

*4 Pieces*

# FILM MUSIC NOTES

*Q.V.*



LOST BOUNDARIES.

# FILM MUSIC NOTES

Official Publication of the National Film Music Council

31 UNION SQUARE WEST

New York 3, N. Y.

GR- 3-7272

SEPTEMBER - OCTOBER 1949

VOLUME IX NUMBER 1

## CONTENTS:

### SOME COMMENTS ON THE SCORE

#### FOR LOST BOUNDARIES BY COMPOSER,

with excerpts of music score,

Louis Applebaum

### LOUIS APPLEBAUM'S SCORE FOR LOST BOUNDARIES

Lan Adomian

### FILM MUSIC PROFILE

David Raksin

Lawrence Morton

### TEACHING FILM MUSIC

Gene Forrell

### JOLSON SINGS AGAIN . . . COMPOSER'S NOTES

George Duning

### CURRENT REVIEWS

The Midnight Kiss

William Hamilton

She Wore a Yellow Ribbon

William Hamilton

### LIGHTER FILMS

Marie Hamilton

### INDEX OF FILM MUSIC NOTES

September, 1948 to June 1949

---

## ADVISORY COUNCIL

GRACE WIDNEY MABEE  
Founder-Chairman  
31 Union Square West  
New York 3, N. Y.

MARIE L. HAMILTON  
Asso: Chairman  
Dir. Schools M.P. Comm.  
New York, N. Y.

LOUIS APPLEBAUM  
New York, N. Y.

JAMES BRILL  
Encyclopedia-Britannica Films  
Chicago, Illinois

HELEN C. DILL  
Ch. Film Music, MENC  
U. C. L. A., Calif.

KARL D. ERNST  
Music Dept. Pub. Schools  
Portland, Oregon

ROSE MARIE GRENTZER  
Julliard School of Music  
New York, N. Y.

RICHARD GRIFFITH  
Dir. Nat. Bd. of Review  
New York, N. Y.

HOWARD HANSON  
Eastman School of Music  
Rochester, New York

JOHN HUNTLEY  
Film Music Critic  
London, England

EDITH M. KELLER  
Dept. of Education  
Columbus, Ohio

STANLIE McCONNELL  
Supervisor Ele. Schools  
San Diego, Calif.

LAWRENCE MORTON  
Hollywood Quarterly  
Beverly Hills, Calif.

JAMES F. NICKERSON  
University of Kansas  
Lawrence, Kansas

ANN GRACE O'CALLAGHAN  
Supervisor High School Music  
Atlanta, Ga.

LILLA BELLE PITTS  
Teachers College  
Columbia University, N. Y.

CONSTANCE PURDY  
N. F. M. C. Preview Comm.  
Hollywood, Calif.

DELINDA ROGGENSACK  
Cornell College, Iowa

SIGMUND SPAETH  
Ch. Film Music, N. F. M. C.  
New York, N. Y.

FREDERICK W. STERNFELD  
Dartmouth College  
Hanover, N. H.

## FILM MUSIC NEWS

### ACADEMY'S MUSIC BRANCH

After the recent election, the music committee of the Academy of Motion Picture Arts and Sciences has as members Eddie Powell (20th Century-Fox) chairman, Constantin Bakaleinikoff (RKO-Radio), Ted Cain (Society of Independent Motion Picture Producers), Robert Emmett Dolan (Paramount), Cy Feuer (Republic), Irving Friedman (Eagle-Lion), Ray Heindorf (Warners), Rudolph Kopp (MGM), Rudolph Polk (Enterprise), Milton Schwartzwald (Universal-International) and Charles Wolcott (Disney). Committee plans are numerous and noteworthy. Eligibility requirements for Academy Awards in the film music field are being revised. The committee is campaigning to have traditional music given credit when used by a film composer as basic theme material. An important motion has been made to supply the Library of Congress with scores of films nominated for Academy music awards.

\* \* \* \* \*

### CINEMA 16

In its third season of exhibiting documentary and experimental films, Cinema 16 announces its plans for expansion. The film society now has more than 2600 members. Its programs will be presented in Washington, Chicago and Los Angeles this winter. Amos Vogel, director, keeps up a ceaseless search for films of unusual artistic merit, and his screenings contain much seldom seen material. Some of this has strong musical interest. HORROR DREAM and INTROSPECTION, experimental dance films with music by John Cage, PRIVATE LIFE OF A CAT, score by Gene Forrell, NIGHT MAIL, score by Benjamin Britten, THE RIVER, score by Virgil Thomson and VALLEY TOWN, score by Marc Blitzstein, have been presented in recent programs.

\* \* \* \* \*

### CLASSICAL MUSIC FILMS

Rudolph Polk and Bernard Luber have formed a company to produce a series of classical music films. They are intended for television, theatrical and non-theatrical distribution. It is announced that Artur Rubinstein, Andre Segovia, Gregor Piatigorsky, Alicia Markova, Anton Dolin are included in the long imposing list of artists who will appear. The films which will run about thirty minutes, are scheduled for production in the early fall.

\* \* \* \* \*

### ADVISORY COUNCIL

Three new members have been added to the Advisory Council of the National Film Music Council, Mary Louise Alexander, Librarian of the Ferguson Library in Stamford, Connecticut, Virginia Momand of the United Nations staff and Roger Bowman of the Television Workshop in New York City.

