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FILM MUSIC



"Man with Guitar"

FILM MUSIC NOTES

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THE NATIONAL FILM COUNCIL OFFERS A COMPILATION OF SEVENTY REVIEWS BY MARIE HAMILTON OF 16MM FILMS WITH MUSICAL INTEREST THAT HAVE APPEARED IN FILM MUSIC. THE MIMEOGRAPHED COLLECTION COSTS TWENTY FIVE CENTS. STAMPS ACCEPTED.

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FILM MUSIC NEWS

NATIONAL FILM MUSIC COUNCIL

A summing up of the work of the National Film Music Council during the past season shows a steadily widening interest in its work of drawing public attention to music in the films and encouraging its study and appreciation. We have subscribers now in twenty-one foreign countries. In a single day our letters range from inquiries on film music by the State Department, a word of praise from an internationally famous critic to a request for Audio-visual advice from a teacher in a tiny Iowa village or a program plan wanted by a club woman in an isolated Texas town. Fortunately, people fully qualified to answer these requests are making their professional knowledge and help more and more available to us, and our thanks are due to the educators, students, librarians, writers and musicians who have worked with us during this season. However for proper growth, we need still more constructive interest, both on the part of the motion picture industry and the public. From the music departments of the former, we ask infinitely more information, made easily available to us. From our readers we ask aid in securing new subscribers to meet the growing expenses of our non-profit making project. If each subscriber could get a new subscriber for us, our magazine would be able to put through some long needed improvements. Cooperate with us to make FILM MUSIC more the magazine it should be.

SAN JOSE CALIFORNIA BIENNIAL

The California Music Educators Asso. held its meeting in San Jose in March with Dr. Marian Jordalen of Sacramento as chairman of the audio-visual section. Committee projects planned for the next two years include a study of record libraries, recommendations for centralization of materials and interchange of teaching experience, information on musical television programs. Film committee plans were extensive; the publicizing of new films, a survey of music educators film needs, erection of workshops to demonstrate teaching-film use. Films were available for preview during conference hours. Dr. Ormsby, California State Department of Audio-Visual, and Dr. Richard Lewis, San Jose State College were consultants. Dorothy Jean Short was chairman of Films and Film-Strips.

GAIL KUBIK

Gail Kubik's "Symphony Concertante" won this year's Pulitzer Prize for music. Mr. Kubik has also won recognition as a film composer, beginning with his scores written for Government films during World War II. Among these was the distinguished MEMPHIS BELLE. His most recent triumph in the film music field was of quite a different sort- the score for the Academy Award winning cartoon GERALD McBOING BOING - which was instrumental in his receiving the Prix de Rome. The cartoon score has been arranged for orchestral use and was played by Thomas Scherman last year.

EVENINGS ON THE ROOF

For the benefit of those who assume that Hollywood is epitomized in the super-drugstore premiere, we call attention to the April concert in a series called "Evenings on the Roof", given at the West Hollywood Auditorium. The concert which consisted of a complete performance of Bach's Art of Fugue, stands as imposing evidence of the wholesome way musicians of Hollywood, at least, spend their own time. Under the supervision of Don Christlieb and Lawrence Morton, a corps of transcribers scored the twenty movements for a large assortment of instruments including the exotic alto flute and baritone oboe. The full ensemble was brought to bear in Mr. Morton's transcription of Contrapunctus XI and again in the final Contrapunctus XX in a setting by David Raksin. The evening closed with the choral-prelude "Vor diennem Thron tret ich hiermit" which Bach dictated from his death-bed, and which was included in the first publication of the whole work "to make up for what is wanting to the last fugue." The performance represented the collaboration of more than forty enthusiastic persons whose reward for their efforts was, we are sure, any thing but financial. For such an operation carried out in such a spirit, we congratulate all hands.

W. H.

PICTURA

Frank Lewin

The following remarks suggested by a viewing of PICTURA represent a one-sided approach, that of the musician, to films about art. However, I believe that in a film, and especially a film of this type, music must do more than supply a sounding background; it should furnish an intrinsically valid contribution to the whole.

Six films about six different painters are lumped together under the heading PICTURA. They form no discernible organic entity either in subject matter, narration or music; on the contrary, they offer a study in contrasts. In them, as in a laboratory, may be observed different attempts to cope with the problem posed by combining picture, voice and music. This problem is capable of a comparative satisfactory solution in a film employing live sound, speech and music, as well as effects, can be readily integrated with the action. A film about art, however, is composed of three distinct elements: the paintings under scrutiny, the narration and the music, all of which must somehow be fused to form a whole.

