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# FILM MUSIC

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"THE WHISTLE AT EATON FALLS"

# FILM MUSIC NOTES

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## FILM MUSIC NEWS

For several years FILM MUSIC NOTES has devoted itself to the music of the screen. Evidently the subject has widespread interest, since the growth of this little magazine - the only one in the field- has been steady. We now have readers in more than twenty countries. But we still need a considerable increase in the number of our subscribers to enable us to broaden our services. We are making a subscription offer on the last page of this issue which we hope will accomplish this purpose.

### ART FILM FESTIVAL

The first ART FILM FESTIVAL in America was held in early September at Woodstock, New York, under the auspices of the Woodstock Artist's Association, the American Federation of Arts and the Film Advisory Center. The impressive three day program brought out a number of films with good musical backgrounds which will be reviewed in a future issue of FILM MUSIC. Also to be reviewed is the yet unreleased ST. MATTHEW PASSION, screened as part of the Robert Flaherty memorial program which closed the Festival.

\* \* \* \* \*

### CULTURAL FILMS

In accordance with its new policy of producing art and music films for theater exhibition, 20th Century-Fox has made a series of Technicolor shorts on famous paintings and their creators. The production unit, Art Film Productions, Inc. got its material in European art galleries this summer, under the supervision of Dr. Alfred M. Frankfurter, editor of Art News magazine. The earlier Fox films in this project was OF MEN AND MUSIC which gathered a number of well known musicians for a screen concert.

\* \* \* \* \*

### SCREEN BIOGRAPHIES

Musical biographies covering a wide range of personalities are in various stages of preparation at the moment. Paramount has announced the making of a Technicolor costume comedy based on Franz Liszt's visit to Russia in the 1840s. Republic will use the early successful part of Stephen Foster's career as basis for a musical. Alma Gluck, Marjorie Lawrence and others will also be subjects of forthcoming features. Both Jesse Laskey and Darryl Zanuck have decided to make screen versions of the life of John Philip Sousa.

\* \* \* \* \*

### VOCATIONAL GUIDANCE

Vocational Guidance Manuals, Inc., New York has issued "Opportunities in Music" by Sigmund Spaeth. Dr. Spaeth, in a practical survey of the subject discusses individual fields of performance and of vocal music, conducting, teaching and much related matter besides. His chapter on "Composing and Arranging" contains a section on Composing for the Screen.

### ROBERT FLAHERTY AWARD

The annual award for creative achievement in documentary films given by the City College of New York is to be known in the future as the Robert Flaherty Award. None of the films submitted to the judges this year was outstanding enough to merit the honor, but four pictures were given honorable mention. ADVENTURE IN SARDINIA, a MARSHALL PLAN FILM, THE UNDEFEATED, a BRITISH INFORMATION SERVICE STUDY OF REHABILITATION, ANGRY BOY, an AFFILIATED FILMS PRODUCTION for the MENTAL HEALTH Film Board and PACIFIC 231, an impression of a train journey with a score by Arthur Honegger, produced by Tadie Cinema.

# FILM MUSIC ART OR INDUSTRY

Lawrence Morton

Both the production and the criticism of film music are marked by indecision as to whether a score is an industrial product or a work of art. Obviously, there can be no clear-cut answer to the question. Yet it is worth posing, in the hope that even a partial analysis might clarify certain issues in the minds of students of film music and lead them to productive thinking and significant criticism of their own.

There are many factors favoring the interpretation that film music is an industrial product:

1. The music department of a studio is a "plant". There is usually a music building with executive offices, cubicles for composers, a library, and a sound-stage where scores are recorded. All this represents capital investment, the surest sign of an industrial set-up.
2. The functions to be performed are an index to the labor force: executives and their secretaries, bookkeepers, composers and arrangers and orchestrators, copyists and proof-readers, librarians, rehearsal pianists and orchestral musicians. Work is completely departmentalized, and the machinery is run according to agreements with the Musicians Union concerning wages and hours and working conditions. This represents industrial relations.
3. The autonomy of the music department is limited by the necessity for close cooperation with producers, directors, sound-engineers, the studio's legal department and the comptroller. The prime function of the head of the department is to be a good executive, to understand budgets and time-schedules, to hire capable workmen, and to maintain an effective liaison with other departments. In addition, he usually functions as a composer or conductor. All of this represents industrial organization.
4. The size of the audience (potentially 80 million listeners a week) is possible only to an "industrialized" art, and far in excess of what any kind of "art music" can muster. But in a very real sense, this is largely a captive audience, and there is little evidence to prove that anything more than a tiny percentage of the 80 million listeners are even aware of the music they are presumed to be hearing.
5. A large number of habits, formulas and cliches have been developed, such as the brass-blasting main-title with a special fanfare for the producer's credit-card, the love-theme, the glamorizing of heroines by "beautiful" string motifs, the plugging of pop-tunes, the underscoring of nature's cataclysms (earthquakes and forest-fires) even when the music is drowned out by the roars of nature herself, the attachment of characteristic themes to individuals of the drama, etc.

