

FILM MUSIC NOTES

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Louis Applebaum
For discussion of Documentaries
and illustrated score, see pages 12-17

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MESSAGE FROM THE NATIONAL FILM MUSIC COUNCIL

by

Grace Widney Mabee

In a recent article appearing in the magazine, **SCRIPT**, Lawrence Morton, music editor says, "After the release of the film, **SONG TO REMEMBER**" one record shop sold its allotment of 40 sets of Chopin records in two hours on Saturday morning. Another shop in Beverly Hills, sold 160 sets altogether or 320 records, a normal 2 year supply." "To many thousands of those who saw the film, a thrilling new discovery. It sent them to record shops, music stores, public libraries and book stores in order to hear more of it and learn about its composer." "The thousands who read biographies of Chopin and Sand may have been shocked by the film's falsification of fact and character but they cannot have been brought even that close to Chopin without having learned something about the greatness of human spirit which he revealed through his music."

Many pictures being released now are of great value in creating an appreciation by the masses, for classical music. **"BRIEF ENCOUNTER"**, a British production, featuring Eileen Joyce, pianist in the 2nd Piano Concerto by Rachmaninoff; **"I'VE ALWAYS LOVED YOU"**, with music recorded by Artur Rubinstein is reviewed in this issue of **FILM MUSIC NOTES**; and the coming releases, **"HUMOR-ESQUE"** and **"MAGIC BOW"** along with a number of others which will be brought to the attention of our readers and the consideration of schools, clubs and other organizations.

We are also eager that you should know about our own American composers and musicians who are providing the fine original scores for many of the pictures today. Our new editorial committee will bring to you all the available information recommended by the Preview Committees. The various department chairmen are working hard to keep abreast with the many changes being made in the productions, not only films made in our own country but in other countries as well.

We welcome Mr Louis Applebaum. Mr Applebaum was formerly with the National Film Board and is now on a two-year research project in New York, in the interest of film music. His article on the Documentary Film brings to us much valuable information.

Another member of our Committee, Marie L. Hamilton, Director of the Schools Motion Picture Committee of the National Board of Review. She will bring you news on the fine SHORTS being produced and the musicians that provide the music. She is well equipped to bring the worthwhile SHORTS to your attention.

Helen C. Dill, one of our representatives on the Council from Los Angeles, has given us this month a most interesting report of the Council's Film Music Forum held there in October. These Forums being held in the motion picture production center allows these Forums the privilege of securing the leading musicians from the major studios.

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Grace W. Mabee

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CONGRATULATIONS

to the NATIONAL FILM MUSIC COUNCIL

from the NATIONAL MOTION PICTURE COUNCIL

on its new "FILM MUSIC NOTES"

Congratulations especially to Mrs. Grace Widney Mabee the founder-chairman, who through her great personal interest, and enthusiasm for translating interest into action, has been in great measure responsible for the success of the organization and the publication which has now, with Volume VI, come out in changed format.

It is not so much though its new appearance, gratifying as it is, that pleases us as its promise of even more information, and that more specialized about film music and the musicians who make this music. For we know from the variety that come to us how many different kinds of questions can be asked regarding motion picture music. A club woman in Detroit writing a paper wants to know where she can "get material on audience reaction to the music heard from the screen while seeing a picture" - to help us further she asks "should or should we not be conscious of the music in a picture?" Another from a Pennsylvania club inquires where she can get musical scores from pictures, a pianist as well as motion picture chairman of her club, she thought she might play some film music for the two motion picture programs planned for the season. From a New Jersey Motion Picture Council comes the query "What picture had the winning musical score in the 1946 Motion Picture Academy awards?" Another from Florida asks if any motion picture music would be available for a study of the dance in the motion picture. A Colorado teacher writes, "I recall some pictures of several years ago on the different instruments in an orchestra. Have any newer ones been made that could be used in schools?"

We have been trying our best to give the best answers to all questions coming to the National Motion Picture Council for many years. Each becomes a miniature research problem, we turn to books, to periodicals, to reference files, and so it is easy to understand our delight in being able to direct all inquirers such as these to "Film Music Notes", where their questions can be answered by specialists in the field of film music - composers, authors, lecturers and teachers. It fills a needed service in motion picture enjoyment and motion picture education. And fills it well. Long live the new "Film Music Notes"!

P. S. Talking about questions, if you have any concerning the National Motion Picture Council community motion picture plan please send them to Bettina Gunczy, Council Secretary, National Board of Review of Motion Pictures, 70 Fifth Avenue, New York 11, N. Y.

by Mrs. M. Henry Dawson
Motion Picture Association
New York City

It seems ironic that so far as the listening public is concerned, the best film music is that which remains below the threshold of consciousness. Yet the musical score so deepens and intensifies the whole emotional impact of a film that music is now an integral part of each and every motion picture. Already this medium of musical expression has established new outlets for the creative musical artist and new opportunities for the musical educator.

Composers may complain of the limitations which a film imposes upon its musical score, but the restrictions by which they are bound are not dissimilar to those imposed by opera. In the world of art restrictions have always acted as a challenge, as a stimulus to high creative effort. The dimensions of the wall space allotted to Leonardo DeVinci posed an artistic problem which the great genius solved by the creation of The Last Supper. The rigid limitations of the sonnet raise the level of poetry to new peaks in the hands of Shakespeare, Milton, and Wordsworth.

So the composer of film music must conform to a prearranged sequence of moods, must meet the most exact prescriptions as to time, and yet must create a composition with its own inner unity and integrity. That modern composers are meeting this challenge becomes increasingly evident. The work of such men as Rozsa, Steiner, Korngold and Walton has already gained wide critical acclaim.

It remains for the listening audience to be aroused to an appreciative awareness of the role that music plays in their enjoyment of a film. There is a job of education to be done. Each week 57½ million Americans listen to music--- the music of the films. Not jazz alone, not jive nor popular songs, but symphonic themes expressed in both classic and modern idiom. To deepen still further the enjoyment of music by so vast an audience is an educational project of great magnitude. Enjoyment increased by recognition and understanding.