The subject matter of art films lends itself ideally to an imaginative use of these three elements. What seems of specific interest is the solution to the problem of combining voice and music -- what happens to music that is interesting in its own right when placed behind narration; vice versa, how does "background" music sound when given more than usual prominence in widely spaced narration? What about musical style vis-a-vis the subject discussed in the film? Which musical medium is most effective: full orchestra, chamber ensembles, solo instruments, voices; silence? What about the introduction of realistic sound effects? Not all these questions are answered throughout the six films, but a good many seem quite pressing after looking at PICTURA.

I. THE LOST PARADISE -- Hieronymus Bosch. Narrated by Vincent Price. Score by Roman Vlad.

A hurdy-gurdy-like section of music for full orchestra accompanies effectively a view of a large section of the canvas. When the camera moves in on details, the music grows delicate and illustrates the fantastic figures with eerie effects. As long as this music forms a background to the voice the overall impression is satisfactory, but when it comes to the fore after a while its lack of substance becomes somewhat pointless.

Technically all is not as it should be with this section of PICTURA. The track sounds blurred and distorted, and there are some rather poor cuts in the music. Furthermore, voice and music are not carefully coordinated. One of the banes of combining narration and music is the artificial, or dial induced, decrescendo into the background of a chord or passage in full bloom. If this process is carried out without regard to fading at logical places in the music the effect can be crude in the extreme. As an example, when the angel drives Adam and Eve out of Eden, the full orchestra quite adequately underlines the scene. Unfortunately, however, it has just been faded down to let the narrator also make his point. The instances could be multiplied.

II. THE LEGEND OF ST. URSULA -- Vittore Carpaccio(1460-1526). Narrated by Gregory Peck. Score by Roman Vlad.

The score employs, as far as could be judged by listening, as large an orchestra as the film on Hieronymus Bosch; it is cursed with an equally bad track.

As the story unfolds, the music follows it well. In its quieter moments it possesses appeal and character in its own right; when it gets climactic, however, it does not quite bear out the promise of the less animated parts and takes advantage of some pretty routine sequences to whip up excitement. The description of Ursula and her suitor meeting and their immediate love is ac-

accompanied by a solo violin, alas. As in the Bosch picture, there seems to have been little attempt made to plan the placing of the narration entrances so as to come at logical places in the music. It may be that no attempt at all was made to correlate the two elements before they were mixed. It is discouraging enough to be forced to dispense with such correlation in those industrial and documentary films in which the voice must deliver a certain quota of information and the music tries to make up for the unnatural silence of the scenes shown. In a film about art, however, such a lack of sensitivity can hardly be placed under the heading of necessity.

III. FRANCISCO GOYA(1746-1828). Narration by Harry Marble.
Andres Segovia plays music by Isaac Albeniz on the guitar.

I have been trying to analyze why this section of the six satisfied me most as a musical corollary to the picture. On the one hand the music consists of numbers by Albeniz which, naturally have been composed independent of this or any other film. Then also here one solo instrument which could not hope to match the practically unlimited possibilities of orchestral combinations. Yet it seems to me that the plus factors in this instance outweighed the advantages offered by a more traditional approach.

For one thing, the color of the guitar serves it equally well to stand alone or provide a background to the speaking voice. Another point worth considering is the fact that as the music obviously could not be scored to the picture, the picture was cut to fit the music. Even though some of the cutting effects do not quite come off in places, and in others are effective on a rather naive level, somehow the music fits. On top of that, an attempt has obviously been made to correlate voice and music as to placing of narration. Also, the music has contour, proportion and a direction of its own and again this satisfied somehow. Maybe the main factor in all this is Andres Segovia. To the individual artist, with all the advantages of flexibility, compared to the relatively impersonal quality of an orchestra, this implies. Finally, the intimacy engendered of necessity by the close scrutiny of the camera seems to call for small effects which suggest more than they illustrate. In the whole course of PICTURA nothing came close to moving me as much as the few plucked that underline Goya's portrayal of war's aftermath (the narration is mercifully absent at this point).

To sum up, this section of PICTURA satisfied me musically, and I can't help feeling that some of this satisfaction must contribute to the overall effect.



VI. GRANT WOOD (1892-1942). Narrated by Henry Fonda. Score by Lan Adomian, musical direction by Jack Shaindlin.

This last section of PICTURA is the most satisfying all around, in many respects. In scenes, such as for example the painting of the farmer's household around the dinner table, the music consists of a clean folk tune treatment that is bouncy and refreshing. On the other hand, the strength and clarity of the paintings are not always reflected in the score. Some of the music, especially several of the trumpet and woodwind solos of which there are many throughout the score, just doesn't say very much. This is especially noticeable when the music stands by itself as it does in the calendar sequence. In the Midnight Ride of Paul Revere I had the uncomfortable feeling at one point that picture cuts, Longfellow's poem being recited by the narrator, and the music went each its own way without regard to the rhythm of one another.

