | FOREVER AMBER. Victor Album P-197<br>THEME FROM LAURA. Victor single record V-11-8808<br>(With Tansman: see below)   |
| ROZSA, MIKLOS      | - | SPELLBOUND. Victor record V-28-0404;<br>Columbia record DX-1264<br>Metro Records<br>SPELLBOUND CONCERTO.<br>THE LOST WEEKEND.<br>THE RED HOUSE. Capitol Records, Album CB-48<br>THE JUNGLE BOOK. Victor Album VM-905 |
| TANSMAN, ALEXANDRE | - | SCHERZO from FLESH AND FANTASY. Victor single record.<br>V-11-8808 (With Raksin, Theme from LAURA: see above)  |
| THOMSON, VIRGIL    | - | THE PLOW THAT BROKE THE PLAINS. Victor Album VM-1116   |
| TIOMKIN, DIMITRI   | - | DUEL IN THE SUN. Victor Album VM-1083  |
| WAXMAN, FRANZ      | - | THE PARADINE CASE. Alco Record Album A-10  |

## 1949 ACADEMY AWARDS

Constance Purdy

Well, the great event of the Hollywood year is over - the tumult and the shouting have died, - the awards have been given and the contestants are beginning to live normally once more. The ceremony, while still glamorous and thrilling, at least from the Hollywood point of view, was carried out with a minimum of frills and hokum and with the Hollywood touch reduced to such an extent that far from detracting from the proceedings, it gave them a certain dignity and sincerity noticeably lacking in some of the earlier sessions, held at elaborate dinners open to the public at a price.

The Academy theatre's seating capacity is limited so the audience was necessarily restricted to the profession and other interested participants. To be sure, there were stands erected outside where the tourists, bobby-soxers and other fans could view, shriek and applaud their favorites. The whole affair this year was managed with dexterity and brevity (one hour and twenty minutes). That must have been a relief to everyone concerned. Of course the gowns were beautiful and the last word in fashion and the dazzling jewels added much to the brilliance of the setting. But even if he is an actor, the American man is not overfond of formal clothes and many of the sterner sex came in business suits. Robert Montgomery, however, did full justice to the occasion, even wearing his war decorations, which was as it should be. He made a most handsome and dignified Master of Ceremonies.

By now the readers of FILM MUSIC NOTES all know the names of the winners and if there are some regrets that so many awards went to the British, no one can question the fact of their having been royally deserved. Our music awards this year, Best scoring of a dramatic or musical-goes to Brian Eastdale for RED SHOES and as he is not at hand to be interviewed, I shall have to refer you to Huntley's appraisal of the picture in the last issue of FILM MUSIC NOTES. Those who remember his fine score for that beautiful picture, BLACK NARCISSUS will not be surprised that he was voted the present distinction by a jury of his peers.

In making the nominations for this award, eligible pictures are divided into three categories by the Academy Office. This list is checked for omissions, errors or improper classifications by the Academy Music Branch. Nomination ballots are then sent to all members of the Music Branch to be marked in order of preference. The Academy membership votes for final selections in each of the three categories

For the Sound Recording Award one production from the Sound Department of each studio is submitted for consideration. From these productions three films are nominated for the Sound Recording Award by a Sound Award committee, which consists of two representatives and one alternate of each production submitted for nomination. The field of eligible foreign pictures is surveyed and any pictures deemed worthy are submitted for consideration. Each member and alternate of the committee must view all submitted productions under the same conditions and the same screening facilities. Final balloting for this award is voted by the entire Academy membership. Owing to its nature it is never given to one person but to the entire department so as to include all who are responsible. In this case the award was given to 20th Century-Fox and accepted by Mr. Thomas W. Moulton for himself and his associates for the Sound Recording of THE SNAKE PIT.

The musical nominations and awards follow:

Nominations for the best scoring of a musical picture!

EASTER PARADE (MGM) Johnny Green, Roger Edens

THE EMPEROR WALTZ (Paramount) Victor Young

ROMANCE ON THE HIGH SEAS (Warner) Roy Heindorf

WHEN MY BABY SMILES AT ME (20th Century-Fox) Alfred Newman

The honors went to Johnny Green and Roger Edens for EASTER PARADE. As Mr. Green was in charge of the music for the evening, he was unable to have his picture taken with the other winners.