\* \* \* \* \*

### ANNUAL CITATIONS

The National Film Music Council announces that it will present annual citations for film music in several classes: The best background music score. The best film using music as a subject. The best light musical film. The best score in a 16mm film. A citation will also be given to the library having the largest loan collection of films on music. A list of film selections will be submitted to readers of FILM MUSIC NOTES as an aid in making their choices. The period to be covered is May 1949 to May 1950, and the results will be reported in the June issue of FILM MUSIC NOTES.

1949 PULITZER PRIZE The 1949 Pulitzer Prize for music was awarded to Virgil Thomson for his score in LOUISIANA STORY, Robert Flaherty's documentary feature film of the Cajuns and the bayou country. This is the first time that the Prize for "distinguished musical composition" has been given to a film score.

\* \* \* \* \*

INSTRUMENTAL MUSIC TEACHING The University of Nebraska is developing an interesting series of film-strips on the teaching of instruments. Two sets are complete, - Violin and Cornet. The pictures portray such things as a short history of each instrument, range, bow position, posture, fingering (in case of violin) and mouth-pieces, embouchures, range and care of instruments. (in case of cornet). It is the intention of the University to complete the series. We enthusiastically recommend them as they are invaluable teaching aids for anyone concerned with teaching instruments in the public schools.

\* \* \* \* \*

FILM MUSIC PROGRAMS The National Film Music Council is prepared to suggest subjects to be illustrated with recorded or published musical numbers from various films. Organizations having musicians as members will find many selections suitable for performance. If a projector is available, programs can be built around the showing of 16mm films. In writing for information, please state what equipment is available to your group, and what musical talent you have among your members.

\* \* \* \* \*

A TIME FOR BACH Paul Falkenberg has produced and directed A TIME FOR BACH, a three reel film given to extracts from little known arias from Bach cantatas performed by the Bach Aria Group and instrumentalists. Mr. Falkenberg states that the film has a background of the group's rehearsals, and animation to create a mood for Bach. The picture was among those shown at the Edinburgh Film Festival.

\* \* \* \* \*

M.E.N.C. DIVISION PRESIDENTS The Music Educators National Conference at its six regional conventions held last spring, elected the following division presidents for the 1949-1951 biennium: Anne Grace O'Callaghan of Atlanta, Georgia, SOUTHERN; Karl D. Ernst, Portland, Oregon, NORTHWEST; Bertha W. Bailey, New York City, EASTERN; William E. Knuth, San Francisco, CALIFORNIA-WESTERN; Gillian Buchanan, Portales, New Mexico, SOUTHWESTERN; and Newell H. Long, Bloomington, Indiana, NORTH CENTRAL. The first two named are serving with us on our Advisory Council of the National Film Music Council. Reports of the film music sessions at these six conferences were given in the May-June issue of FILM MUSIC NOTES.

\* \* \* \* \*

BACK ISSUES A limited number of back issues of FILM MUSIC NOTES, dating from September, 1946 to September 1949 are available. The complete files are \$3.50. For these files and a new subscription for the year, September, 1949 to September, 1950, the cost will be \$5.00. Single issues may be obtained for thirty-five cents.

## SOME COMMENTS ON THE SCORE FOR LOST BOUNDARIES

Louis Applebaum

Early in the work on the music for LOST BOUNDARIES it became evident that heroics, sweeping statements and complex thinking would be out of place. A story told with such touching simplicity suggested reticence and comparable simplicity in the composer's work. A forthright score was indicated: one that spoke out unequivocally where necessary, offered unobtrusive support where required, or said nothing.

Wherever music did not have a specific and pertinent contribution to make, there was no music. This accounts for the presence of several very short musical bridges, the kind that are encountered more frequently in radio plays than in film. The music served to take us from one place to another or to indicate a passage of time, but once that was achieved, no reason was found for prolonging the music under scenes that played well without musical support.

Where the music's role was important, it was given the widest possible scope. For example, there is the scene where Howard, the son, walks through the streets of Harlem. He had run away from home after discovering that he and his family are all negroes and had come to Harlem to learn what it is like to live as a negro among negroes.

We see the lonely, frightened boy wandering through the squalor, a stranger in a foreign world. It was found that natural sounds, dialogue or even commentary could contribute little to the mood or understanding of the scene. Music, on the other hand could penetrate, could reveal the boy's doubts and conflicts and could underline his reaction to his environment. And so the scene was eventually played in two dimensions - the visual and the music - without street noises, footsteps, heart-poundings, traffic or stream-of-consciousness dialogue. And though the music here is based on jazz elements, it is hoped that something more revealing than night-club jazz was created. The musical treatment was straightforward, in keeping with the general purpose of the score.

This scene is followed by a nightmare sequence, of which mention is here made only because it may be interesting to some from a technical



Louis Applebaum

point of view. The visuals for this scene were not shot until after the date of the music recording and therefore the music for it had to be written "blind". A film composer working without footage details feels like a navigator making fine readings without a sextant. The final editing could make this sequence anything from 30 seconds to two minutes in length and the music had to fit. This was achieved by writing two pieces of music, each about two minutes long, that were to run simultaneously and "mix" into and out of each other with each change of shot, thereby assuring a neat fit. For the end of the sequence, a third little piece of music, a cadence, was written to override the other two and terminate the scene. Since the cadence could be brought in anywhere, the sequence could run to any length up to two minutes. A sort of nightmare's nightmare, that finally resolved itself.