The main title music, preceding the entire production has also been written by Mr. Adomian. It is strong and interesting and creates expectations about PICTURA which, apart from the Goya and Grant Wood sections are hardly realized.

PICTURA.. Adventure in Art. Pictura Films Corp. Narrators, Vincent Price, Gregory Peck, Harry Marble, Lilli Palmer, Martin Gabel, Henry Fonda. Music by Roman Vlad, Isaac Albeniz, Guy Bernard, Darius Milhaud and Lan Adomian. Special musical arrangements, Jack Shaindlin.

CRY THE BELOVED COUNTRY

Robert G. McBride

R. Gallois Montbrun has furnished a solid, effective score for this picture; indeed, music that "fits". It is not without its surprises, for the story gets under way with a notable absence of orchestral background, depending on sound and scene to carry it a considerable time. After the introductory chimes, male voices, possibly native, set the mood with an Anglo-African religious chant, lacking in the usual perfection of polished singing, thus creating a rather stark "down-to-earth" quality. I was reminded of GRAPES OF WRATH, with its solo banjo for a "main-title".

Later, it seemed the music would merely be used as actual sound for local color: instruments of the slums, shanty-town, and streets. In fact, one montage occurs without the customary use of music at all, and I had just about settled for a film without orchestral background when quite suddenly, a symphonic passage commented on the deplorable plight of Absalom's common-law wife. From this on, the music pointed up the problem set forth in the story with timely punctuations. The absence of music when Jarvis learns of his son's death, is quite effective.

I wasn't entirely satisfied with the theme used to depict anguish of the mother and father, but it was nevertheless along right lines, and was notable in its restraint. And, it developed to a purpose with their trying to fathom and understand their loss. The remainder of the film contains routine music cues, but they happily are not carried too far, and merge into scenes which are amply sustained by sound and dialogue.

Mr. Montbrun manages to bring the picture to a close with a strong climax. Kumalo's struggle to understand his tragedy, his struggle to "rise from the dark landscape" is deftly illustrated in the alternation of a chorale with a powerful, rising sequence of intense emotional quality. This grows to a full-orchestra height, leaving him with a ray of hope to overcome his despair.

CRY THE BELOVED COUNTRY.. London Films, United Artists. Canada Lee, Charles Carson. Directed by Zoltan Korda. Music, R. Gallois Montbrun. Musical Director, Dr. Hubert Clifford.

HIGH TREASON

Quaintance Eaton

HIGH TREASON is a superior British thriller turned out by the same team which gave us SEVEN DAYS TO NOON. Roy Boulting was responsible for the direction, and collaborated on the story with Frank Harvey. Another member of the team is John Addison, who wrote original scores for both films. Not having seen (or heard) SEVEN DAYS TO NOON, I cannot say whether Mr. Addison's music was better or worse in HIGH TREASON, but his competence and craftsmanship are obvious. Like all good background music, which is the type Mr. Addison has been called on to supply for the main part of the picture, the score is unobtrusive in its bid for attention apart from heightening mood, moment, and atmosphere. In fact, it so perfectly filled its functions at my first viewing of the picture that I could not remember much of it to write about, and went back for a second try - enjoying the film equally well the second time, by the way.

To tell the entire story would, in itself, constitute high treason to the thriller fans. It concerns the plot of a band of foreign agents to sabotage British industries by simultaneously blowing up power plants and seizing control. One by one the spies are linked together in a tenuous chain which begins with a dock worker, leads through a radio supply shop owned by a youth, Jimmy Ellis, into a Tutorial College, and on to high places. Forging the chain which leads to the downfall of the plot are three Scotland Yard bigwigs and their assistants. London streets and buildings, the inside of Scotland Yard, the docks and ships constitute the locale, with the denouement played out in the frightening confusion of a big power plant.

The music begins with the titles, a fanfare of trumpets to which horns are added, over drum rolls and beaten cymbals, and fading into Big Ben's chimes and London street noises. From here on, music is used with an economy that is both canny and uncanny. One would swear, at the picture's end, that there had been almost continuous music, but this is not true. There are 25 background music cues in the 90-minute film, but none of them runs long -- some are, indeed, but a momentary tremor, a thin whine, or a "tink-tink" of nervous apprehension.

Three themes are discernible in this fragmentary web of sound. One, an ascending three-note figure, usually followed by a downward rushing passage, seems to signify every entrance of young Jimmy, the innocent who has been trapped by mistaken idealism into working for the spies. This appears in several variations, in different instrumentation, and attached to other motivations as the occasion arises. Perhaps its most impressive use is in a scene which begins with the highly-placed villain decoding a definitive message for the culmination of the sabotage plan, accompanied by a shivering tremolo which bursts suddenly into a brass sforzando. As the scene dissolves to Jimmy, now a captive in the school which is the gang's headquarters, a compassionate melody by the cello is heard, followed by "Jimmy's" theme in the violins, over an orchestral tremolo.