How can music, it might be asked, which is produced under these circumstances and governed by these procedures, be anything but an industrial product? Well, there are these factors favoring the interpretation that film music is art:

1. Every film score, like every work of art in every medium, is unique. It is custom-built and tailor-made. No matter how unoriginal it may

be, it is still the only one of its kind. Its course is dictated by the particular events of a particular screen narrative. Its emotions are the particular emotions of particular scenes: Its local color is specialized, and so is its drama. Most scores (like most films) fall into categories, such as westerns, domestic comedies, melodramas, historical romances. Yet within each category the examples are unique: Waxman's SUNSET BOULEVARD and Raksin's FORCE OF EVIL are both urban American music, but they are no more alike than Debussy's IBERIA and Ravel's RHAPSODIE ESPAGNOLE.

2. A close study of individual scores establishes the fact that the best of them carry the imprint of their composers just as surely as the best films have always borne the marks of their producers. The stylistic and idiomatic devices of Copland, Friedhofer, Antheil and Rozsa are as unmistakable as the directorial touches of Chaplin, Griffith, Huston or Welles. This is true, though to a lesser degree, even of film scores composed in the so-called Hollywood style. Some of these individual differences are indeed subtle; traits of musical personality are often obscured by the necessity of adapting them to the needs of a particular film, so that the casual observer may not readily believe that JOAN OF ARC and ACE IN THE HOLE were both scored by Friedhofer, FOREVER AMBER and LAURA by Raksin, SPELLBOUND and QUO VADIS by Rozsa. But what the casual observer is reluctant to believe can in fact be easily demonstrated by analysis.
3. There is no industrial, assembly-line technique in the creation of a score, but only in the reproduction of it as striations on the edge of a roll of film, and in the distribution of it (as an element of the film's sound-track) for mass consumption. But in the uniqueness of shape and sound the score is still a work of art - whether good art or bad. From the composer's point of view its artistic life, insofar as he can control it, is finished as soon as it has been definitively recorded. What happens thereafter has nothing to do with the creation of an art-work, but only with its distribution.

Unless differentiations such as these are made, it is quite impossible to find viable criteria for the judgment of film music, except by purely esthetic standards which are, by definition and in practice, insufficient for thorough-going criticism. The confusion implied by the question, Is It Art Or Industry? - has long been a convenient escape clause for composers and producers alike. They excuse their mistakes and their failures, cynically, by attributing them to "industrial" causes. Their successes, on the other hand, are termed "art" and are awarded Oscars by the Academy of Motion Picture Arts and Sciences. Critics too are confused. They are often tolerant of a bad film score on the grounds that it is of no more consequence than a single defective can opener in a job-lot of a hundred gross. On the other hand they are frequently intolerant of a good film score with minor flaws on the grounds that it has failed to achieve perfection. Confusion of this sort was apparent in Virgil Thomson's review of Copland's score for THE RED PONY. Thomson pointed out that the music "obscured the decor, stopped the action, killed the story" whenever it tried "to interpret the personal and private feelings of Myrna Loy." Now this would be a sound argument were it applied to many films. But it is 100% irrelevant when applied to THE RED PONY, for the simple reason that there is not one note of music in the entire score that tries to interpret the personal and private emotions of Miss Loy. Thomson chose the wrong occasion to make his point, which demonstrates that he was not act-

actually criticising THE RED PONY at all (he didn't even listen very carefully to it) but was only letting off steam about certain industrial practises that he disapproves of.

I believe that it is possible to separate, along the lines that I have indicated, the artistic and industrial aspects of film music. It might be helpful to observe how they interact. Only in rare instances can music-as-art maintain itself in the industrial context. As examples there are Copland's scores for Lewis Milestone, George Antheil's for THAT BRENNAN GIRL (the composer regards it as one of his best though most obscure scores, completely representative of his taste and judgment), Friedhofer's for BEST YEARS - and all British scores, if we take the word of British critics. Now it happens that in Hollywood one hears, via the grapevine, all sorts of stories about the fate of certain scores at the hands of engineers, cutters, and producers. It must be insisted that these stories, however "juicy", are irrelevant unless the scores as heard in the theater bear clear marks of distortion. No listener could tell, I believe, that much of the circus and parade music in THE RED PONY was cut after the preview. No sensitive listener could fail to notice that something was "wrong" with the main-title music of THE HEIRESS. And any sensitive listener will be disturbed by the musical incongruities in the score for A PLACE IN THE SUN but it is not likely that anyone outside of the gossip circles of Hollywood studios will know that portions of Franz Waxman's score were deleted by the producer and rewritten by other composers.