To music educators a wealth of listening experience has suddenly been guaranteed. It is their responsibility and opportunity to see that the listening audience learns as it listens so that the music of the screen will appeal not only to the emotions but to the mind as well.

The Community Relations Department of the Motion Picture Association is sponsoring a course in M.P. Appreciation for the benefit of the Eastern Preview Committees of the National Organizations and Community Groups. This course organized by Mrs. M. Henry Dawson, features lectures and discussions by leading authorities on various phases of Motion Pictures together with illustrative films. Pamphlets based on the individual programs, including one on film music, will shortly be available from the Association on request. 28 West 44th St., New York City.

For the past three years, there has been increasing interest in the music of motion pictures here in Cleveland. The motion picture editors of our three newspapers have innumerable requests for information about the composers and the theme music in a picture, whether it is original or classical.

The Cleveland Public Library and the schools use FILM MUSIC NOTES in connection with special exhibits in order to extend the knowledge of this special field of film music technique. Last spring the art teachers had their students attend the Cleveland Symphony Orchestra student concerts and then the outstanding musical films, and from these impressions, they painted beautiful imaginative posters, depicting the composer's motifs, thus combining the arts, also recognizing that motion pictures have become the newest and most modern art.

As Youth Advisor of the Cleveland Cinema Club, I have encouraged the Junior Cinema Clubs to study the musical score in all of their reviews of motion pictures. On November 18th, I presented a Youth Forum on Motion Pictures, and a large portion of the discussion was given over to music, with special emphasis on the idea of more original music being written for films, rather than using music written by the old masters. The music composed for motion pictures is a new art form and should be developed.

Mrs. William Roger Thomas

Mrs. Thomas is Ass't Chairman of Motion Pictures for the Ohio Federation of Womens' Clubs and Youth Advisor of the Cleveland Cinema Club.

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I am endeed grateful to you for having sent me information on 16 and 35mm films. This material from the National Film Music Council is considered vital by the Music Section of the State Department of Education in Louisiana.

We need educators such as you to iron out our many deficiencies. I have seen some thirty odd 16mm music films in the last two months and can truthfully say that we could justify the purchase of only two of these films; the rest were deplorable for various and sundry reasons. Here we sit with five film depositories in the state and very little good material to place in them. We appreciate your suggestions.

Walter E. Purdy, Ass't State Supervisor.

* * * * *

We are greatly indebted to the following magazines for the notices given to the work of the NATIONAL FILM MUSIC COUNCIL: The Music Educators Journal, the Scholastic Magazine, the Kansas Music Review, The Ohio State Music Education Magazine and the Texas Music News. Readers of these periodicals are writing us for further information on music in films. We are happy to supply it.

by

Stanlie McConnell

DECEPTION-(Warner Brothers) from the viewpoint of this column, here is a film unusually rewarding as it offers to the educator two excellent spring boards suitable for use in classes for older students or adults. It presents an original composition by a contemporary composer, written especially for this picture, and also excerpts of some of our finest standard literature from the instrumental field.

Erich Wolfgang Korngold is the composer of the former, the Cello Concerto and the score. Leo F. Forbstein, the musical director and Leroy Prinz staged the particularly well done musical scenes. Claude Rains portray al of the Maestro is excellent. Not only does he act the role convincingly but his conducting is also plausible.

Excerpts from the classics heard in DECEPTION are: Haydn's, Cello Concerto, with an original cadenza; First Movement of Beethoven's Appassionata Sonata; Chopin's Prelude in E Major and the Second Movement of Beethoven's 7th Symphony.

Unlike many of his others, Mr. Korngold's score for this film is notable for its many unscored scenes and for its use of unrelated music. Of the latter the effect of the absurd singing advertisement as Christine impatiently awaits Karel's return is interesting. Exceptional among the underscoring is the music for the murder. A rising crescendo accompanies Christine as she ascends the stairs ending abruptly on a fortissimo as Hollenius opens the door. The following dramatic scene is played unaided until the Maestro falls; the music then enters abruptly and again with a strong fortissimo.

In an interview with Mr. Korngold appearing recently in the New York Sun Eileen Creelman reports "The cello concerto is both modern and difficult to play. That was all according to the script of the Bette Davis-Claude Rains-Paul Henreid movie!" "There was all that dialogue about this modernistic composer", Korngold said with a shrug. "It had to be modern. And yes it is difficult. That also was part of the story. It was played really by the first cellist, a woman in our orchestra out there. I have not yet written all of the concerto. But it would take long to finish it. I worked on all the musical scenes of that picture, and suggested that the rehearsal scene start with the beginning of the concerto, then jump to the end."

Warner's have kept him busy, but not too busy for him to work on outside compositions. Now he has decided with a firmness unexpected in one of his jovial personality, to do no more pictures for two years. He has other work he wishes to complete. There are, for instance, "Katrin", "The Ring of Polycrates" both being discussed for production here. There is the cello concerto he wrote for "Deception", Artur Rodinski may conduct that in Carnegie Hall next year. There is the violin concerto; Jascha Heifitz is to introduce that shortly.

"And I have still another picture on the Warner shelf, not yet out", the composer said happily. "That is "Escape Me Never" with Ida Lupino and Errol Flynn. There is a ballet in that, as there is a concerto in "Deception."

Current Release --- Adult.



Erich Wolfgang Korngold
Composer of Music
"Deception"

CLOAK and DAGGER- Warner Brothers. This score of Max Steiner's verifies former contentions that his work is excellent for introducing the study and hearing of film music. In this picture his themes are as usual, simple in construction and easily comprehended. The subject of this picture, the OSS- called the Cloak and Dagger boys in Washington- is one that is right for and will have special appeal for the Junior-Senior High School age. The main theme for the OSS, given immediately in a heavy marching tempo in the titles, is heard throughout the film in varied orchestrations, harmonies and rhythms. It is in the minor mode, extremely simple but strong and effective. Beginning in the bass, it descends four notes from the tonic and repeats. The melody then enters, based upon the tonic triad. Any first-year theory student should be able to record it and a class discussion and analysis of its use and variations would be interesting and beneficial.