A second theme, tauter in outline, but violently developed, pertained to the conspirators' planning, while the discovery of each new menacing situation or personality is heralded by that suspenseful "tink-tink" made possibly by a wood-block, although its sound seems more metallic. There are several instances of sforzando fanfares, drum rolls, and agitated tutti's, all used sparingly. At the climax, when the suspense has been heightened by the throb of dynamos, punctuated by gun-fire, the danger is averted to the accompaniment of triumphant trumpets. The postscript, or coda, one of the most amusing twists in recent film-making and one typical of the British gift for understatement was unaccompanied at first, but music builds under it to a flourishing end. The laughter is so strong by this time, however, that Mr. Addison's final effects can hardly be heard.



In addition to the background material, the composer has made clever use of original music in several situations. The plot involves a "new" music society, one of those groups of earnest seekers after light which lends itself so readily to ridicule. We hear a snatch of an "original" piano solo, with restless, rising, twisting themes, played in performance and later repeated fragmentarily in records in Jimmy's shop. There is also a string trio, which is introduced as being "intellectual, and not so easy to grasp at first, but under the cerebral layer possessing lots of jolly good tunes." It is only moderately dissonant, not one-tenth as disagreeable - or even provocative - as it obviously seems to the police inquirer who has to sit through a session of the club's activities to get a line on a sus-

pect. A third original theme is a cheap, bustling tune by accordion and saxophone which accompanies the luckless dockman to his door - and to his death - in a shabby flat. Mr. Addison has also employed two popular tunes in a bar-room scene, "Dear Old Pals," by G.W. Hunt, and "Colonel Bogey" by Alford, which are heard only momentarily.

HIGH TREASON .. J. Arthur Rank. A Pacemaker-Mayer-Kingsley Release. Liam Redmond, Kenneth Griffith. Director, Roy Boulting. Music, John Addison.

There are unfortunately but few kind things to say about the score written for this film; unfortunately, because this film could have been helped a great deal by an intelligent use of music. There are many moments where the camera focuses on details of landscape, sculpture, and the kind of statuesque pageantry peculiar to this play. In these moments the total inappropriateness of the music becomes painfully evident.

The fussy title music sets the key for the whole score. This uncalm and busy music suffers from a lack of harmonic clarity as well as from inept scoring; the ideas thus presented are not really very interesting to start with, and to complete the unfavorable picture the track lacks depth and resonance. The initial impression is confirmed as the score unfolds in conjunction with a picture that seems too uncomfortably faithful to the play to make for sustained interest as a film. In the music, effects follow effects, some dangerously close to the kind of background employed for second rate radio mystery shows. One sits waiting for some small portion of music that is born of genuine musical impulses. A cut above the rest of the score is the music accompanying the procession of the three tempters. But even this comparatively higher level of interest is not sustained, and the music reverts to its tremolos and bustling strings. This is a very disappointing score, especially in view of the great opportunity the subject, atmosphere and sprawling format of MURDER IN THE CATHEDRAL presents to a composer to write music, not merely background.

MURDER IN THE CATHEDRAL. . Classic Pictures. Father John Groser, Alexander Guage. Director, George Hoellering. Music, Laszlo Lajtha. Screen Play by T.S.Eliot. London Philharmonic Orchestra conducted by Sir Adrian Boult.

Albert Mellot

After a detailed discussion of various aspects of cartoon music with Scott Bradley, M.G.M.'s scorer of cartoons, plus the opportunity to view a number of cartoons with only the music track coming from the loudspeaker, we have come away with the feeling that some of the most descriptive music being written today is being done by Mr. Bradley for that all too often overlooked phase of cinematic art, the animated cartoon. At the risk of offending the sound effects and dialogue departments, we are forced to admit that in many cases the music is perfectly capable of sustaining the cartoon story without the use of these additional elements.

Bradley, who has been scoring cartoons for the past 15 years (he was at work on the score for Production No. 263 at the time of our visit) likes to emphasize the almost unlimited freedom which the cartoon composer has as compared with the composers for the other forms of cinema. It is the feeling of many composers that film producers tend to underestimate the ability of the audience to absorb the modern idiom. In the case of the composer for cartoons the producer allows him a comparatively free hand to write whatever music he feels will best suit the film. As with other forms of dramatic music, the essence of success in scoring for cartoons lies in creating music which fits the story, so that to a great extent the inherent quality of the cartoon may determine the quality of the music which will underscore it. The best of music, even Scott Bradley's music, cannot salvage a poorly constructed cartoon.

Bradley recalls that in the early days of cartoons one of the chief problems of the composer lay in the story, or in most cases the lack of a story, since many early cartoons were little more than animated vaudeville acts. In reverse of the situation today, sound effects were regarded as being of greater importance than music. Today the underscoring of a cartoon is expected to sustain the action, and since each cartoon is roughly equal in length to the "William Tell" overture, the cartoon composer must tell a complete musical story in the time that Rossini prepares the audience for the opening of the curtain.