Far less obvious is any evidence that artistic considerations have any refining influence on the industry. In some departments - photography, set-designing, costuming, direction - artists can rule their roosts; but hardly ever in music. Yet it is true that the film scores of Copland, Walton, and Prokofiev have had some influence on Hollywood, if only to the extent that their idioms, having become part of the contemporary musical coin, have been taken up by other composers. The process is in every way similar to what goes on in "serious" music circles, where Stravinsky, Schoenberg, Hindemith, and Bartok have given birth to whole schools of disciples. The evidence of this change in Hollywood's music is available to anyone who enjoys tracking down influences. It is equally interesting that in recent years a number of composers have demonstrated a strong leaning toward contrapuntal textures, to a degree unthinkable only ten years ago. Progress along these lines is slow, one must confess, and the muse seems frequently to have sneaked in through the back door by bribery. But there is progress nevertheless.

Perhaps the most striking influence that the industrial mind has had upon art is in what might be called the industrialization of public taste. Although nothing except film prints can be produced on an assembly-line, the product is so created that it will be consumed en masse. Consumption on this basis requires an a priori judgment of what theatrical values the public will prize. Among such values are beauty, luxury, violence, and just retribution - which have their musical equivalents. Just as a woman in love must be beautiful (it was Merle Oberon, not Katina Paxinou, who played Georges Sand!) so all love music must sound as though the Tristan-Isolde and Mimi-Rodolfo duets are the only true prototypes of amorous sound. An a priori judgment of musical taste is forced by box-office reports of our concert-halls, sales reports of recording companies, and the evidence of the Hit Parade. So long as these measurements of taste remain stable, there is no need for new musical models. Film music appears to be predicated on this stability of taste. That is why criticism must be alert, quick to notice and encourage every evidence that cultured and adventurous film composers, no matter how few, are straining every creative nerve to lift their heads above mediocrity and mere habit. What they are working toward is an artistically guided industry that will one day replace an industry-ridden art.

# NOTES ON THE MUSIC FOR "THE WHISTLE AT EATON FALLS"

Louis Applebaum

In THE WHISTLE AT EATON FALLS, the subject of labor-management is investigated. This has been done before, often, in short documentary films in which both sides sit down for longwinded discussion at the conference table, discussions which usually bog down together with the audience's interest in the film. Louis de Rochemont, with a talent that is peculiarly his own, has drawn instead a film of great vigor and dramatic power. The people are real and honest and deserve our interest, and by virtue of the strength of the story, both sides are presented with sympathy and understanding. Labor-management thus enters the field of the feature film under the guidance of a skillful pilot.

The whistle of the title is an old and reliable factory whistle. It sits on the roof of the town's big factory, a plastic factory, and has long and faithfully served the town as a sort of muezzin. Not only does it blow the working schedule for the employees, but it acts too, as fire alarm and disaster signal and when the owner of the factory is killed in a plane crash, it solemnly adds its bellow to the funeral service. The expressiveness of its voice was supported musically. Only one kind of whistle effect was recorded. By the use of different orchestral accompaniments to the whistle sound it was possible to make the fire alarm, for instance, quite different from the hoot at the funeral.

This film is set in New England, and so was de Rochemont's earlier LOST BOUNDARIES. As in that film, the opening sequence reveals to the audience the special flavor that is New England. Because of that similarity, because both are de Rochemont films and because the motif seemed especially appropriate, the "New England" theme first used in LOST BOUNDARIES was adapted to the

MODERATO ring of this film.

The musical score is handwritten and consists of several systems of staves. The top system includes staves for Flutes (FL's), Horns (HN.), Violins (VLA), Cellos (CELO), Basses (BASS), and Oboes (OB.). The music is in a moderate tempo and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are dynamic markings such as 'p' (piano) and 'f' (forte). The score includes various musical notations like slurs, ties, and accidentals (sharps and flats). The bottom system continues the musical theme with similar notation and includes a 3/4 time signature.

The real villain of the film is a machine. In a desperate effort to bring down the cost of producing the factory's plastic articles, new machines are brought to Eaton Falls' industry. Since each machine brings with it the threat of replacing 3 out of every 4 production employees, it foments much of the film's drama. Throughout most of the early part of the film, new machines are seen entering the town on long trucks. This is the "truck" music.

GITATO

VLNS.

CELLO  
BASS.

VLA.

TRBS.

ETC.

The musical score is handwritten and consists of several staves. The top staff is for guitar (GITATO), followed by violin (VLNS.), cello and bass (CELLO BASS.), viola (VLA.), and tuba (TRBS.). The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamics. The piece is titled "Truck Music" and is characterized by a rhythmic, march-like quality. The score includes a key signature of one flat (Bb) and a time signature of 4/4. The music is written in a style typical of film music from the mid-20th century, with clear notation and dynamic markings.