Nominations for the best scoring of a dramatic or comedy picture:  
HAMLET (Rank-Two Cities; Universal-International) William Walton  
JOAN OF ARC (RKO Radio ) Hugo Friedhofer  
JOHNNY BELINDA (Warner) Max Steiner  
THE RED SHOES (Rank-The Archers; Eagle Lion) Brian Easdale  
THE SNAKE PIT (20th Century-Fox) Alfred Newman

Brian Easdale, composer of the score for THE RED SHOES, was given the Award.

The five songs submitted:

"Buttons and Bows": THE PALEFACE (Paramount) Jay Livingston, Ray Evans  
"This is the Moment": THAT LADY IN ERMINE (20th Century-Fox) F. Hollander  
Leo Robin.

"It's Magic": ROMANCE ON THE HIGH SEAS (Warner) Jule Styne, Sammy Kahn.

"For Every Man There's a Woman": CASBAH (Universal-International)  
Harold Arlen, Leo Robin

"Woody Woodpecker Song"; WET BLANKET POLICY (United Artists)  
Ramey Idress, George Tibbles.

Jay Livingston and Ray Evans, composer and lyric writer for BUTTONS AND BOWS, were given the Award.

The nominated songs were made a part of the evening's entertainment and carefully timed and interspersed among the announcements and were sung by leading singers in the studios. The winning song, "Buttons and Bows" was sung by Jane Russell.



RED SHOES

## FILM MUSIC AND THE MUSIC LIBRARY

Gladys E. Chamberlain

Although the New York Library has no film collection, the Music Library on 58th Street in New York looks forward with great interest to every issue of **FILM MUSIC NOTES**. For many years we have had queries about the music played in certain pictures and have noted the compositions in our files. Reviews sometimes provided the information, but more often they did not, and sometimes we had to call the producer to make sure of the facts. Now we can rely on **FILM MUSIC NOTES** to give us the answers.

The record number of questions came in connection with **A SONG TO REMEMBER**. For a year or more, during its long run and afterward, we were deluged with questions. "What was the music Liszt played in the piano store?" "What did Chopin play when he was a little boy?" "What was the last composition played in the film?" When people demanded the **POLONAISE**, we knew exactly which one was wanted. Finally we were asked for the **POLONAISE** with words, and again we asked no questions, for we had the answer.

The Chopin piano music circulated very briskly during this whole period, and there was never a biography on the shelf. Since most of them were out of print, we trembled for fear they might be lost, and of course they all became distressingly shabby.

**THE SEVENTH VEIL** was another film that sent people straight to the library, and incidently brought Eileen Joyce a new public.

The interest in original film music has grown more slowly in this country than in Europe but the developments of the past few years have been most encouraging. **FILM MUSIC NOTES** is doing much to stimulate the musical section of the audience, and the detailed analysis of scores and interesting discussions of special problems inherent in the medium will provide a more understanding public and make possible further developments in the field.

One of the most interesting of recent scores was Virgil Thomson's for **LOUISIANA STORY**. The Music Library is currently showing a small exhibition which includes photostat pages of the original and the issue of **FILM MUSIC NOTES** which contains Dr. Sternfeld's excellent analysis of it. A copy of Irene Whitfield's "Louisiana French Folk Songs" is set alongside the description of their use. The Philadelphia Orchestra program featuring the **LOUISIANA STORY SUITE** (and incidently quoting Dr. Sternfeld's analysis) gives evidence that the music, while excellently adapted to its original purpose in the film, is entirely capable of standing alone and interesting an audience on its own account.

The scores of Thomson's suite from **THE PLOW THAT BROKE THE PLAINS** and Copland's **OUR TOWN** are also shown, and the record album containing Walton's music for **HENRY V**, together with several books on film music and some articles from our clipping files, the most recent being Thomson's very pertinent column suggested by Copland's **RED PONY**, from the *Herald-Tribune* of April 10th, 1949.

We hope our visitors will become more conscious of the important part played by music in the modern film and will be encouraged to follow the interesting reports in **FILM MUSIC NOTES**. We appreciate very much the **INDEX** in the last issue of 1948, and we look forward to the day when each issue will carry a cumulative index, as the *Music Reporter* does, with an eventual 10 year cumulation offering an extremely valuable reference tool.

## CURRENT FILMS

**EASY MONEY..** Eagle Lion - J. Arthur Rank. Greta Gynt. Jack Warner.

Directed by Bernard Knowles.