In scoring for cartoons, Bradley emphasizes that the orchestration is practically dictated by the action which is being underscored. Each instrument is capable of producing effects unique to that instrument - - effects which would be unobtainable by assigning the same music to other instruments. One of the best examples of Bradley's use of instrumental effects is the recent THE TWO MOUSEKETEERS in the Tom and Jerry series. The cartoon received the Academy Award for 1951 in the Short Subject field, the seventh such award for MGM. It features Nibbles, a tiny French mouse with a captivating voice.

At the opening of the cartoon, Tom has been instructed to guard a heavily laden banquet table or "Off comes ze head". These words of the captain are followed by a long shot of a guillotine underscored with a guillotine motif consisting of a four measure crescendo and decrescendo roll on a field drum. As Tom guards the table we have pompous music for full orchestra almost in the style of a Verdi opera. The music reaches its climax in one measure and in the following measure we have complete contrast in an innocuous little melody scored for flute and two clarinets to accompany the action of Jerry and Nibbles cautiously peering into the room. The use of flute and clarinet to produce the contrast here is characteristic of cartoon scoring; it is the one combination that meets the demands of the story at this point.

After Jerry and Nibs have arrived on the banquet table, Nibs is entranced, among other things, by a towering hunk of cheese. As he scampers across the table to the cheese, Bradley has accompanied him by a rapid passage in triplets played by a piano, because, as Bradley emphasizes, when used in this way no other instrument is capable of producing quite the same effect.

Nibs climbs the cheese from the inside, stopping at each hole to show us his mischievous face, and with each further ascent of the cheese he is underscored by an ascending clarinet and string figure which follows his action.

The mice continue to play havoc with the food, and at the same time sing "Alouette", until Tom interrupts by stabbing Jerry with his sword and Nibs exclaims, "Attention la vous pourriez faire mal a quelqu'un, monsieur pussy-cat - - - PUSSY-CAT!!! Oh secours au secour le pussy-cat, le pussy-cat, oh secours du pussy-cat!" In examining Bradley's underscoring at this point, we can pick up a free translation of this. We note that Bradley again utilizes a single instrument for the melody, in this case the bassoon, which is accompanied by tremolo in the viola and cello. The melody used is "Alouette", in augmented rhythm. As Nibs realizes to whom he has spoken, he dictates a change in the music to match his reaction, and, although Bradley continues the use of "Alouette", now it is given to flute and oboe and the rhythm is no longer augmented, which provides an almost complete contrast to the bassoon presentation.

We continue our cartoon story with a flight, during which Nibs gets flipped into a glass of champagne. This calls for inebriation music and for this purpose Bradley utilizes chromatics in the wood-wind and xylophone, another effective instrument combination. The flight ends with Jerry and Nibs loading a cannon with food and firing it at Tom.

In addition to the sound effects we have a woodwind trill followed by a roll on a low drum to the point of "BOOM". We now cut to a shot of Nibs and Jerry in the street, and we hear the ominous guillotine motif. The camera shows the blade of the guillotine being raised and dropped, and as the cartoon ends Nibs, in the mock seriousness of his captivating French voice, says, "Pauvre, pauvre pussy-cat".

CAMERA	Tom falls action of Nibs		Follow action of Nibs		Whip sword stab O.S. hand		back sword - Nibs swirling from sword thru his hands	
ACTION	Nibs turns to bite into sandwich going into		Head snaps hand wide eyes - Say alarmed		Snap in air in Scramble		Help Help Nibs yells	
SOUND	28	14	14	14	7	7	7	14
ACTION	TURN UP	Reacts	Snap - PUSSY CAT	Scramble	Scramble	O.S.	DUELING	
SOUND	7	7	7	7	14	7	7	14
MUSIC	Musical notation (treble and bass clefs)		Musical notation		Musical notation		Musical notation	

M-G-M CARTOON UNIT

14R.

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Head to nibs fanny 10 → 18	Tom back Evl gun at Hibs - 28		Nibs points to fanny 19 → 9	Points to sword 5 → 19	Loops up back in indignat with sword JAB 4 → 28
197	198	199	200	A	
Nibs Turns Scooping - Says to Tom in French - attention to vous pourriez faire mal a quelqu'un moussier pussy cat He y be CAREFUL - YOU MIGHT HURT SOMEONE MONSIEUR POSSY CAT					
14	14	28	28	28	28

Hob Tom Leaving at Hibs 28	Nibs tip in air on point of sword yelling and dancing 207 IN	Nibs slides down sword. 207 SLIDE	Tom Duet + yell, watches Nibs hit Tom 205 STOPOL STOP TAKE						
28	14	7	7	14	14	7	11	7	3
THE PUSSY CAT - THE PUSSY CAT - HELP THE PUSSY CAT - THE PUSSY CAT frantic - Eyes shut, duels into air frantic - Tom raise sword =									
28	14	28	28	28	28				

CAN FILM COMPOSING BE TAUGHT

with score excerpts

Boris A. Kremenliev

Composing for films differs from any other kind of composing only in the realization that certain technical aspects of film making impose limitations upon the musical material employed. Composers like Vaughan Williams, Aaron Copland, Darius Milhaud, George Antheil, and William Walton have proved that this craft can be learned.