Over the question of the operation of the first machine, a walkout is staged. The men stream out of the factory to the rhythmic chant, "walk..walk.. walk". The music takes up the rhythm in a passacaglia developed on the following:

LEGGRO

Musical score for Cello and Bass. The score is written on two staves. The top staff is labeled 'CELLO' and the bottom staff is labeled 'BASS'. The tempo is marked 'LEGGRO'. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. A prominent marking is 'Cresc. sempre' (Crescendo sempre) in the upper right. There are also markings for 'CELSTE.' and 'BSN.' with a '3' indicating a triplet. The music consists of eighth and sixteenth notes, often beamed together.

When the factory owner dies in the plane crash, his widow entrusts the operation of the hobbling factory to the president of the union local. In his previous negotiations, this man had set the policy of "one man to one machine". With misgivings he accepts the job and the challenge. On his first day as manager he walks to work accompanied by this:

PRIGHTLY

Musical score for Trumpet and Flute. The score is written on two staves. The top staff is labeled 'TRPT. FL.'. The tempo is marked 'PRIGHTLY'. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. A prominent marking is 'pp' (pianissimo) in the lower left. There are also markings for 'vln.' and 'etc.'. The music consists of eighth and sixteenth notes, often beamed together.

Later he finds that it is impossible to operate the factory profitably on his policy, that his prices are still too high, that his warehouses are overstocked. Until his stock can be sold he must close down the factory completely. A depression hits Eaton Falls intensely.

INDANTE

Handwritten musical score for a scene. The score is written on ten staves. The top staff is for Horns (Horn 1), followed by strings (col. 8 basso), Solo Violins (Solo Vcl.), Viola (VLA.), Bassoon (BSN.), Clarinet (cl.), Horn 2 (Horn 2), and Violins (col. 8). The bottom two staves are for the String Ensemble (STR'GS) and a Bassoon (col. 8). The music is in 4/4 time and features various dynamics such as mp, p, mf, and sp. There are also markings for 'FL.' and 'col. 8.'

The townsfolk become distraught and irresponsible as a result of the long layoff. An important union meeting is to be held on the question of returning to work. A friend of the manager's comes to a town hangout to urge his fellow-workers to attend the meeting. A vengeful drunk hits him on the head with an empty bottle and in a poignant sequence he is seen staggering along the river bank finally falling into the river at the falls.

SLOW.

E.H.  
el.  
M.H.  
DO.

SAI CL.

VLN.

3/4

MO LTO

col 8

STR'GS

f

pp

TRPT

ETC.

ETC.

All ends well, though, when means are found to re-open the factory, recall all the employees, even with the new machines in operation. On the success of its effort, the factory leads the town on to greater prosperity.

THE WHISTLE AT EATON FALLS.. Columbia.. Lloyd Bridges, Dorothy Gish.  
 Producer, Louis de Rochemont. Director, Robert Siodmak. Music,  
 Louis Applebaum. Musical Direction, Jack Shaindlin.

## STRICTLY DISHONORABLE

Alfred E. Simon

When Ezio Pinza appeared in an all-too-brief sequence in CARNEGIE HALL, he gave strong indications that he could be just as much at home in non-singing roles as he is on the opera stage. This speculation, of course, was completely justified in SOUTH PACIFIC, in which he showed us what he could do with a romantic and dramatic role (to say nothing of Rodgers and Hammerstein songs). Now, in his second full-length film STRICTLY DISHONORABLE ("Mr. Imperium", his first, has yet to be released) the great basso demonstrates further versatility with a wonderfully magnetic light comedy performance.

The vehicle chosen by Metro-Goldwyn-Mayer is an ideal one, being a re-furbishing of Preston Sturges' amusing comedy hit of the twenties that had to do with the public and private life of a very colorful basso at a famous New York opera house. Pinza's flair for comedy is established near the beginning of the film in a Mozart duet with a distinctly third-rate soprano who wants to pursue an operatic career. His dismay at her singing, coupled with the realization that he must be diplomatic since her husband is an influential figure, is a singularly funny scene. In the hands of directors less discriminating than Melvin Frank and Norman Panama (or was it Vladimir Rosing?) this could have been an ordinary comedy bit. But the singing of Gale



Robbins, as the aspirant, is not obviously terrible - - it's just the type of embarrassing singing one so often hears from hard-working students with only slight talent. It's so refreshing for a change to see musical satire in place of what could so easily have been burlesque.