I'VE ALWAYS LOVED YOU (Republic). The well-recorded pianistic artistry of Artur Rubinstein is indisputably the star of this film. It and forty-five minutes of fine piano literature will generally compensate the musically interested and discriminating for inadequacies in the story and acting. For those interested in spreading musical culture in small and far away places it is an excellent vehicle- a special musical treat available for all the community. The film's original title, "Concerto" was indeed fitting as the popular Rachmaninoff Second is heard throughout, the entire composition being eventually performed. Teachers of piano will naturally be particularly interested in recommending it, and it is also admirably suited for study in clubs and schools. Any youngster who enjoys "Full Moon and Empty Arms" will find this film enjoyable, for in spite of the large amount of classical music presented, the emphasis is on entertainment and not on a desire to elevate or educate.

Excellent study material has been provided for "I'VE ALWAYS LOVED YOU", a guide for its discussion and appreciation by Raymond Burrows, Associate Professor of Music Education, Teachers College, Columbia University; A musical study outline by Sigmund Spaeth, Co-Chairman of the Motion Picture Music for the National Federation of Music Clubs, and a fifteen minute recording, also by Dr. Spaeth, featuring the appreciation of the film's musical highlights. The recording is available at the phonograph speed of 78 as well as the radio-transcription speed of 33 $\frac{1}{2}$. These three teaching aids are available free upon request to members of the National Film Music Council.

Congratulations to Mr. Walter Scharf, musical director of the picture, conductor of the orchestra and providing the original music in the picture; and to Republic's publicity department, whose newspaper advertising featured for the first time the artist and the following classics heard in the film:

2nd Piano Concerto, Rachmaninoff; Prelude in C# minor, Rachmaninoff; Appassionata Sonata 23, Beethoven; Magic Flute, Mozart; Sonata No. 1, Mozart; Liebestod, Wagner; G Minor Ballade, Chopin; Prelude in C Major, Chopin; Nocturne, Chopin; Prelude No 1 Opus 28, Chopin; Rondo Capriccioso, Mendelssohn; Toccata and Fugue, Bach; Moment Musicale, Schubert; Lullaby, Brahms; Brazilian Folk Song, Villa-Lobos.

Current Release.

family audience, SMPC, 12-14.

December FILM MUSIC NOTES will feature "Humoresque" (Warner Bros), the life of a concert violinist. Violin recordings are by Isaac Stern, with Oscar Levant and the Merenblum Junior Symphony Orchestra in the cast. Music includes Tchaikowsky Violin and Piano Concertos and Poet and Pleasant Overture.

AN EVALUATION OF THIS CONCERTO featured in DECEPTION

by Frank Miller,
First Cellist in the NBC Symphony
under Toscanini for six years.

Many, many thanks to Warner Brothers for giving us a cello picture, DECEPTION, with Bette Davis, Paul Henreid and Claude Rains. At long last my beloved instrument takes its classical place in sound films.

Henreid is the concert cellist. Bette Davis marries him and tells lie after lie to prevent him from knowing that she had been the sweetheart- the enamorata of Claude Rains as Hollenius, the wealthy master composer.

The story is merely a variation on the old triangle theme, but the acting is good and Claude Rains as the composer is superb. Henreid was well coached and does a convincing job of playing the cello. He usually uses the right fingers at the right time and slides when he is supposed to slide.

The synchronization is perfect so the close-ups of Henreid at the cello are realistically good. In my prejudiced opinion, however, the real star is the unknown woman who did the magnificent cello playing. Why was she not given a mention?

The sound of course is greatly amplified and we understand the Hollywood tricks in putting together a sound track; namely records and slicing the best ones so that the finished product is flawless. Notwithstanding, the result is perfectly beautiful cello playing-- worthy of a Casals, Feuermann or Piatigorsky and I extend heartiest congratulations to the unknown performer.

Korngold's cello concerto, which makes up the climax of the picture is soon to be published in its entirety, we hear. I, for one, am most eager to see and play it. We thank Korngold for a new cello concerto. The parts of it we hear in "Deception" are beautifully exciting.

* * * * *

Mr Miller has had a most interesting musical career. Besides his six years with Toscanini, he was four years as first cellist with the Minneapolis Symphony under Ormandy and Mitropoulos; two years as assistant conductor; five years with the Philadelphia with Stokowsky and also nationally known as a cello teacher.

THE STRANGE LOVE OF MARTHA IVERS

by Bethia L. Smith

THE STRANGE LOVE OF MARTHA IVERS, Paramount, Directed by Hal Wallis
Musical score by Miklos Rozsa.

"The Strange Love of Martha Ivers" is a strange picture to be coming out of Hollywood. Until the final scenes, I thought the movies had at last brought themselves to face honestly the fact that the American legal code is not infallible. It bothered me, as it always does, to see an otherwise fine drama spoiled by an obviously contrived ending.

Martha had escaped punishment for the murder of her aunt,-- she had married a man she thought she despised and had at last discovered that he was the only person on whom she relied absolutely. There was no certainty that this discovery would settle the fundamental problem in their marriage, namely that Martha had murdered and Walter had helped her send an innocent man to the gallows for her crime, but the character of Martha was such that she could not be expected to suffer acute mental distress at what she had done. The consistent refusal to take the movie-goer off strained foods and put him on chopped vegetables has seldom annoyed me more.

The Strange Love of Martha Ivers was very well cast, often beautifully acted, competently directed and photographed. The basic story was cleverly contrived, adult fare. I am trusting to time to dim the end scenes, and leave only the very pleasant memory of an otherwise unusual film.

The musical score for this picture is only ordinary and, moreover, it is very reminiscent of several others which Mr. Rozsa has composed. A theme similar to the music of SPELLBOUND and THE LOST WEEK END is employed several times. It appears when Walter and Martha talk in her room and he first discloses to the audience that an innocent man has paid for the murder of Martha's aunt; when Walter is shown in his office just before he sees Sam; when Sam leaves the office after Martha has come in; when the jail is shown briefly just before Toni's release; throughout the scene with Toni and Sam in the restaurant as she plays her part in doublecrossing him; when Sam comes to Martha's house and confronts Walter; when Walter leaves Sam and Martha after telling Sam how amoral a person she really is; and in innumerable other places. It is not, of course, identical with that used in SPELLBOUND and THE LOST WEEK END, but it is so similar in content and orchestration that they seem all of a piece, and frankly I think they could all be interchanged with no loss of dramatic value.