The University of California at Los Angeles is extremely fortunate in having an active Theater Arts Department whose students in the Motion Picture Division have been turning out films in increasing numbers -- documentaries, educational films, cartoons, entertainment shorts, and many that evade classification. Most of these offer an excellent opportunity for young composers to learn the craft of scoring music for films. A few, of course, use recorded music, like Flora Mock's PAPER MOON and Sam Zebba's UIRAPURU, based on the Villa-Lobos recordings.

When a student-producer feels that he needs a specially tailored score for his picture, he contacts the student composers in the Music Department. We have found that if several motion pictures are shown to prospective film composers, a happier combination of producer and composer results, since the music student has a choice of several films and the producer a choice of composers. Not infrequently producer and composer meet to discuss their problems before the film is shot. This gives the producer the opportunity to allow the music to play a vital part in the picture.

Because the soundproof studios, control rooms, elaborate recording equipment, and symphony orchestras are not available, we make the best of what we have. A more ideal situation would naturally result in a technically superior final product, but we felt that it is better to experiment under existing conditions than not to experiment at all. The students score their music for whatever instrumental combinations we could muster and we record at night when outside noises are least audible. Thus, we have done some exciting scores for flute, clarinet, bassoon, trumpet, trombone, piano and tympany. For BROKEN SPACE (Disney-type impressions of a progressive jazz piece) Donn Cambern used three trumpets, four trombones, piano and percussion. He is considering another score for a solo clarinet. Richard Jones has used woodwinds and harpsichord. For DR. GLOOM and DR. CHEER (fable by Fontaine) Mantle Hood used alto flute, clarinet, harpsichord, celeste and bassoon. "The combination," states Mr. Hood, "is not only colorful, but extremely rich in dynamic possibilities... I think I will use it again sometime."

For BIRD HUNT, Robert Erich Wolf used only three clarinets, cello, and piano (which he played himself). The story which Richard Hawkins wrote for BIRD HUNT and which he directed with deep sensitivity is simple: it tells of a big boy, Frank, and a little boy, Peter, who tags after him; the older lad retrieves his rifle from its hiding place to hunt birds; eventually he kills a bird, and the film examines the psychological effect which the fact of death has on the two boys.

When the rifle is unwrapped, shiny, flashy, the exuberance of the score accents the admiration which Frank has for his possession. He looks at it with excitement and aims it upward (Example 1):

Example 1

Allegro (♩=60)

3 Cl. *f accel.*

Cello *f accel.* *to the fore*

Piano *f accel.* *non dir.*

ff

As the music builds to a *ff.*, Frank freezes as he locates Peter in the sight of his rifle-- last measure of example 1.

Peter sees a bird and dashes off to get Frank who fires and misses. But beginner's luck never fails -- the hunters spot another bird. This time Frank is more careful; he aims, fires and the two boys run excitedly toward where the bird is falling. All instruments are put to good use, in taste and with restraint (Example 2):

Example 2

Poco Più Mosso

3 Cl. *f non legato*

Cello *f non legato*

Piano *Tempo I*

ff

They arrive as the bird is dying. This is their first experience with death. It is not at all what they imagined, not fun as they had expected. Frank and Peter approach slowly, bend over the dead bird. Frank kneels and takes it in his hand. The boys look at each other. (Example 3):

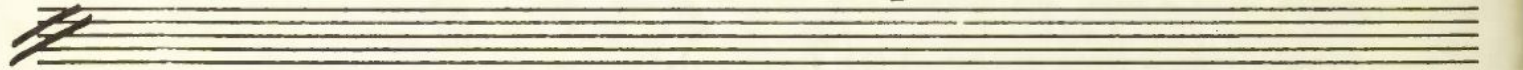
183 *sost.*

Cl1 *molto espr.* *pp dolcissime tranquillo*

Cl2 *molto espr.* *pp dolcissime tranquillo*

Bsn *molto espr.* *ppp* *pp dolcissime tranquillo*

C. *ppp* *pp dolcissime tranquillo*



84 85

etc

etc

etc

con sord

pp molto sostenuto

Mr. Wolf has an excellent sense of the dramatic and the result is a most appropriate modern score. BIRD HUNT has been exhibited widely in this country and abroad and has been highly praised at the Edinburgh and Venice Film Festivals. Like UIRAPURU, it so impressed the management at Edinburgh that they asked to have both films held over for two months longer so that they might be shown at a special screening of outstanding American experimental documentaries.