Another distinguishing feature of this picture is an operatic sequence especially composed by a leading Italian composer, Mario Castelnuovo-Tedesco. Entitled "The Return of Caesar", and written in typically late nineteenth century idiom, it affords another opportunity for Pinza to display his great voice and stage presence. Incidentally, this develops into one of the film's most hilarious sequences, resulting from a misunderstanding of stage business. Later on in the film we're privileged to see one of the most

## THE MEDIUM

R. F. Deke

exciting musical performances ever screened. This is Pinza's really electrifying singing of the "Calf of Gold" aria from Gounod's "Faust". Brief as it is, this alone would be enough reason to see STRICTLY DISHONORABLE.

In a lighter mood, Pinza revives a couple of sentimental favorites of two decades ago - - "Everything I Have Is Yours" (originally written for the Joan Crawford movie DANCING LADY) and Isham Jones' "I'll See You In My Dreams". Both of these are sung with simplicity and tenderness, qualities which are rarely in evidence when opera stars attempt popular ballads.

The musical direction of STRICTLY DISHONORABLE has been admirably handled by M.G.M.'s Lennie Hayton, while Vladimir Rosing, one of opera's most imaginative stage directors, has done his usual masterful job in both the "Faust" and "Return of Caesar" sequences, keeping the action moving along briskly and colorfully.

STRICTLY DISHONORABLE.. Metro-Goldwyn-Mayer: Ezio Pinza, Janet Leigh. Written, produced and directed by Melvin Frank and Norman Panama; based on the play by Preston Sturges. Musical direction, Lennie Hayton.

## THE MEDIUM

R. F. Deke

Almost everything that has been said about the work of Gian-Carlo Menotti has been said not only positively, but almost worshipfully. "Menotti is the only composer in the country who can write opera," is a phrase I have heard dropped by many who have heard no other American opera. The primary purpose of this piece is to assess the value of Menotti's work on two levels, the purely musical and the theatrical-screen. By theatrical-screen, I refer to the ways in which Mr. Menotti makes his music serve the stage or screen.

There have been additions to the original score: A sequence where school children sing a couple of folk-songs, a carnival scene, a scene with Mrs. Nolan. This music is consistent with the rest of the opera in style. It was a mistake to give the part of Monica to Signorina Alberghetti. There are enough young singers available who pronounce English intelligible and who could be made to look adolescent enough for the part. Miss Alberghetti is vivacious- sings beautiful vowel tones, and is completely incomprehensible. The rest of the cast is quite nice, though the faces of Madame Flora's clients are unusual to the point of improbability. Marie Powers' voice is extremely dramatic, and the others serve the score well. Since the sound track undoubtedly was made separately, I see no reason for the singers being shown so continually with their mouths open, seemingly as far as they'll go.

Harmonically speaking, Menotti's music consists of a blend of styles, which can include such sonorities as these: "A"

The image shows a handwritten musical example labeled "A". It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The notation includes several chords and melodic lines. Handwritten annotations include the number "1" under the first measure, "2" under the second measure, "3" above the third measure with the text "in parallel chromatic motion!" below it, and "4" above the fourth measure. The word "etc." is written at the end of the sequence.

Almost any basis at all for combining tones seems to be available to Mr. Menotti. Note a few melodic features.

The chromaticism, reflected in the half-tone harmonies of Examples 3 and 4 in A, the combining of triad and chord based on fourth-relationships, (reflected in A 1) and the simple triad, all find their place. Vocal lines are generally at one extreme or the other. Step-wise progression or third movement is the rule, with sixth, seventh and octave leaps occurring at times of stress.

Ground basses are common, and are found to be extremely tonal, very often supporting another tonality, generally one of a third-relationship.

Here is a fine example of a ground bass supporting the same tonality. D, 2 is bitonal converging to the single key of E flat. Very often, too, one finds pedal tones. As related to the form, the harmony seems to calm down when an aria begins. Just before Monica's "Black Swan" aria, for example, the sonorities are built on second, fourth and tritone, and dissolve into the drone bass GD. And at Flora's closing aria "Afraid, am I afraid"?, we find the same tendency to dissolve more complex harmonies into the simplest of tonal combinations.



# NATURE'S HALF ACRE

Wanda Sykes

In the realm of music for films the score for the recent Walt Disney production of NATURE'S HALF ACRE is outstanding and it has been my pleasant duty to pry out of Paul Smith, the composer, the following notes on the score. I say "pry" advisedly because he is both modest and much inclined to talk of other things.

According to Mr. Smith, the picture itself is unusual and presented many opportunities for equally unusual music treatment as well as numerous challenges to musical ingenuity. As you may have read elsewhere, the film was made up of footage from many different sources. The feat of putting this together in comprehensible form is a secret known only to the producer and editors who worked on the picture. With scenes from here and there, however, a nice dramatic, cyclic story was planned with emphasis through the re-iteration of the Spring-time Theme. The story being Nature's own, has both conflict and humor, and all these things are essentials for the composer.