The film's climactic scene is the one in which Howard is informed that he is negro and all the stability and security of his world collapses in the shock. This highly emotional scene was counterpointed, musically, in the extreme. Taking advantage of the fact that the town band arrives to participate in the farewell party to Howard's father, cheerful marching tunes were played, offscreen, underneath the entire scene of Howard's breakdown. In this way the irony and pathos in the situation is high-lighted with a vividness that conventional scoring could hardly have equalled. Again the straightforward approach led to effective results.

For the sake of directness and clarity, passages for solo instruments occur frequently and where fuller sounds were needed a modest-sized orchestra proved adequate. Understatement was a guiding principle and it is to be hoped that the music reflects some of the simple honesty of the film.

---

## LOUIS APPLEBAUM'S SCORE FOR LOST BOUNDARIES

Lan Adomian

The racial question was one of the most important issues around which World War II was fought. This enormous conflict saw millions of innocent people exterminated in crematoria with the thorough-going methods of the Chicago slaughter yards. Along with all other freedom loving nations, U.S.A. was experiencing a wave of unity which placed in the background some of the ugliness staining our democracy. We Americans had a great deal to explain ... and for which to atone. We too practised racial discrimination. While in the throes of a gigantic effort to defend our democratic heritage, we eliminated some of the more offensive aspects of racism on an international scale. However, the end of the war brought with it the resumption of "business as usual" at the old "white supremacy stand."

Recognizing the above background, Louis de Rochemont made his important contribution to the problem in the form of the film *LOST BOUNDARIES*. This film offers no permanent solutions. It concerns itself with the case history of some light skinned Negro people who "passed" as whites in a "cautious", essentially decent, and democratic New England community. It is the story of a young Negro doctor who finds that the only way to a medical career is through denying his race. The community in which he practises his profession accepts him and takes his family to its bosom until a crisis intrudes on the idyllic life which has hitherto been enjoy-

ed by all. The crisis comes in the form of a refusal from the U. S. Navy to accept his offer of using his desperately needed skill, as an officer in the Medical branch of the Navy. The sole ground of the refusal is that his blood contains some Negro admixture. This in turn reveals to the community the true identity of the doctor and his family. The crisis is eventually resolved by the community but not before some touching and heartbreaking incidents which involve the doctor, his wife, and their two children. Those who see the film cannot fail to subject themselves to a searching examination as to whether all goes well with our democracy and its great humanitarian tradition. This is of course a matter for individuals to decide for themselves. However, LOST BOUNDARIES performs the invaluable service of posing the question in effective dramatic terms.

The dramatic treatment of the film is not sensational . . . it does not "tear passion to tatters". Neither is it impersonally detached or calmly philosophical. The overall impression is that of straightforwardness which leans towards understatement. The opportunities for broad or bold scoring are not very numerous. The composer is therefore confronted with the problem of tight integration of picture, dialogue, sound effect, and music. In short a highly skilled scoring is necessary.

Few composers could have filled the bill as well as Louis Applebaum. Under the musical direction of Jack Shaindlin, the score makes its effective way from impressive main title, to montages, to cross fades, to bridges, and through dozens of situations which would prove traps to a lesser composer. The composer of approximately one hundred film scores which include TOMORROW THE WORLD and THE STORY OF G.I.JOB, is at all times a master of technique and style. The music never descends to maudlin sentimentality or to bombast. Louis Applebaum, the film composer does not desert Louis Applebaum the composer of good music. While he doesn't slavishly follow the proceedings on the screen or the patterns of dialogue, neither does he commit the sin of striking out on his own. At all times the music stays with the film.

It is a certainty that Mr. Applebaum's uninhibited metric sense is one of the keys to his successful composition of film scores. He does not bind himself to a rigid time signature, but contrariwise, shifts metric emphasis. Therefore, he is able to stay within half a foot or two frames of image or dialogue. Thus, he frequently avoids the embarrassing ritardandos or fermatas which frequently impede the flow of otherwise serviceable or even excellent scores composed by less daring men.

This writer feels that an important end will be served in presenting a generous sampling from the score under discussion. The examples given here are, it seems to me, excellent specimens of how to compose in a manner which is both musically viable and in the filmic sense quite perfect. The interested student will observe the careful orchestration of each note to achieve the desired musical and musico-filmic effect. It will be instructive to observe the sensitivity with which the composer thickened and thinned out his harmonies and orchestral values . . . how one heavy accent or a light swift passage can achieve more than a whole Wagnerian super orchestra descending upon the unsuspecting film. There are many more things to learn. It is hoped that the serious student will study the musical examples and consider them in the light of the film as dramatic wholes as well as specimens of good music despite their frequently frustrating brevity.

Parenthetically, we have a bone to pick with the producer for overlaying the wonderful light house sequence with realistic wave sound effects. This is gilding the lily.

One last word before the music is brought on concerns Jack Shaindlin who in the capacity of music director turned in a highly creditable piece of work.

# CONDUCTOR

# LOST BOUNDARIES

BIG and BROAD

MAIN TITLE

Viol., Fl. Hp

TRPTS *ff*

*L3*

*fp*

*S.D.*

*p* *ff*

*ff*

Trb, Tb, Bass, Clars

*ff*

*sfz*

Perc.

Handwritten musical score for the first system. It consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a 4/4 time signature and the same key signature. The music features dynamic markings such as *fpp* and *sfz*. A section marked with a circled 'B' and *ff* begins in the third measure. There are also some handwritten notes like '(Hn.)' and 'V'.