The laboratory method of teaching such highly technical skills as film composing has been open to the realistic criticism that it is excessively expensive, since perhaps two out of one hundred students will have the opportunity of doing professional work in the field. However, abstract subjects on the curricula of any university are equally lacking in immediate market value, yet they are seldom challenged on this count. It is demonstrably true that even the student who wanders away from music eventually has been enriched and stimulated by his experiences in preparing music for the experimental films of his classmates. He has a greater understanding of the interplay of music and dramatic material, of the problems of fitting one to the other, and a greater appreciation of work well done when he meets it in his later theater-going.

As for the value to the musician who becomes a performer, it is quite obvious that he can carry out his part of the playing, recording, or editing music for films much more adequately for having been an active participant in the creative process. For those who go into teaching, the usefulness of a workshop course in this aspect of music is undeniable. They will be more secure in their teaching for having added an understanding of another branch of the art; They will be able to communicate better with their students whose music background may be heavily weighted with whatever is heard at the neighborhood theater or on television and radio.

* * * * *

SINGIN' IN THE RAIN (MGM Record 113)

From the sound track of this sparkling musical burlesque of the dawn of the talkies, M-G-M Records have excerpted eight of the Arthur Freed-Nacio Herb Brown songs as done in the show by Gene Kelly, Donald O'Connor and Debbie Reynolds. Most of the score itself actually dates back to the period of the picture, back to the late 'twenties and the era of the "100% talking, 100% singing, 100% dancing" monstrosities. Featured are numbers that first made their appearance in the original BROADWAY MELODY and M-G-M's HOLLYWOOD REVIEW OF 1929. Kelly invests them all with his special brand of charm, O'Connor does his turns with zest and Debbie Reynolds lends delightful support from time to time. It is too bad, though - at least for home listening - that Lennie Hayton's orchestrations had to be quite so over-powering. Kelly's singing style is always intimate, and a 100-piece orchestra takes something away from his disarming simplicity. The album includes, besides the title song, "You Were Meant for Me", "My Lucky Star", "All I Do Is Dream of You", "Good Morning", "Fit As a Fiddle", "Make 'Em Laugh", and the Adolph Green-Betty Comden patter song, "Moses" - all very agreeable to listen to.

Arthur Knight

MUSIC IN THE FILMS: CANADA

Gerald Pratley

In 1949 Gerald Pratley of the Canadian Broadcasting Corporation produced a series of six programs, "Music from the Films" in which Muir Mathieson conducted talks with noted English film music composers, illustrated with passages from their scores. The success of the broadcasts encouraged the young producer to continue "Music from the Films". Most of the British film musicians were guests and in one series Lawrence Morton interviewed Hollywood composers.

In April 1952 Mr. Pratley devoted a new series to Canadian film music, represented in the work of five national composers. Each was featured in turn on successive Saturday evenings, leading the CBC orchestra in a program of his own music and joining in a discussion of his theories and methods. We quote from the Pratley scripts to give some idea of these broadcasts. Through lack of space we can do little more than list the scores used with a brief biography of each composer, and the interesting descriptive comment must be omitted. Credit should go to announcer Frank Herbert for his unfailing interest and support. Mr. Pratley deserves the highest commendation for his initiative and perseverance in carrying on his project.



Frank Herbert



Gerald Pratley



Robert Fleming introduced the series with score excerpts from his light-hearted WINTER WEEKEND. Then followed a suite SEABOARD SKETCHES adapted from his music for THE RISING TIDE, a documentary on the growth of cooperative societies in the depression of the 20s, and finally THE SON, about family problems. Mr. Fleming was born in Prince Albert, Saskatchewan, in 1921. He studied at Saskatoon, at the Royal College of Music in London under Arthur Benjamin and Herbert Howells and at the Royal Conservatory, Toronto with Dr. Healey Willen. He has been with the National Film Board since 1946, as composer, conductor and music editor. In collaboration with his fellow-composers at the Board his thoughtful and scholarly work

has contributed to the founding of a distinctive school of Canadian music. His understanding of the film medium and its requirements have been combined with a progressive outlook which has considerably broadened the use of music in films.