I well realize that many of the things which will be pointed out here will be "old hat" to professional motion-picture musicians, but it occurs to me that they might be most interesting to students and beginners in the field.

Mr. Smith's purpose was to keep the score as melodic as possible. The basic theme (ex.1) pervaded most of the picture - a simple three-note theme

adaptable, with various harmonic and/or orchestral treatments, to dramatic, action or mood music. Example 2 shows how these three notes acted as a

as a bridge to the presentation of insect activity. Autumn employs the same theme (ex.3) in a new dress.

ENG. HN.

The first section of music consists of two staves. The top staff is a single melodic line in 4/4 time, starting with a quarter note, followed by a dotted quarter note, and then a half note, with the word "etc." at the end. The bottom staff is a piano accompaniment in 4/4 time, showing chords and individual notes for the first few measures.

AUTUMN

From here on I quote Mr. Smith: "In the spring ballet I had a gay spring-time waltz, complete in itself, to which the picture was cut. A cedar-wax-wing bouncing on a branch of blossoms set the scene and since the bird bounced in an increasing tempo, the music picked up with him.

POCO A POCO ACCELL.

The second section is a single melodic line in 3/4 time. It features a series of eighth notes with accents, followed by a dotted quarter note, and then a half note, with the word "etc." at the end.

The samba bird's action suggested a South American treatment- so the same melody in this guise:

The third section is a single melodic line in 4/4 time. It features a series of eighth notes with accents, followed by a dotted quarter note, and then a half note, with the word "etc." at the end.

TR. AND FULL PERCUSSION

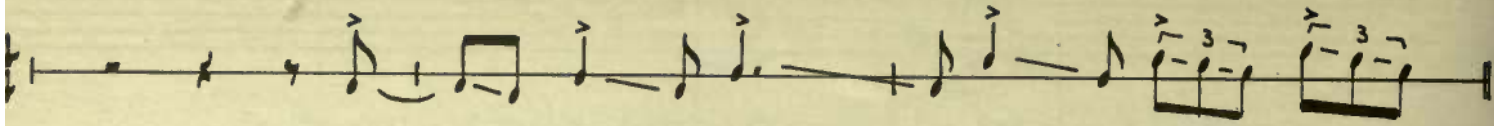
However, the action of the woodpecker tapping on a tree dictated the melodic rhythmic pattern of the second strain of the waltz for 4 measures, thus:

The fourth section is a single melodic line in 3/4 time. It features a series of eighth notes with accents, followed by a dotted quarter note, and then a half note, with the word "etc." at the end. There are triplet markings over the first three measures.

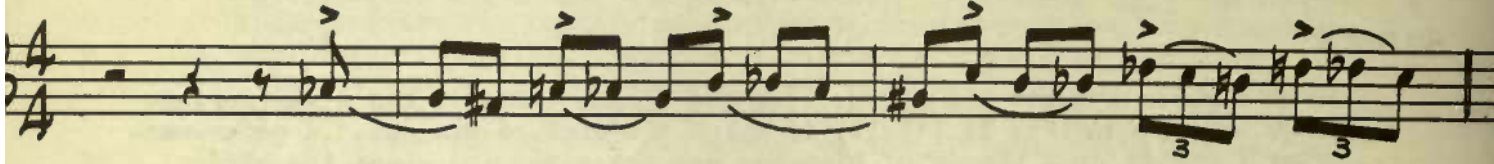
On the repeat of the strain, an insect called the walking stick, was shown in his characteristic gait going up a tree - this treatment accompanied his actions.

The fifth section is a single melodic line in 3/4 time. It features a series of eighth notes with accents, followed by a dotted quarter note, and then a half note, with the word "etc." at the end.

All music must have a pulse. In the section where the oaterpillars were devouring the leaves, the timing of their jaws established the points of emphasis or the pulse of the music. On analyzing this action many important accents or series of accents were found to be of unusual pattern, but music to be fresh must be unusual. For example - choosing a 4/4 timing, one caterpillar has this important action while stripping a leaf.



Translated musically, the following happened melodically, with 16th notes in the higher woodwind register over-stressing the movement, the basic orchestral phrasing as the melodic fragment indicates.



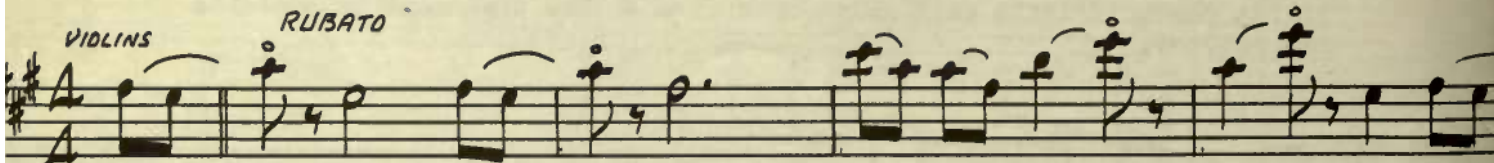
Mathematical - yes - but musically very logical.