Music in this film is limited mostly to the title, introduction, and final episode concerning a harassed double bass player who is bored with the glamorous com-pah of bass parts. Winning a large sum in a football pool he saves his orchestra from financial disaster by making an anonymous contribution subject to certain conditions, and the film winds up with the entire bass section lined up in the very front of the orchestra, playing its inexorable, considerable amplified com-pah.

Mr. Brady is one of those composers sometimes found in the movie industry, who seems to write fluently in any style. The title music is strictly contemporary, while that surrounding the bass player is of a light kind, which, however, while in spirit wholly of the salon category, could never have been written in any but the 20th century. So-called modern music does frequently find its way into major films, but usually in connection with the mysterious, satiric or ironic, for this is what much modern music does best. Mr. Brady's score is appropriate, for the introduction sequence uses a narrator to make a rather caustic and drily humorous commentary on the football pool industry. A fine cooperation between composer and sound engineer is achieved here, for the music forms a continuous background to the narration, and, without disturbing the narration in the least, is audible in every note. The music for the double bass episode is adequate enough, but both the episode and the music fall short of being fine humor, owing to the lack of an authentic ring in the behind-the-scenes orchestral life. But for those even casually conversant with music, the episode may be quite delightful.

Harold Brown.

**ESTHER WATERS..** Eagle Lion- J. Arthur Rank.

Kathleen Ryan, Dirk Bogarde. Directed by Ian

Dalrymple and Peter Proud.

The British are using their best composers and orchestras, instead of those specifically trained to meet producers' tastes, and the results, if not yet an integrated art, are at least pleasing. Dr. Jacobs' score is a good example of a recent trend in British film music; there is a tendency towards purer sonorities and finer textures. Refreshingly absent are the divided strings and tremolos, the unison horns, the harp glissandos, the ninth chords. Dr. Jacobs' idiom is scarcely original, although it can be traced to no direct sources, Romantic or modern; it is clearly movie music - in this case British movie music - which is a style in itself and can be recognized as such even if isolated from the film. There are traces of British folk music, early Vaughan Williams, Walton and even a bow to Copland; it is not the most excellent contemporary music, but as film music it is moving in the right direction.

In his handling of the film itself, Dr. Jacobs' chief virtue is that he lets the film alone. The music is used as it should be - to enhance the action here and there, and sustain the mood in general. In the opening sequence, the music paints a pastoral scene, and abruptly leaves off when the dialogue begins, as it does throughout the film. In an elaborately executed fair grounds scene, the film achieves some of its best work both in direction and photography. The music, displaying considerable versatility, moves in and out among the very realistic sound effects to give us a brass band there, a carousel there, and revelry in general, though never assuming unjust proportion to the sound effect as a whole. All in all, perhaps the best fair grounds sequence I have seen, and quite superior to the French counterparts so dearly beloved by French directors. It is to be hoped that Dr. Jacobs' continues in the direction established by this score.

Harold Brown.



**EASY MONEY.**

**THE BARKLEYS OF BROADWAY..** Metro. Fred Astaire, Ginger Rogers. Directed by Charles Walters. Music by Harry Warren, lyrics by Ira Gershwin. Technicolor.

The reuniting of Fred and Ginger is done in proper style -color, costumes, settings, everything grand. They appear as a successful musical comedy couple, subject to fits of bickering in which he tells her that she's only Trilby to his Svengali, and she storms that she's a great tragic actress wasted as a song and dance girl. Affairs come to a showdown that proves who's right. The bit of plot moves along amusingly, with catchy tunes, bright lines and lyrics, and piano sessions by Oscar Levant. He plays a bit of the "Sabre Dance" at a party, and at a benefit concert does a condensed version of the Tchaikowsky B Flat Minor Concerto, with a hundred man orchestra. The several dance numbers are in the best Astaire-Rogers tradition, performances of a perfectly paired dance team. They are "Swing Trot", "Manhattan Downbeat", "Bouncin' the Blues", the George Gershwin "They Can't Take That Away From Me", a lively walking song "Week-end In The Country", and a catchy duet "My One And Only Highland Fling". Astaire's big solo is "Shoes With Wings On."



**BARKLEYS OF BROADWAY**

**A KISS IN THE DARK..** Warner Brothers. David Niven, Jane Wyman. Directed by Delmar Daves. Music composed and adapted by Max Steiner.