Handwritten musical score for the second system, consisting of two staves. The top staff is in treble clef with a 4/4 time signature and a key signature of two flats. The bottom staff is in bass clef with a 4/4 time signature and the same key signature. Dynamic markings include *pp* and *cl.*. There are also handwritten notes like '(Hn.)', '(Perc.)', and '(2. FL.)'.

Handwritten musical score for the third system, consisting of two staves. The top staff is in treble clef with a 4/4 time signature and a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a 4/4 time signature and the same key signature. Dynamic markings include *pp*, *p*, and *mf*. There are also handwritten notes like '(Piano)', '(Hn.)', and '(Viol.)'. A section marked with a circled 'C' begins in the third measure.

Handwritten musical score for the fourth system, consisting of two staves. The top staff is in treble clef with a 4/4 time signature and a key signature of two sharps. The bottom staff is in bass clef with a 4/4 time signature and the same key signature. The word 'simile' is written at the beginning. Dynamic markings include *p.* and *pp.*. There are also handwritten notes like '3' and 'b'.

# CONDUCTOR LIGHT HOUSE

SLOW + SWEEPING

2 TRPT.

STRGS

BASSOON

Vla 12

CELLI

mp

4b

42

Detailed description: This system contains the first four measures of the score. It features a woodwind section with two trumpets, bassoon, and violas, and a string section. The music is in 2/4 time with a key signature of one sharp (F#). The first measure has a woodwind entry with eighth notes. The second measure has a woodwind entry with quarter notes. The third measure has a woodwind entry with quarter notes. The fourth measure has a woodwind entry with quarter notes. Dynamics include mp and 4b. There are also some markings like '42' and '4b'.

CYMB

VIOL I

+ FL.

+ CLAR.

A

TRPT, VIOL II

CELLI, B.

12

12

12

12

Detailed description: This system contains measures 5 through 8. It features a string section and woodwinds. The music is in 2/4 time. The first measure has a string entry with a 12-measure rest. The second measure has a string entry with a 12-measure rest. The third measure has a string entry with a 12-measure rest. The fourth measure has a string entry with a 12-measure rest. Dynamics include mf and 4b. There are also some markings like '12' and '4b'.

VIOL FL. CL.

TRPT. HNS

B

pp Sub

f

12

3

3

3

3

Detailed description: This system contains measures 9 through 12. It features a string section and woodwinds. The music is in 2/4 time. The first measure has a string entry with a 12-measure rest. The second measure has a string entry with a 3-measure rest. The third measure has a string entry with a 3-measure rest. The fourth measure has a string entry with a 3-measure rest. Dynamics include f and pp. There are also some markings like '12' and '3'.

Picc. ob. TRPTS. HN.

CLAR TRB, TBA

3

3

3

3

Detailed description: This system contains measures 13 through 16. It features a woodwind section and strings. The music is in 2/4 time. The first measure has a woodwind entry with a 3-measure rest. The second measure has a woodwind entry with a 3-measure rest. The third measure has a woodwind entry with a 3-measure rest. The fourth measure has a woodwind entry with a 3-measure rest. Dynamics include p and 4b. There are also some markings like '3' and '4b'.

C

VIOLS 8va  
TRPTS  
HNS

Musical score for section C, measures 1-3. Treble clef with key signature of one sharp (F#). Bass clef with key signature of one flat (Bb). Includes a 'CELLI' part with a rhythmic pattern. Dynamics include mf.

Musical score for section C, measures 4-6. Includes parts for Viol. (Viol.), CYMB., and HN. Dynamics include mf and p.

Musical score for section C, measures 7-9. Includes parts for CELLI, TRB, CLAR, BN, CELLI, and HN. E.H. Dynamics include p and pp.

E

Musical score for section E, measures 1-3. Includes parts for VLA and CELLI. B.C.L. Dynamics include p.

B. CL + FL

Piano, Hp.

TIMP

pp TUBA SUS.

CONDUCTOR HOWARD GONE

Fl. + Ob.

CLAR + B.N.

STRGS

CLAR. I

Rit.

Fl. + PIANO

A

Viol. I

STRGS P

mp

pp

Viol. I

B

+ WW.

HNS TRB.

(TBA)

STRGS

CELLI

FL. + PIANO

mp

p.

pp

#d.

p.

Acc. . . .

## FILM MUSIC PROFILE

David Raksin

Lawrence Morton

David Raksin's is a complicated personality. It has more facets than even the circular point of view of a Picasso could concentrate into a single portrait. On the one hand Raksin is a wit, a wag, a wisecracker. He delights in puns, aphorisms, and anecdotes in which he himself is the central character. Humor gives way to indignation and sarcasm when he talks about critics who find fault with his music. For such detractors of his art (like the one who summed up the score for FOREVER AMBER with the adjective "loud" he invents verbal

Schrechlichkeits of vivid and sometimes obscene imagery. Famous indeed are his lunch-table jeremiads, with which he invokes divine wrath upon evil-doers in the film industry, in domestic politics, and in the councils of nations. At times he abandons himself to Hamlet's somber moods, or he will play, in his imagination, the role of a Manfred or a Job. Although he is suspected of enjoying these moods more than he ought, he is ever ready to be delivered from them by a fine concert, a stimulating conversation or a compliment, preferably the last.