An interesting problem in this leaf-stripping section was that most of the scenes were of one, or at the most two caterpillars. In spite of this the music, besides catching the on-stage action, had to give the feeling that millions of these creatures were at work and that utter devastation was to be the final outcome. Sometimes, you see, actual story points are handled musically.

The Praying Mantis is a monster to insects but a funny guy to humans. For him, a typical boogie-man theme, given a light-hearted treatment.



- A section of the picture that might have been distasteful to some people was the softening up of insects by the parent birds before feeding to the young. This was also handled in a light vein.



BIRD THEME



THE SOFTENING ACTION

The time-lapse photography of the re-awakening of plants offered splendid chances for music. The action was speeded up by the camera, and as the plants thrust themselves up through the earth, the action was musically pointed thus:

The  $2\frac{1}{2}$  minute flower-opening sequence (also time-lapse) was a free development of the Nature Theme - always with the action but having an entity of its own.

This attention to detail is a necessary part of Disneyesque music, although a long, long step away from the early cartoons in which the animation was fitted to the music.

Music is fun. Mr. Smith's opinion of its purpose, in motion pictures, is that it heightens the visual effect in all ways - it must be intimate and give the audience the feeling of a helping hand into the subtleties - broadening the humor - accenting the grotesque - in all ways hand in hand with the picture and the viewers. The approach to a score should be sympathetic, and the "loving touch" must be there.

For this reason, Smith worked with very few beat loops. The music was recorded to the picture, permitting greater freedom of interpretation and expression.

NATURE'S HALF ACRE.. RKO-RADIO. Walt Disney True Life Adventure Series.  
Music by Paul Smith. Orchestrations, Edward Plumb.



John Huntley

With six symphonies, a violin concerto and many other works to his credit, the name of Arnold Bax is well-known to all followers of contemporary music. As Sir Arnold Bax, composer of the fanfares for the Royal Wedding and anthems for State occasions, he is known to many more in his capacity as Master of the King's Musick, a position he has held since 1942.

In 1943, Sir Arnold wrote his first film music for a documentary picture entitled MALTA G.C., a production of the Army, R.A.F. and Crown Film Units. The recording was made by the R.A.F. Orchestra conducted by Muir Mathieson and the commentary to the film was spoken by Laurence Olivier. The music was afterwards performed as a suite and was recorded by the B.B.C., the score itself was formally presented to the George Cross Island at a ceremony in London at which the composer was present. Of this work, Dr. Hubert Clifford wrote "Arnold Bax's music for MALTA G.C. is of the highest distinction and ranges from the epic to the naively human in parallel with the exciting subject matter of the film."

Sir Arnold is above all an honest man. Although he had enjoyed the experience and had created a successful film score, his own critical standards were not satisfied. With complete frankness, he wrote of his impressions on music and the film: "I do not think the medium is at present at all satisfactory as far as the composer is concerned, as his music is largely inaudible, toned down to make way for - in many cases - quite unnecessary talk." In fact after Bax had seen the film, he met Laurence Olivier, who said "I suppose you are annoyed with me"; to which came the reply "Yes, I jolly well am - chattering away all over my music. Bombs falling in all directions, planes crashing right and left, my music having a wonderful time - and just at the crucial, my music is faded down to make way for some fatuous remark like 'an air raid is in progress; it is a time of danger for the population!'"

Now Sir Arnold has written his second film score, this time for the Cineguild production of the famous Charles Dickens novel OLIVER TWIST, which has been directed by David Lean and produced by Ronald Neane. He admits that he enjoyed the experience of writing for a feature film, and feels too that here is a subject in which the music will get its chance, and be able to make a positive contribution to the telling of the story.

Two complete viewings of the finished film, along with typed lists of "music lengths" (i.e. exact timings of all the sections of the film involving music) were sufficient for Sir Arnold to embark on his ten-week task of writing the music itself. Working in his hotel-home in Sussex, the composer had frequent discussions with Muir Mathieson, the music director, before the score was finally completed and sent to the music copyists for the preparation of the orchestral parts. An unusual feature of the music recording was the fact that a complete day was spent on rehearsal alone to ensure that a perfect performance should be obtained for the finished picture and to check on the integration of the music with the film in every possible detail. The composer was present most of the time during the final recording sessions and was particularly fascinated by the way in which the music was fitted to the action, bit by bit.

The highlights of the score have been made into a suite of six items. These include the Prelude, an exciting Fight Scene, two piano pieces (played in the film by Harriet Cohen), the rip-roaring Chase Scene, with bustling strings, a ripe tune for the brass and plenty of activity for the percussion, A Romp, and a Finale (which contains one of the most delightful

tunes in the picture and is extremely lyrical).