Even so, there are moments when the music helps the drama. Some ingenuity is shown in the orchestration where important themes are given to an instrument of woodwind quality. This is used most effectively in an anticipatory theme, characterizing the unpleasant aunt, and highlighting the murder scene. The well-constructed fear and tension of this scene are emphasized by the woodwind theme, which rises and is taken over by the full orchestra in an ever increasing climax as the aunt canes Martha's kitten, and Martha seizes the cane and kills her aunt with a blow.

The music is well used, too, in the scene on the hill between Sam and Martha, who believe themselves in love. She asked why he didn't stop her when he saw what she was doing with the cane. The sentimental background music gives way to crashing chords as Sam says simply, "I wasn't there." and Martha realizes that she and Walter have never had anything to fear.

Here I recalled the earlier death scene and the clever way in which the sound effect of rain accompanied and finally overpowered by its increasing volume, a variation of the woodwind theme. It was obvious from the very length of time that the rain sound had been present in the background that Sam could not have been there to witness the murder. It is an ingenious integration of visual and auditory directing; the drowning out of the orchestral music by the rain sound coincides with the changing focus of the camera from staircase to doorway.

On the hill after the crashing chords have mirrored the stunning effect of Sam's disclosure, Martha seizes a burning brand from a small fire near them and strikes at Sam. The similarity of content and orchestration in the accompanying music, lending unity to the whole. The music rises and falls as Martha struggles to kill Sam and he finally subdues her with a kiss.

The music skillfully supports the tense scene where Martha, angered by Sam's refusal to kill Walter, whom she still thinks she despises plans instead to kill Sam. We are warned of her intent by taut chords as she reaches for the gun. Her momentary doubt is echoed by tremolo strings. Her final decision and her entreaty to Walter to support her when she pleads self defense are accompanied by rising pitch and increased intensity. The music falls as her hand does, and rises again briefly as she walks to the door. The music

climax is reached as Sam deliberately turns his back and slowly walks to the door. The music falls as her hand does, and rises again briefly as she walks to the window to watch Sam leave. The same theme rising and falling, with ominous drums accompanies the appended suicide scenes.

Some mention must be made of the theme which is undoubtedly the most important to the average movie fan,-- the love theme. This is easily identifiable, because, with added lyrics, it has become a popular hit under the misleading title "Strange Love". Actually the love affair with which it is associated in the film, is not the strange love of the title. Rather it is the love of Toni for Sam. A list of the points at which this theme enters would be very near endless, because it is used not only every time Toni appears, but even at the mention of her name. It is a sentimental, not unattractive theme, with enough sultry feeling to help Elizabeth Scott in her successful effort to make Toni an attractive character. It gave me real pleasure to see her riding off happily with Sam. They both deserved it. "Strange Love", naturally, accompanies their exit.

It becomes more and more evident with each succeeding score that there is a code in Hollywood that requires composers to conform to sets of rules arbitrarily laid down by people more or less uneducated musically. Miklos Rozsa is not a hack writer. He has done a good job in "The Killers". In "The Strange Love of Martha Ivers", his score helps the action, it is not obtrusive, it heightens suspense, and it conveys emotions. But it is not what could be called good modern music. It often lacks unity, and the material it contains has become cliché with over-frequent use. In spite of this, because it is better than no music the total effect is usually good and sometimes impressive.

DOCUMENTARY MUSIC

by Louis Applebaum

Composer of Film Scores

Since the thirties there has existed in the film world a "poor relation" to the rich Hollywood baby. The documentary film, unglamorized and little publicized, has won for itself the wide audience it deserves, and is repaying its many loyal workers and supporters with the satisfaction of recognition. The war years have done much to highlight the documentary's job of public education and have in many ways justified to the faithful, the self-centered devotion which this kind of film has managed to win for itself. As is so often the case, the poor relation will demonstrate a pride and self-sufficiency and self-conscious resentment that discourages acceptance and support. Thus, these who make these films are usually the most vociferous in their attacks on what they call Hollywood's lavish but inconsequential product. Their attacks are loud if not altogether true, and biting if not altogether untinged with envy.

This attitude is, unfortunately, reflected in much of the prose writings of the composers who have worked on documentaries. Many, especially those who have not lived through the "Hollywood experience", suggest that supplying music for non-commercial films is a much more gratifying experience than working on the highly technicalized, albeit more lucrative, Hollywood epic. The Hollywood composer, they say, is beset by stifling demands, his imagination is choked by his producer's fear of offending the naive ear of a movie-goer in some small mid-western town, his sensibilities revolted by the suggestions of illiterate and untalented people in the studios' music departments. In short, Hollywood's most important virtue to the composer, they say is that it pays the composer well for his unappreciated efforts. These arguments are foolish -- too foolish to dispute by more than bringing to their attention some fine films works by Waxman, Copland, Herrmann, Deutsch, Antheil and others.

But from such writings can be inferred that the small, poor, documentary world does offer its composers an acceptance and understanding that draws from them their utmost co-operation and maximum effort. The budgets are small-- but the zeal intense. Orchestras are tiny-- but audiences are large, specialized and interested. Production facilities are limited, but so are production demands. The composer is a respected and valued participant in an intensely concerted activity. He feels he is taking part in an exciting, yet worthwhile effort that has something to do with his society's welfare. The fact that he is not very well paid is balanced by the fact that he is more likely to be asked to work on a documentary short than on one of Hollywood's prized and gilded extravaganzas.

The documentary ideal has created many classics in which its supporters take great pride. The U.S. Government has been responsible for the creation of several of these---THE RIVER, THE PLOUGH THAT BROKE THE PLAINS, POWER AND THE LAND, THE CITY, MEMPHIS BELLE, titles as significant to documentary's devotees as the BIRTH OF A NATION, THE INFORMER, THE GOLD RUSH and LOST WEEKEND to Hollywood's.