David Raksin

LAURA catapulted him to fame and fortune. For this highly sophisticated film melodrama dealing with the niceties of Park Avenue passions, Raksin invented the kind of tune that brings a blush to a maiden's cheek. It became a popular song by public demand. No sooner had Fox Studios released the picture than fan mail began pouring into the music department. What's that tune? Who wrote it? Enclosed please find twenty-five cents for a photograph of the composer. LAURA CLUBS were being organized by college girls who sat through the picture three or four times in order to learn the melo-

dy and enjoy the guilty excitement of its luscious harmonies. This did not exclude appreciation on a somewhat higher plane: one of nearly 2000 fan letters came from a GI in France who was sure that he had heard the tune, perhaps in Beethoven? Made into a pop-song with lyrics by Johnny Mercer, LAURA sold over a half-million copies and more than a million records. It was on the Hit Parade for twelve weeks. And it was played by symphony orchestras, in luxurious arrangements such as the one recorded by Werner Janssen.

But LAURA, in spite of its earning power in royalties, was not an unmitigated blessing to its composer. Could its success be duplicated? Apparently not, at least so far, if one can judge by the comparative public apathy toward SLOWLY and FOREVER AMBER, the theme songs of subsequent pictures. At the same time Raksin cannot live LAURA down. "Can you write me another LAURA?" producers ask him when he presents himself as a candidate for a scoring job. It is some consolation that producers ask other composers the same question. Neither is it flattering for a composer to be referred to by columnists as a

song-writer, especially when he has to his credit a number of orchestra and chamber-music scores and a large amount of music for films, radio and theatre. Raksin would have been glad enough to have been called a song-writer in the early days when he was making his way through the University of Pennsylvania playing saxophone and clarinet in dance bands and radio orchestras, or when he was working in New York as a member of the arrangers' staff at Harms, Inc. But after coming to Hollywood in 1935 to work on Chaplin's MODERN TIMES, his ambitions have been too serious and his achievements too noteworthy to be summed up by the term "song writing."

Among his colleagues, Raksin's extraordinary talent is ungrudgingly conceded. Ideas come abundantly although he subjects them to rigorous revision and polishing. During the working stages of a score he courts the criticism of his friends and colleagues, and he follows it as often as not. He is prodigal of energy and pains no matter how unimportant a job may seem. The merest four-bar "bridge" for a radio drama is composed as thoughtfully as the maintitle for an epic. This is an economy of abundance, but hardly practical for composers less gifted and less conscientious than himself. What Raksin needs most at the moment, however, is a picture that will fully exercise his powers. FOREVER AMBER fell short of this requirement, for no music could have lifted this film out of the pit prepared for it by censorship, a mediocre script, and an undistinguished portrayal of the central characters. FORCE OF EVIL, though an excellent picture, was not very successful; and the music, which was probably the best that Raksin has yet written, went unnoticed. Film criticism has not yet reached the point where it can discern the merits of a score in the context of a poor picture, although it frequently does this much for photography and acting and scenic designing. And music criticism has not yet reached the point where it is willing to give as much attention to a good film score as it gives to a mediocre symphony. But in this respect Raksin is no worse off than many of his colleagues.

On the whole, Raksin's music is as rich, luxurious and opulent as a tropical plant. Although it is consistently melodious, it tends somewhat to be overwritten, laden with harmonic and contrapuntal complexity, and exotically orchestrated. Once, when he was studying with Arnold Schoenberg, he brought the master a few pages of a work-in-progress for examination and criticism. Schoenberg read it carefully, cocked his head to one side, and said with disarming sweetness, "Don't you think this is just a little bit complicated?"

Whatever the complications were that Schoenberg was chiding him for, Raksin was doubtless too inexperienced a composer to recognize or correct them at the time. But he took the lesson to heart, finding as most composers do, that simplicity and directness are virtues very hard to come by. But every successive score of Raksin's marks a gain in this direction. Not that there is anything in them approaching austerity, anything to suggest that he might be contemplating a maintitle in two-part canon at the major seventh. For he deplores the pinched emotions being purveyed in the concert hall today by believers in "the cult of the inexpressive." He himself is a romanticist, in respect to both the emotional content of music and the techniques of composing it. This should not be construed as either a virtue or a vice, only as an inevitable manifestation of his personality. Still it must be acknowledged that one area of expressiveness is so far closed to him, the area of serenity, calm, repose. One is sometimes distressed by the constant movement of harmony and counterpoint, the entrances and exits of instruments, the crowding of musical events into a brief time-span. The still, small voice of contemplation is all too seldom heard. It seems hardly accidental that Raksin's current chore is the music for a Fox film called WHIRLPOOL.

(Quotations from Raksin's score for FOREVER AMBER may be found in FILM MUSIC NOTES, Vol.VII, No. 2, Nov.-Dec.1947; Vol.VII, No.3, Jan.-Feb.1948; and from FORCE OF EVIL in Vol. VIII, No. 3, Jan.-Feb. 1949.)

# TEACHING FILM MUSIC

Gene Forrell

I have had ample time to envy teachers in the more conventional fields of, say, English or History. Even music teachers know that when they are giving Harmony or Composition they have a fairly well developed syllabus to turn to in arranging their schedules. But last year, when I was first invited by the Film Department of the Dramatic Workshop to give a course in music for films and television, I found that I had stepped into a virgin field. Not only were there no nicely packaged precedents - I didn't even know exactly what I was going to do myself!

The students were helpful. Students always are. I had a small class of about a dozen, most of them with fairly definite ideas about what they wanted to know. Since most of them had some musical training, much of the preliminary work was already taken care of. (Parenthetically I might say that a prerequisite for this course should be some familiarity with composition and ability to read music.) At any rate, my own preliminaries became a history of composing for film from the silent era to the present, traced through an examination and discussion of actual scores for both American and foreign films.