It is interesting to see how the director, David Lean, the music director, Muir Mathieson, and the composer, Arnold Bax, visualised the music, conveyed their ideas, and collaborated in the final result after discussion on all the points involved. For example, here are David Lean's original notes for three sequences, showing how the working out of the music was effected in each case; the result on the screen you must judge for yourself.

"Titles: I haven't the faintest idea what sort of music should accompany the Titles, but I should like it gradually to fade away - a fade into an orchestration that suggests that something is about to happen, so that the last two titles on the screen will be in silence, and the first shot of the picture - that of dark clouds - will have a rumble of distant thunder". The title music was eventually worked out with two main musical ideas of the picture. Firstly, there is the "locket theme" - the locket being the key to the mystery of Oliver's birth - and secondly the theme associated with Oliver himself, heard first on divided strings in the upper register. Lean's idea of "something about to happen" and the "last two titles on the screen in silence" eventually became incorporated in the form of a tremulo string sound that quivers through the last of the titles and acts as a bridge into the opening scenes of Oliver's mother in the storm, struggling to the workhouse.

The next example, taken from the sequence in which the infant Oliver is carried through the workhouse, shows how discussion may sometimes alter the director's original conception of a scene if he hears an idea he likes better. David Lean first wrote: "The mother has died in the lying-in room, and the doctor has said 'It's all over, Mrs. Thingummy'. As daylight pours in I should like the music to start again. Hopeful: a new day: new life. I should like the music to 'accent' the locket round the girl's neck as it is a very important plot point. The music over the walk through the workhouse changes to a more sombre note". The sunlight music and the locket theme were incorporated into the music as Lean indicated, but for the scenes of the workhouse an experiment was tried. It was decided that Oliver himself was the primary factor in the scene introducing the dingy, sordid surroundings of the workhouse. Therefore Bax wrote a part for the piano (played for the film by Harriet Cohen) and as Oliver is carried, crying, through the monstrously ugly and dimly-lit hall, the tentative sounds of a piano are heard to emphasize Oliver and act as a contrast to his miserable surroundings. The piano music has been criticized as "inappropriate", probably because the significance the director and composer were searching for has been missed; it may be therefore that Lean's original conception was the correct one.

A piece of music which came to be known as "Fagin's Romp" started life again as a note on the director's files: "The boys have sat down to supper with Fagin and after the Dodger has brought out his spoils for the day, Fagin raps the table with the toasting fork and says 'To work'. I should like music to accompany the whole scene of Fagin donning his hat, taking the walking stick and walking round like an old gentleman and finally having his foot trodden on and his pockets picked, causing him to search frantically for his lost wallet and watch, which makes Oliver laugh so much. I think the music should start immediately after 'To work' and end on the dissolve to Oliver lying asleep. This is to me almost the most important piece of music so far, and I should like it to transform the scene into a comic ballet, with only one angry jar in it - the moment when Fagin gives the two boys who have failed to pick his pocket successfully a kick.

Sir Arnold Bax's music does full justice to Lean's requirements. It is highly rhythmic, starting lightly and ending in a rich, vulgar tune. Three chords open out into the main idea which begins on the strings; the development is interrupted with string chords and a rising phrase for trombones.



The fun increases with a tune for the horns, with off-the-beat accompaniment by the full orchestra, going on to the trumpets and trombones as the noisy climax is reached and a coda, based on the opening theme, brings the musical sketch to an end. It is interesting to note that, at the recording session at Denham with the Philharmonia Orchestra conducted by Muir Mathieson, the music (known then as "4M1" - that is, the first section of music in real 4) was first recorded straight through and then an additional sharp roll on the side drum (known as "4MIX") was recorded to obtain the effect of the kick mentioned in Lean's notes.

Recalling the writing of the music in retrospect, Bax admitted that it had been hard work and that he had had to struggle considerably with some sections. This however had added to the interest and he had obviously found the whole experience bracing and lively. "'OLIVER TWIST' is very dramatic in parts and I found I had to adapt my normal musical approach quite a bit, apart from the inevitable restrictions imposed by the stop-watch. Shall I do another film, you ask? No, I can't tell you that at present. But I should like now to try my hand at a particular type of film which would really be in tune with the sort of thing I have tried to do in much of my music. A romantic subject, with beauty and poetry, with colour and gaiety, calm and green and pleasing, a subject that would be lyrical and full of the clean, country air".

OLIVER TWIST.. United Artists. Robert Newton, Alec Guinness. Director, David Lean. Music, Sir Arnold Bax, D.Mus. Solo pianoforte, Harriet Cohen. Orchestra, Philharmonia Orchestra of London; conductor, Muir Mathieson.

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