The composers who worked on these documentaries are equally illustrious: Virgil Thomson, Roy Harris, Douglas Moore, Aaron Copland, Gail Kubick- but note that all of these, only Aaron Copland can be said to have a continuing association with film. He is one of the very few successful composers of concert music whose work is acceptable to Hollywood. But note too that the others mentioned needed no previous film successes to be asked to work on documentary films. The same is true of other Americans whose names can be found on many films made by OWI, the ARMY, and NAVY and other government film units; William Schumann, Alex North, Paul Creston, Paul Bowles, Lan Adomian, Henry Brant, Jack Shaindlin, Morton Gould, Bob Strassberg and Gene Farrell.

England, where John Grierson created the documentary film movement, has asked many of its composers to write for film. The long list of English composers provides two significant names; Benjamin Britten, who worked with Grierson on some of his earliest masterpieces, has recently completed an orchestral work which forms the basis of Basil Wright's new film on the symphony orchestra; Walter Leigh's score to the great SONG of CEYLON will always remain an object lesson on how film scores can be inspired by and derived from the film idiom.

In Canada, John Grierson was asked by the government in 1939 to form the National Film Board as the Canadian Government's official film voice. Under Grierson's existing leadership, which he forsook on VJ day for activity on an international level, the Film Board grew quickly in size and soon outstripped in enterprise and achievement its equivalent organizations in Britain and the U.S. As partners in his effort, Grierson gathered to the Board much of the countries promising talent, people not with established reputations, but youngsters who soon were persuaded to think more of the ideal of possible public education and information than of their private career problems. That his investment was a wise one is reflected in the Boards present status.

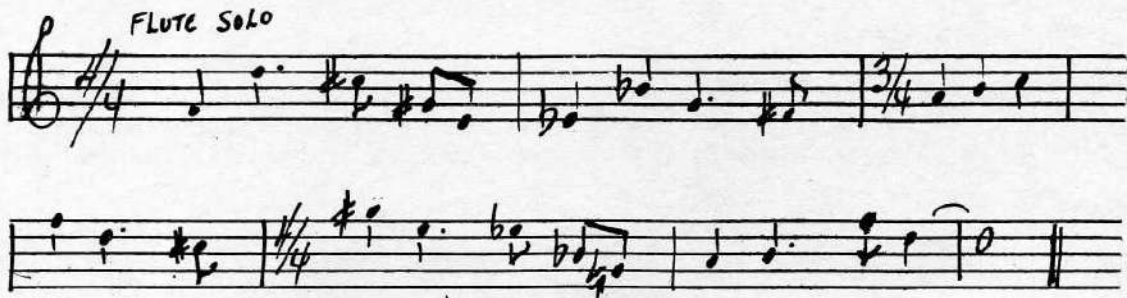
From the first, many Canadian composers, especially the younger ones, were given the opportunity to acquaint themselves with the problems of writing for films, and incidentally to earn the pittance involved. Since their attitude immediately became one of creation rather than imitation, many interesting and ingenious musical ideas and techniques were evolved. Hollywood's critics might be correct in claiming that similar techniques might not have been possible in Hollywood's commercial environment.

Most important to the Film Board composers' work has probably been the influence that the medium itself has had on their musical thinking. At the Board the composer is encouraged to think as a film maker as well as a musician. The cutting room paraphernalia is just as familiar to him as his knowledge of key signatures, and consideration of the microphone and splicing machine is as important as his concern with smooth key modulations. He quickly realized that he was not writing music for concert performance, and therefore adjusted his conception of musical form accordingly. He learned the value of dramatic statement and effective orchestration-- he learned too how to get the most out of the small orchestral combinations the limited budgets usually allowed. He was soon on the way to becoming a "film composer"-- a musician writing for a specialized, largely mechanized medium, not merely one who can cleverly adapt concert music to functional usages, as so many of our composers do today. It should be said here that films important potentials in this direction have been virtually ignored by film's composers, but that subject might best be discussed in another article.

Maurice Blackburn, a very brilliant French Canadian composer, has for almost five years been on the Board's staff, during which time he has written many very beautiful scores. It is unfortunate that none of his works are at the moment available for quotation. Blackburn left only this week for Paris, where for two years he will study under a scholarship given him by the Quebec government. Readers will undoubtedly hear much about him in the future. John Weinzweig, Godfrey Ridout, Howard Cable, Robert Fleming, Lucio Agostini, Barbara Pentland, Morris Davis, Phyllis Gummer, are some Canadian names which may be known to American readers, if not for their film work, then for their music for radio and the concert. This writer was fortunate enough to have been able to work on about 60 Film Board productions, and experience for which he will forever remain thankful.

One of his first scores was written to a film about the enemy Japan. One sequence in the film concerned itself with the ancient, interesting and sometimes beautiful traditions which in Japan have rejected change. Before writing the music a study was made of traditional Japanese music, the sound of their instruments thought out, and their intonation and scale structure noted. Music was then scored to be played by one flute out of tune, one piano stripped of its action and played by strumming prescribed strings with a screw driver (a disconcerting experience for a dignified pianist with many years of Czerny and Hanon exercises behind him), and by assorted percussion instruments. The microphone was scored in also, because it had to be moved about and waived over the instruments. It disport itself in a very un-electronic fashion. In addition many incongruous noises were recorded; extra strums of the benuded piano and few gong crashes, cymbal rolls, and flute twiddles. Once recorded on film, the sound tracks were then assembled in a cutting room, some cut in to sound simultaneously and some cut in backwards so that the normal sound process was reversed. Several sound tracks were thus prepared, re-recorded, and the result, if not truly Japanese, was at least interesting. To some listeners it undoubtedly sounded like a wail from the lips of tortured souls on the River Styx. If so, it was unintended. The musical pirouettes were executed by a composer in search of a Japanese musical sound.