From there we passed to the methods of providing music for a sound track. Only at first glance does that seem simple, but it includes selection as well as composition, arranging and editing, and finally recording. I am afraid that last year we had to stick pretty close to scores that had already been done, analyzing and criticising works after studying the finished film. This time, while we will go on looking at pictures, we are also going to try our own hands at creating and recording scores. Films created by the student groups in the various Workshops will come to us for experimental scoring. I think it will prove stimulating and beneficial both to the young film makers and to the people in my own class. Film music is, after all, a creative process primarily, not an analytic one.

Again I want to have composers and sound technicians down as often as possible to explain to students their own techniques and to air their own problems. Such experience is invaluable to students, since a teacher who is also a practicing film maker (as I happen to be) is apt to be just a little set in his own particular way of doing things. I might even go so far as to say that in such a case these visiting "experts" are invaluable to the teacher as well!

My real hope in the presentation of this course - my main desire for seeing similar courses arise in colleges and institutions all over the country - is to build a wider appreciation in film worker and filmgoer alike of film music as a peculiarly contemporary art form and expression. Perhaps this course at the Dramatic Workshop can one day serve as a pilot study for many, many more.

Gene Forrell, composer of scores for the prize-winning films, BOUNDARY LINES and PICTURE IN YOUR MIND, is director of music at the International Film Foundation. His course in Music for Films and Television is given at the Dramatic Workshop, 247 West 48th Street, New York City. Fall term beginning October 5.

## JOLSON SINGS AGAIN . . . COMPOSER'S NOTES

George Duning

One of the most difficult problems that we encountered in the background score to JOLSON SINGS AGAIN was the smooth tying together of the actual songs with the background music. The actual vocal numbers were recorded at various times over a period of almost a year. The excerpts of the songs in the Santa Barbara preview sequence of course were recorded several years ago for the first JOLSON picture. Which all meant that there was a certain amount of difference in the sound quality of all these recordings, due to various conditions such as atmospheric conditions, different types of orchestrations, mechanical changes in our recording and dubbing equipment. In other words our background score had to match as nearly as possible the various recordings of the songs.

The medley of songs that Jolson sings on his overseas trip were each recorded as separate songs without endings. It was not until after the picture was in its final cut that we knew what the actual order of the songs would be. Each song was connected by very short bridges written and recorded long after the vocals were made --- but I doubt whether any one would be able to detect this fact. I attempted to match the orchestration and recording quality of each song as nearly as possible, and the rest was up to the superb conducting and judgment of Morris Stoloff, head of the Columbia music department. It has been estimated that Mr. Stoloff spent a total of 109 hours on the scoring stage while doing the pre-recording and the final scoring of JOLSON SINGS AGAIN.

Finding thematic material for the background score was relatively simple. I used treatments of APRIL SHOWERS for the scenes which referred to Jolson's first marriage. You may recall that APRIL SHOWERS was used extensively in the first Jolson picture. In the present picture I used paraphrases of "Baby Face" for the character of Jolson's wife as played by Barbara Hale. This was motivated in the scene where Jolson comes out of his coma in the hospital where he meets the nurse who later became his wife. The rest of the background score I based on short original themes among which was an "action" theme for Jolson, a "show business" theme, and a somewhat nostalgic theme for some of the scenes with Mama and Papa Jolson.

All in all, the scoring of the new Jolson picture was a most interesting job, though a long and tedious one. There were some 75 or more cues written for the picture, including the bridges for the song medleys. I have turned out heavy dramatic original scores of an hour in length in half the time it took to do the background score for JOLSON SINGS AGAIN. It was the type of score where you actually spend more time in the projection and dubbing rooms than you do in putting down the notes on paper!

By the way, I would like to acknowledge the wonderful job that my orchestrator, Arthur Morton did for me.

JOLSON SINGS AGAIN.. Columbia. Larry Parks, Barbara Hale. Directed by Henry Levin. Music score by George Duning. Technicolor.

## SONGS IN "JOLSON SINGS AGAIN"

BACK IN YOUR OWN BACK YARD  
 MY MAMMY  
 WHEN THE RED, RED, ROBIN COMES BOB,  
     BOB, BOBBIN' ALONG  
 YOU MADE ME LOVE YOU  
     (I DIDN'T WANT TO DO IT)  
 SONNY BOY  
 LEARN TO CROON (CROSBY VOCAL)  
 TOOT, TOOT, TOOTSIE, G'BYE  
 APRIL SHOWERS  
 THE SPANIARD WHO BLIGHTED MY LIFE  
 SWANEE  
 LET ME SING AND I'M HAPPY  
 IS IT TRUE WHAT THEY SAY ABOUT DIXIE  
 GIVE MY REGARDS TO BROADWAY  
 WAITING FOR THE ROBERT E. LEE

AFTER YOU'VE GONE  
 FOR ME AND MY GAL  
 ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY  
 I ONLY HAVE EYES FOR YOU  
 ANNIVERSARY SONG  
 EYL MOLEH RACHAMIN  
     (TRADITIONAL PRAYER-HEBREW)  
 BABY FACE  
 CAROLINA IN THE MORNING  
 CHINATOWN, MY CHINATOWN  
 I'M LOOKING OVER A FOUR-LEAF CLOVER  
 PRETTY BABY  
 ABOUT A QUARTER TO NINE  
 CALIFORNIA HERE I COME  
 MY BLUSHIN' ROSE  
 I'M JUST WILD ABOUT HARRY

BOURNE, INC.  
 BOURNE, INC.