Warners have made a gaily foolish comedy about carefully shielded concert pianist, David Niven, who is tumbled off his ivory tower by Jane Wyman and Victor Moore. A mixture of popular and serious music accompanies this change of attitude. There are quotations from the Schubert Sonata in A Major, the Brahms Sonata in F Minor, the Beethoven Pathetique and Fifth Symphony, a Chopin Polonaise, his Etude in C Sharp Minor, and Ballade in G Minor. Mingling unabashedly with all this is "A Kiss in the Dark", "Teddy Bears Picnic" and "Jumpin' in a Julep Joint".

**A CONNECTICUT YANKEE** in King Arthur's Court: Paramount. Bing Crosby, William Bendix. Directed by Tay Garnett. Music score by Victor Young. Songs by Johnny Burke and James Van Heusen. Technicolor.

Putting Bing Crosby in King Arthur's Court might be putting Bing Crosby in any musical, as the matter is handled here. The Connecticut Yankee of 1905 is transported back to an England of 528, where Pendragon Castle appears in Technicolor elaboration, the Lady Alisande is a pretty eye rolling ingenue, and Sir Cedric Hardwicke teams up with William Bendix to become Bing's comic supporters - King Arthur and Sir Sagamore. The new Burke-Van Heusen score has a number of romantic outbursts, "Once and For Always", "When is Some Time" which Bing and his lady croon in close-up. Livlier is "If You Stub Your Toe on the Moon" and the jolly "Busy Doing Nothing".



**A CONNECTICUT YANKEE**

## AFTERTHOUGHTS

Sigmund Spaeth

The importance of a good musical score is once more emphasized in the Republic picture, **THE RED PONY**, in which Aaron Copland proves himself not only an exceptional composer for the screen but definitely the leading creative talent in America's contemporary music. John Steinbeck, the author, particularly requested a musical background by Copland, who had already proved his practical ability in such film scores as **OUR TOWN**, **OF MICE AND MEN** and **NORTH STAR**.

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Walt Disney's **SO DEAR TO MY HEART**, based on the book by Sterling North, gets its musical effects mostly from the singing of Burl Ives, who incidentally emerges as an excellent comedian, supplementing his already established reputation as an interpreter of folk-songs, to his own guitar accompaniment. One still feels that the Disney genius is best expressed in cartoon form, of which there is not enough in this film. But a return to solid animation, unhampered by live actors, is promised in the near future.

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Fred Astaire and Ginger Rogers are again teamed in the M-G-M Technicolor extravaganza, **THE BARKLEYS OF BROADWAY**. Their feet seem as agile as ever, although it is difficult if not impossible to equal that amazing drum routine in **EASTER PARADE**. A feature of the new film is the Gershwin song, "They Can't Take That Away From Me", originally heard in "Shall We Dance"? There is also Oscar Levant, playing the piano and applying his deadpan technique to characteristic wisecracks.

\* \* \* \* \*

Frank Sinatra and Gene Kelly were so effective together in **ANCHORS AWEIGH** that they might have been expected to repeat their success in **TAKE ME OUT TO THE BALL GAME**, with Esther Williams and Betty Garrett as feminine foils. Unfortunately the results are not so happy as in the past. The songs themselves are undistinguished in words and music, while considerable effort is spent in trying to make Sinatra a dancer and Kelly a singer. That highly individual comedian, Jules Munshin, is practically wasted in this picture.

\* \* \* \* \*

Ballet music plays an important part in the English picture, **THE RED SHOES**. The dancing itself is excellent and there is interesting direction, acting and photography. It becomes increasingly difficult, however, to take seriously the old plot concerning marriage vs. a career, and in this case the climax is definitely unconvincing, in spite of some gruesomely realistic details. Brian Basdale is the composer of two special ballets for this film, whose music is played by the Royal Philharmonic Orchestra under Sir Thomas Beecham. Moira Shearer, Ludmilla Tcherina, Leonide Massine and Robert Helpman are among the dancers, the last named also acting as choreographer.

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The writer of these **AFTERTHOUGHTS**, appearing occasionally in **FILM MUSIC NOTES** has served for several years as Chairman of Motion Picture Music for the National Federation of Music Clubs, a position formerly held by the publisher of this publication. His responsibility now shifts to radio and television, but his interest in film scores will continue, with the hope that his successor will follow his example in recommending **FILM MUSIC NOTES** to all local chairmen as a dependable and practical source of information.