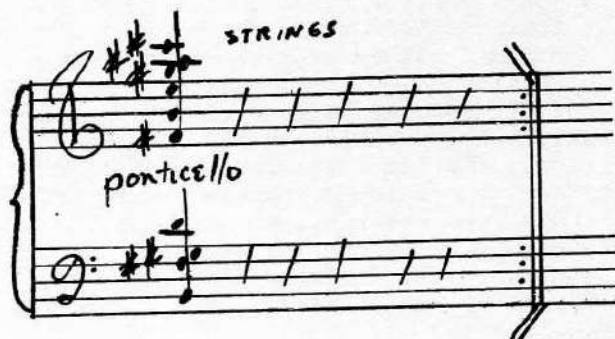
More recently another involved manouver was evolved for a film called "NEW FACES COME BACK". This film was made to help prepare the people on this side of the battlefields for the ordeal of reaccepting into their normal life, the many badly disfigured casualties that would soon be returning to their homes. The film concerned itself with the affair of one RCAF boy who is severely burned in a plane crash, whose face is later partially rebuilt by plastic surgery, and whose self-consciousness about his appearance and place in society reflected the feelings of the many others in a similar condition. Near the beginning of the film we see the lads plane crash, his body removed from the burning wreck and taken to an English hospital. For a hospital "motif", to signify the understanding and sympathy which accompanied his long and torturously painful treatments, the following theme, built on the 12-tone system, was used.



This theme appears often in many guises, sometimes harmonized and sometimes stated by a solo instrument. It acts as a unifying thread for the score.

The boy is prepared for his first visit to the operating room. As he is wheeled out of his room on a hospital cot, the camera very dramatically assumes the position of the patient. It sees as the frightened patient does-- looks up into the chin and nostrils of the orderlies wheeling him--sees the ceiling and door tops along the corridors,-- sees nurses' capped heads pass by-- sees with great apprehension the operating lamp loom into view as the cot is wheeled into position under it-- sees the Frankenstein-like figure of a doctor preparing a hideously savage hypodermic-- sees the figure lean over totteringly to apply the anaesthetic-- and all goes out of focus as the patient loses consciousness. It is a very effective shot, very dramatically conceived and executed. It needed of course a treatment in sound beyond the scope of usual orchestral music, so again recourse was taken to some filmic tricks. The result was not music in the accepted sense, but it must certainly be considered film music. Many separate sounds were recorded on several occasions. A few are listed below:

A group of string players, playing ponticello, recorded this repeated sound.



Two clarinets played,

This was recorded on a phonograph disc at 33 1/3 r.p.m. and later rerecorded on to film at 78 r.p.m. In this process the pitch was raised about an octave and a half and a new timbre very unlike that of the clarinet was created.

Four bass clarinets played,



This together with certain pizzicato string notes and drum beats was used to suggest a heart beat.

A brass and string group recorded the following scream-like exclamation:

TUTTI

Several sharply attacked chords were recorded together with a heavy ripping strum of piano strings in the low register. Various harp glissandi were recorded. A man's breathing close to a microphone was recorded. Little snatches of the hospital theme and a few hymn-like figures were played by various orchestral groups. In all about forty separate sounds were recorded. These were prepared in the cutting room for recording into a continuous sound. Some passages were made into sound track loops so that they could sound continuously and be brought into focus whenever desired. Other passages were cut in backwards, some at normal speed, others at increased or lowered speeds, thus altering their pitch and instrumental colour. The sharp accents were synchronized to dramatic high points: like the first glimpse of the lamp and the plunging of the hypodermic needle. Following the administering of the anaesthetic, the sound of the breathing and the heart beat were made to rise in intensity, then gradually to fade as the film went out of focus.

The point in writing about this is to show that in film, a composer can build his music in a film cutting room. The music that accompanies the above scene could never have been played as a continuous sound by a symphony

The point in writing about this is to show that in film, a composer can build his music in a film cutting room. The music that accompanies the above scene could never have been played as a continuous sound by a symphony orchestra. It is music whose creation was possible only through film. Though it is valid music, it is inconceivable to composers not familiar with equipment and techniques. Perhaps all film music will some day be thus built in cutting rooms- or perhaps composers will be able to write their music directly into sound by the twisting of knobs on electronic gadgets. Another essay on that subject might convince sceptics that the suggestion is not entirely a wild and insane one.

Since its founding Canada's Film Board has produced close to one thousand film shorts on many subjects. Some of these are released theatrically under the series titles "WORLD IN ACTION or CANADA CARRIES ON". Many more were made for non-theatrical distribution on either the industrial or rural 16mm circuits which the Board organized with such amazing success. It is worth noting that in Canada the Film Board has created an audience for films outside the theatres that is at least as large as its theatrical audience, and that for this non-theatrical audience were produced films specifically attuned to its interests and needs. The workers in war plants were shown films concerned with labour-management problems; rural audiences assembled in town halls to see films that helped orientate their thinking to vital international as well as national affairs and attitudes. In all of these the composer was a participant. Is it not important to the composer to know that he is thus directly able to cooperate in a vital aspect of his society's welfare and education? Does this atomic age not suggest that the composer move down from his secluded intellectual garrett into the homes of his neighbors, that he may speak with them, work with them and rejoice in their improvement? The composer today must be a contributing member in mundane society. If this is true, the Film Board has done the Canadian musician, writer, painter and poet a great service by making this attitude apparent to him and by enabling him to make out of the attitude a living act.

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Louis Applebaum, is Canadian born, educated in the Toronto University and entered its faculty in 1936. He is a composer of note, having many compositions of both small and large works. In 1940 he went to New York, doing extensive study with Roy Harris and Bernard Wagenaar. His composition a second string quartet was performed by the League of Composers in New York.

His later work has been with the Canadian Film Board and was a member of the staff of N.F.B. as staff composer-conductor. In 1944 he was asked by Lester Cowen Productions in Hollywood to write the score for "TOMORROW the WORLD". Some months later he wrote the score for "THE STORY OF G.I. JOE" based on Ernie Pyle's book and articles. Since his return to Canada he has written several animated films for the Victory Loan and was musical director for the Toronto Symphony Orchestra film and several scores for the N.F.B. theatrical films.

At present he is sojourning in the east on leave of absence in the interest of film music. He is compiling a list of all films which illustrate the the history of music in films, also working on a project to provide suitable films for teaching music in schools, something sadly needed just now. We are grateful for his contribution to FILM MUSIC NOTES, this month.

MUSIC and THEATRICAL SHORTS

by

Marie L. Hamilton, Director of the Schools
Motion Picture Committee,
National Board of Review.