BOURNE, INC.

BROADWAY MUSIC  
 CRAWFORD MUSIC  
 FAMOUS MUSIC CORP.  
 FEIST, INC.  
 HARMS, INC.  
 HARMS, INC.  
 HARMS, INC.  
 IRVING BERLIN, INC.  
 IRVING CAESAR  
 JERRY VOGEL MUSIC  
 LA SALLE ALFRED-ALBERT DAY  
 AND HUNTER  
 MAYFAIR MUSIC  
 MILLS MUSIC CO.  
 MILLS MUSIC CO.  
 MPHIC  
 MOOD MUSIC

PUBLIC DOMAIN  
 REMICK MUSIC  
 REMICK MUSIC  
 REMICK MUSIC  
 REMICK MUSIC  
 SHAPIRO-BERNSTEIN CO, INC.  
 WITMARK AND SONS, INC.  
 WITMARK AND SONS  
 WITMARK AND SONS, INC.  
 WITMARK AND SONS, INC.



## CURRENT FILM REVIEWS

**THAT MIDNIGHT KISS..** Metro: Kathryn Grayson, Mario Lanza. Directed by Norman Taurog. Musical direction by Charles Previn.

**THAT MIDNIGHT KISS** is the latest item in Metro's program of "good" music for the masses. Using well tried components in every department, the picture's only innovation is the debut of Mario Lanza. As a juvenile who looks like an ordinary mortal and sounds like a real tenor, he should prove a valuable property.

The main issue of the story is whether or not a tenor will be found in time for the Big Show. It's the usual off and on affair with each of our two young people laboring long and earnestly under misapprehensions concerning the other. These convolutions of plot provide spots for approximately some eighteen numbers. Most of the pieces are shortened, either by editing, or by some deft dramatic trick. E. g.: when Johnny (Mr. Lanza) announces his desire to sing "Una Furtive Lagrima", Maestro Iturbi retorts, "Please! Just the last part." Miss Grayson loses her temper a couple of times before her song is finished: once, at her audition for Iturbi, when she essays "Caro Nome", and later, when rehearsing a duet from "Lucia di Lammermoor". Toward the end of the film she gets all the way through a set of coloratura variations called "Russian Nightingale". Mr. Lanza does two such spellbinders: "Mama mia, che vo sape", a folk song adaptation by Emanuele Nutile, and "Celeste Aida". Supported by full strings - represented on the screen by two violins, bass and guitar - he woos Miss Grayson with "I know, I know, I know", by Bronislaw Kaper, and, on another occasion, with Jerome Kern's "They didn't believe Me". In this one he bounds through a garden to reach her. Oddly, not a single note is jiggled. The score's climax, which coincides with Boy Getting Girl, is a dreadful operatic synthesis of tunes from not unfamiliar orchestral works by the greatest composer Hollywood has ever known, Peter Tchaikowsky.

Mr. Iturbi plays a character named Jose Iturbi who, as conductor of the Symphony and artistic director of the Opera, seems to have the music business in Philadelphia pretty well in hand. He also plays the final fustian from Liszt's Concerto in E-flat, Allegro Appassionato of Saint-Saens and, with his sister, Amparo Iturbi on a second piano, the "Revolutionary" Etude. His featured work is, of course, a selection of the loud parts of you-know-whose Concerto No.1 in B-flat minor.

The horseplay division brings us a snatch of Beethoven's "Turkish March" and a Rossini overture, respectively played, sung and conducted by Keenan Wynn, J. Carrol Naish and Jules Munshin. It's fairly amusing hoke and doesn't seriously impair the picture's instructional value. There's probably no real harm, movies of this genre - wherein the star sings as well as she's ever going to, and the Old Maestro says, "She has a fine voice. Of course, she needs work." Nor does it matter especially how many people are led to think that Tchaikowsky's Fifth Symphony is really an opera called "The Princess".

Although it is likely to go unnoticed amid all the brilliance described above, there is also a perfectly satisfactory background score. Light in texture and modestly recorded, it serves nicely to bridge into and out of purely musical sequences and as an effective indicator of emotional climates.

William Hamilton

**SHE WORE A YELLOW RIBBON** .. RKO-Radio: John Wayne, Joanne Dru. Directed by John Ford. Score by Richard Hageman. Orchestral Arrangements by Lucien Cailliet.

**SHE WORE A YELLOW RIBBON** is a big, handsome account of operations in the United States Cavalry after the Civil War. It has been set to music with inspiration and care, Mr. Hageman's fine score benefitting by the best efforts of arranger, performer, recordist and cutter. Lucien Cailliet, who was responsible for some of those gaudy transcriptions of Bach featured by the Philadelphia Orchestra a few years ago, seems now to be much more fruitfully employed. While his skill at instrumentation is still evident, here it furthers the expressive purposes of the composer instead of obstructing them.

In turn Mr. Hageman's composition, although it has great interest of its own, is consistently motivated by the script. It comprises quotation and original material in about equal proportions. The first heading is represented by a series of songs, presumably belonging to the time, the place and the Cavalry, and aimed at setting up atmosphere. Unfortunately, since most of them are so familiar to us in so many different contexts, their atmospheric effect is sometimes lost. For example, the title piece, instead of evoking a sense of the open spaces and the days of Custer and Sitting Bull, transports me only as far back as Miami Beach and 1942. It's one of those tunes which, with various sets of lyrics has become the special property of most of the branches of service and most of the colleges and fraternities. Of course, if 'Yellow Ribbon' was at that time the Cavalry's own, one-and-only, original song, it couldn't reasonably be left out, but, for the prominently displayed theme of the whole score, it has too many irrelevant associations to be quite satisfactory. I also had the same trouble with "Bury me not on the lone prairie" (which now infallibly recalls to me Abe Burrows' tag: "Because I am not dead") and a third piece which I know only by its highly inappropriate first line: "I'm a rambling wreck from Georgia Tech".

Nevertheless, once chosen, these songs are beautifully handled. They occur mostly as background for the marching troop and are treated with invigorating forthrightness and simplicity. 'Yellow Ribbon' appears much more often than the others and in a wider variety of arrangements, to suggest, as required, stealth or triumph or fatigue.

The bugle is the main link between the score and the action and, as such is used with great resourcefulness. Its entrances are harmonically prepared by the orchestra and generally prompted some orchestral reaction afterwards. Treated this way, it provides the musical episodes with the most convincing kind of punctuation. Once the composer achieves extra emphasis by clearing a space for the bugle, so to speak, when he takes the orchestra out through an abrupt modulation, leaving the bugle alone to sound off in the freshly prepared key.

As to the score's principal ideas, there are a few pretty ordinary moments. Sgt. Quincannon's barroom adventure is thoroughly predictable: the Irish motif and lots of noise. Unpredictable to the point of complete irrelevancy is the impassioned outburst from the strings which greets the Captain's decision early in the story not to interfere with the Indians. And shortly after that, while observing some buffalo, we hear Glories-of-Nature-in-th-Old-West music.

Otherwise, this score is a real pleasure and, I think, would remain so on repeated hearings. Here are a few spots especially worth listening for. The segment beginning with Sgt. Tyree's flight from the Indians and ending with the storm is notable. A fine effect is the concluding "cadence", consisting of a harsh, rapid figure in the trumpets which is "resolved" with a crack of thunder. A lovely flute and harp passage is heard behind the scene at the burned settlement, where Tyree and the Captain interview the wounded old soldier. Later, at the fording of a river,, the writing is again big and brassy. The sequence starts with an imbroglio of horn versus trumpet which is presently pulled apart to become a sort of dialogue, where one group of instruments replies to the other in a different meter.

William Hamilton



SHE WORE A YELLOW RIBBON



TOP O' THE MORNING

## LIGHTER FILMS

Marie Hamilton

A number of good light hearted films are to be seen at the moment and public response shows how welcome they are.

**LOOK FOR THE SILVER LINING..** Warner Brothers. June Haver, Ray Bolger, Gordon MacRae. Directed by David Butler. Musical direction, Roy Heindorf. Technicolor.

Marilyn Miller's career makes a solid foundation for a screen musical. The offering may fall short as biography but it supplies adequate support for presentation of the numbers Marilyn made famous. June Haver, daintily pretty as the star, is overshadowed by the showmanship of Ray Bolger, whose performance makes hard competition. In a long list of well staged period favorites are hits from SALLY, Sunny, and songs by Youmans and Herbert, - "Time on My Hands", "Who", "A Kiss in the Dark" and the title song standing out among the rest.

**IT'S A GREAT FEELING..** Warner Brothers. Dennis Morgan, Jack Carson, Directed by David Butler. Music by Jules Styne.

Jack Carson directs himself and co-star Dennis Morgan in a film on the Warner Brothers' lot and his picture-making tribulations are many and gag-laden. Warner stars and directors have bit parts in the entertaining background of studio operations. There is a fairly continuous stream of good-humored clowning whose high spot is a screen test that Jack directs, photographs and records. The Cahn-Styne tunes, ably delivered include "Blame My Absent Minded Heart", "Give Me A Song With a Beautiful Melody", "There's Nothing Rougher Than Love".

**IN THE GOOD OLD SUMMER TIME..** Metro. Judy Garland, Van Johnson. Directed by Robert Z. Leonard. Musical direction by Georgie Stoll. Technicolor.

A happy example of the Hollywood musical, this is filled with pleasant people doing pleasant things. Most of them take place in S. Z. Sakall's music store where Van Johnson, head salesman, and newcomer Judy Garland have the spats preliminary to romance. Music and fun bubble up through the love affair. Songs of the day - the early 1900s - and semi-popular instrumental music are brought in with an easy competence that marks the whole proceedings. Besides the title song, the score features "Meet Me Tonight in Dreamland", "Put Your Arms Around Me Honey," "Wait 'till the Sun Shines, Nellie", "Play That Barber Shop Chord", "I Don't Care".

**TOP O' THE MORNING..** Paramount. Bing Crosby, Barry Fitzgerald. Directed by David Miller. Music by Robert Emmett Dolan.

The stealing of the Blarney Stone becomes here an affair of international importance. Insurance investigator, Bing Crosby from America joins Sergeant Barry Fitzgerald of the local constabulary to look into the loss and the black doings that legend said would follow it. Before things are cleared up, the audience is up to its ears in predictions, quaint sayings delivered in brogue, love and mystery. Happily too, there is much of Bings and Barry's special brand of teamwork. An unusually attractive score of traditional Irish tunes and two Burke-Van Huesen songs "You're in Love With Someone" and "Top O' the Morning" lighten the slightly foggy section. The Irish airs are as melodious as their titles. "The Wind That Shakes the Barley", "My Lagan Love", "I Will Walk With My Love", "The Mountains High", "As I Went Walking One Morning in Spring", "O T'is Sweet to Think".