Audience interest in motion picture music is comparatively recent and has been directed largely to the scores of the big features, as a part of an important artistic whole or the work of distinguished contemporary composers. It is scarcely astonishing that little attention or credit has been given to the good work that is being done in short subjects.

Although music serves many purposes in the theatrical short, its functions may be roughly divided into the accompaniment or the purpose of the picture. There are the straight musical presentations with name bands popular leaders, players and singers featuring current favorites. Several of the companies make a practice of including a band series in the yearly releases, because of their devoted following among swing enthusiasts who want to see the performers to whom they've listened on the juke-boxes and the radio.

It gives opportunity to observe prominent figures in popular music-- Duke Ellington, Hoagy Carmichael, Desi Arnaz-- and study the reasons for their success. Sometimes a bit of story is added to enliven matters or effective staging or imaginative lighting points up an individual performance. More rarely sympathetic camera work will catch a musical mood, as in Gjon Mili's "Jammin the Blues" where the atmosphere of a jam session at its best, the feeling as these men improvise, has been captured.

Few musical shorts can have Mili as director but one could wish for a little of his influence in the customary presentation of the more serious musicians-- the talented youngsters in the California Junior Symphony, for example. The youthful enthusiasm and freshness of their playing could be made more interesting cinematically. This is true generally of the choral and instrumental shorts that are concerned with classical music.

Certainly the brightest use of music in shorts is in the cartoon, where it is an indispensable part of the action. Its purpose usually is to act as a sort of commentary on what's going on, sometimes using tunes whose titles or words are pertinent to the subject in hand, in the manner of the movie-theater's pianist in the silent days of the film. Since a cartoon has little or no dialogue, its score is far more than mere background, and must emphasize effects in its continuity and reinforce its impact. With the exception of the occasional theme bits, cartoon scores are original and represent some of the most sparkling of screen composing. Philip A Schieb of Terrytoons, Carl Stallings of Vitaphone, Scott Bradley of Metro have been doing outstanding work for years in this exacting field. Incidentally, Mr Bradley's musical setting for the sequence in "Courage of Lassie" where the puppy wanders in the forest, adds much to that idyllic interlude.

Careful interesting scoring has always been a part of George Pal's Puppets, often assuming an equal place with the puppet action, as in the fascinating "Mr Strauss Takes A Walk". Disney's synchronization of music and action is famous. Its most notable recent example is the brilliant "After You're Gone" by the Benny Goodman Quartette in "Make Mine Music."

Musical subjects have made entertaining cartoon material. Terrytoons have a most amusing series of tiny operas, complete with costumes, arias, stage business, sextettes, shrieking soprano mice-- excellent musical burlesque.

Vitaphone has put out among others, "Figs in a Polka" based on a Brahms's Hungarian Dance, "Holiday for Shoestrings" in which elves take over a cobbler's shop to excerpts from popular classics and "Rhapsody Rabbit, wherein Bug's Bunny performs a Liszt Hungarian Rhapsody, all cleverly synchronized.

Walter Lantz, at Universal is introducing "Musical Miniatures"--cartoons in which the script is adapted to the music. The four "Miniatures" scheduled for this year are, "Poet and Pleasant," Overture to William Tell; "Zampa," played by a thirty-eight piece orchestra; and "Musical Moments"--selections from Chopin played as piano duets.

There is a divergence of opinion as to the use of Brahms and Chopin to accompany the antics of the "Three Little Pigs or Andy Panda." The must-nots contend that this irreverent approach to the masters is a cheapening influence that can only end in contempt. In the other camp, the opinion is that any medium is good that will break down the feeling that the classics are sacrosanct and for the few and probably dull besides. Just who is right, time alone can tell.

ITEMS OF INTEREST

Miss Alice Rothrock, President of the American Library Association says: "The Day will come soon when education will be just as much by films as by books and every school and public library will have to build up a film department". Are our music educators doing all they should do to provide suitable films for teaching music?

FANTASIA, issued by the Disney Studios several years ago is having another run throughout the country. This concert classic broke all records for attendance in ten cities last spring. It is now being played in a circuit of seventy-five theatres, with great success.

A new method of bringing opera to the screen is planned by a company called Opera Film Co. which has been organized by Alexander Kipnis, well known basso, with the help of Arthur W. Kelley, for many years vice-president of United Artists. The film will not be a reproduction of a stage version of the opera, they say, but they will use "the fluid possibilities of the camera" to get varied effects, including fantasy.

The Holiday Season's offering will be full of interesting new releases: The RAZOR'S EDGE, 20th Century-Fox, opens at the Roxy Tuesday, November 19th; THE BEST YEARS OF OUR LIVES, Samuel Goldwyn, follows at the Astor; November 21st; TILL THE CLOUDS ROLL BY, MGM, at the Music Hall; HUMORESQUE, Warners at the Hollywood Theatre; UNDERCURRENT, MGM, at the Capitol; CROSS MY HEART, Paramount at the Paramount; and DUEL IN THE SUN, soon to be announced.

The good news just received of interest to all lovers of film music; Erich Wolfgang Korngold has just signed a contract to write the music for ARCH OF TRIUMPH and Richard Hageman has gone to Mexico to write the score for THE FUGITIVE.

by

Helen C. Dill

Over eight hundred enjoyed the first fall FILM MUSIC FORUM held in the Four Star Theatre on Wilshire Blvd, Los Angeles, California, on Saturday, October 19th. The program was arranged by the National Film Music Council under the direction of Helen C. Dill and Alice Evans Field of the Motion Picture Association in Hollywood. This was listed as an Institute for the teachers of Los Angeles City and County.

Mr William Hartshorn, the newly appointed head of music in the Los Angeles City Schools since the resignation of Louis W. Curtis, presided. Mr Hartshorn is also a member of the Advisory Committee of the National Film Music Council. He presented the guests and introduced Mrs. Field who spoke with understanding and enthusiasm on Music in Films.

After the showing of two Metro-Goldwyn-Mayer shorts, DANCE OF THE WEED and THE BLUE DANUBE, Scott Bradley, the composer of the music in the former, led in a discussion on Cartoon Music and Film Music in general. He illustrated his talk by showing a new cartoon, the subject of which was "A HUNGRY FOUNDLING MOUSE" and an EQUALLY HUNGRY CAT".

Then followed the screening of the Woodland Animals sequence in the feature film, "COURAGE OF LASSIE" recently released.. first without the music and then with the music. Mr Bradley, the composer, spoke of the instruments chosen to represent the various animals. The closing film was the Toscanini film with Jan Peerce, soloist and the Westminster Choir.

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 CALIFORNIA SCHOOL SUPERVISORS ASSOCIATION MEETING
 Wednesday, October 23rd, Long Beach, California.

Robert A. Choate, Supervisor of Music in the Oakland Public Schools, presided. The following program was presented:

MUSIC INTEGRATION for a Unit of Work on China--- Chinese songs, instruments, records and motion pictures.

Mrs. Irene Schoopfle, Consultant in Music Education, Orange County.

SHOWING OF SEVERAL 16 mm FILMS.

THE USE OF MULTI-SENSORY AIDS in MUSIC EDUCATION --- A report from the National Film Music Council and the National Film Institute.

Helen C. Dill, Department of Music, University of California, Los Angeles, Calif.

DISCUSSION PERIOD with members of the Committee on Music Education as participants. Topics for future 16mm films were suggested.

FILMS RECENTLY RELEASED AND RECOMMENDED BY PREVIEW COMMITTEES

- THE JOLSON STORY, (Columbia) Director, Alfred M. Green, Musical Director, M.W. Stoloff. (Gay musical biography). Larry Parks sings the songs of twenty or more years ago made famous by Al Jolson, whose voice is dubbed in for Parks. "The Wedding March" is one of the high lights of the picture. Other numbers are, "You made me love you", "California." Family
- DARK MIRROR, (Universal) International, Director, Robert Siodnak, Music by Dmitri Tiomkin. (Murder Mystery) The music provides the only relief. Adult
- CAPTAIN COURAGEOUS, (Metro-Goldwyn-Mayer) a Reissue. Director Victor Fleming, Music, Franz Waxman. Any picture which is good should stand the test of time just as this one does. The music score is not a continuous one but the chantleys and Tracy songs with the vielle (Hurdy-gurdy) are delightful. Family
- ANGEL ON MY SHOULDER (Charles Rogers, United Artists) Director Archie Mayo, Musical Director and composer, Dmitri Tiomkin. An extremely interesting and different story which in spite of a few inconsistencies is made almost believable by the thoughtful and contrasting performances of Paul Muni and Claude Rains. Tiomkin's music is well adapted to the subject matter. The choral numbers are skillfully contrived. Mature-Family
- MY DARLING CLEMENTINE, (20th Century-Fox) Producer Director, John Ford, Music director, Alfred Newman. (The Wild and Woolly West of 1800) Music score by Cyril Mockridge. The plaintive refrain of the old mining song tells the story of revenge and the coming of law and order to Tombstone, Arizona. Justice is brought to the fore as Ford brought it in "THE INFORMER". Mature-Family
- THE CHASE, (Nero Productions, United Artists) Seymour Nebenzal, Director, Arthur Ripley, Music Director, Heinz Roemheld, Music Score, Michel Michelet. The pianist featured in this picture in the concerto in two movements written by Michelet, is Dorothy Eustis, the first woman in America, we hear, engaged to record in a picture. She was a soloist in the Hollywood Blow last summer. Michelet's score is an excellent one even though the previewers disliked the story. Adult
- A LADY SURRENDERS (International-Universal), British. Director, Leslie Arliss, music score by Herbert Bath. A love story of a young concert pianist of the Cornish Coast with the musical background depicting the wild sea beating against the jagged, towering cliffs of Cornwall, the donkey cart trotting down the path, and even the staunch English heart are all embodied in the music of a "Cornish Rhapsody" with the full National Symphony Orchestra joining in the finale. Mature-Family

of 16 mm Films

by James F. Nickerson

The 16mm previewing committee has very little to report this month. However, some good news will be forthcoming in our next issue regarding a new 16mm film to be released in January on the instruments of the orchestra. Many films are being previewed but very few are suitable for classroom use.

MUSIC IN AMERICA (Forum Ed Series) 17min, 16 mm Sd. MARCH OF TIME Includes Marian Anderson, Benny Goodman, Mischa Elman, Koussevitsky and Boston Symphony, and the music of George Gershwin. This shows the relationship between folk music, jazz and the classical music of today.

SYMPHONY OF YOUNG AMERICA (the second release of the National Music Camp Orchestra of Interlochen, Michigan, produced by the University of Michigan. There are two others scheduled for release soon.

NEWS; A new course was set up at the University of Utah last summer devoted entirely to motion pictures, the history of the industry, the development of film techniques and study of styles and forms. Let us hope for more such courses and workshops to aid new teachers and returning teachers to understand this musical and dramatic medium.

The Museum of Modern Art Film Library, 11 West 53rd St, New York, 19 has available a large number of 16mm and 35mm films for rental. Among the topics are A SHORT SURVEY OF THE FILM IN AMERICA; SOME MEMORABLE AMERICAN FILMS; THE WORK OF D.W.GRIFFITH; THE NON-FICTION FILM; FORTY YEARS OF AMERICAN FILM COMEDY. Write them for the catalogue.

The planning committees of many of the state music educator programs and clinics and several of the divisions of the Music Educators National Conference are giving much time and space to the development, understanding and interpreting of musical film and specific film uses in the classroom. Demonstrations by actual classes, special showings of film at general sessions and committee-section meetings, special displays of equipment and materials, continuous showings of selected film, forums and discussion groups on efficient and appropriate film use, will be found at various meetings. It is further planned that much of this film information and guidance will be made available to elementary classroom teachers at their professional meetings, county institutes and other in-service training programs.

The difficulties encountered by the elementary classroom teachers in handling a successful music program can be reduced by careful use of film. The typical elementary classroom environment needs the extension of contact that can be supplied so adequately by film.

It remains for music educators to master the techniques of film use. We have shown the "will" to use film. We are rapidly learning the "where" of the now available film but we still are woefully weak on "how" to use what we now have.