Eldon Rathburn conducted four of his scores for National Film Board productions; extracts from FAMILY CIRCLES, a half hour documentary on home relationships, four of his instrumental pieces for CHILDREN'S CONCERT (FILM MUSIC 5/50) WHO WILL TEACH YOUR CHILD, a film on teaching methods, and MILK MADE, about the dairy industry. Mr. Rathburn was born in Queenstown, New Brunswick in 1916. He received his musical education with Dr. Healey Willan at the Royal Conservatory, Toronto and joined the NFB in 1947. He has won several distinguished awards for composition and is a Licentiate of Music at McGill University. An extremely versatile musician, he is equally at home at the organ, writing in a jazz idiom, or composing for film and concert hall. He has a

great gift for melody, a quiet sense of humour and a fluid technique with an unflagging rhythmic vitality. He goes to the movies constantly to study the work of other film composers, broadening his authoritative grasp on the use of music in films.



Maurice Blackburn's program began with LIFE UNDER A LEAF concerned with insect garden pests, KNOW YOUR RESOURCES a report on National topographical surveys, LISMER, a study of the Canadian artist Arthur Lismer, and HISTORIC HIGHWAYS, dealing with the country's early history. The composer concluded with a four part suite from his score for a humorous film - L'HOMME AUX OISEAUX. Mr. Blackburn was born in Quebec in 1914 and received his musical education there. A composer's scholarship from the Provincial Government gave him two years at the New England Conservatory. He has been with the National Film Board since 1942, except for 2 years spent in Paris studying with Nadia Boulanger. In the main his music is characterised by a lightness of touch thoughtfully conceived. It

is distinctly French-Canadian in style and contains a deep sincerity and feeling for his native province. Like his colleague, he is a facile and imaginative composer who finds writing film music an exacting and challenging craft. He is well known for his many concert works and choral arrangements which include an operetta, several pieces for piano and large and small works for orchestra. At present he is working in synthetic sound with Norman McLaren.



William McCauley, in the fourth broadcast, conducted five of his scores written for Crawley Films, OUR FOREST HERITAGE, on fire prevention, TOMORROW TODAY, on chemistry in every day life, PIERRE and MARIE and ACCIDENTALLY YOURS, dealing with lumber industry and household accidents respectively, and NEWFOUNDLAND SCENE which won the citation "Film of the Year" in the Canadian Film Awards. Mr. McCauley is a trombonist, pianist, arranger and composer. He was born in Tofield, Alberta, in 1917, and received his musical education in Toronto with Dr. Willan, and Prof. Leo Smith. He is a Bachelor of Music, and joined Crawley Films in 1949. In the short time he has been writing film music he has shown himself to be a conscientious and versatile musician quick to respond to the diversified

character of music for films.



Louis Applebaum ended the series of broadcasts. He conducted the CBC orchestra in SEA PICTURES from his scores for the NFB's ACTION STATIONS, on naval training, and EAST BY NORTH, a U.S. State Department film on fishing off the Atlantic Coast; three extracts from one of his feature films, LOST BOUNDARIES (FILM MUSIC 9/49) and a suite of Greek dances from OUT OF THE RUINS and SUFFER LITTLE CHILDREN made by NFB for the United Nations. Mr. Applebaum was born in Toronto in 1918 and received his musical education there. In 1940 he went to New York to study with Roy Harris and Bernard Wagenaar. He started his musical career as a film composer with the NFB and was staff composer and music director for the Board from 1942 until 1947. He is now their music consultant. His film scores are highly regarded in

London and New York and he has attained the enviable reputation of being one of the finest composers writing for films. He has also played a large part in the development of reproducing music by mechanical means and synthetic sound, working with Norman McLaren.

To give credit where it is due, Mr. Pratley points out that Lucio Agostini is composer for Associated Screen News of Montreal and scores the Canadian Broadcasting Corporation's "Canadian Gameo" series. Composers Howard Cable, Morris Davis, Neil Chotem, Morris Sundin, Oscar Morawetz and others have also contributed to Canadian films.

THIRD ANNUAL FILM FESTIVAL

William Harrison III

The Stamford, Connecticut Film Council climaxed its year's activities with its Third Annual Film Festival on May 6th. Built around the topic "Better Informed Citizens", the Festival consisted of seven different categories; Art; Education; Politics; Industry; Religion; Men's World; and Women's World. Six of these programs ran simultaneously.

In the previous festivals, The Art Section was of such tremendous interest that the other sections suffered in attendance. This year, to prevent the recurrence of unbalance of interest, the Art Section was held in the main auditorium at a time which had heretofore been given over to a speech by a prominent educator. This enabled the audience to see the art films and the films in the other sections as well. Of primary interest among the art films was THE PHOTOGRAPHER, a penetrating interpretation of photography as an art form. This documentary on the technique and personality of Edward Weston was made by Willard Van Dyke for use in the overseas information branches of the State Department. Another art film of especial interest was THE STORY OF TIME, an impressionistic color study of the development of instruments man has used in determining time. Without narration, the film utilized a music score especially composed and conducted by Guy Warwick.

Among the films shown in the Education Section were JULIUS CAESAR, and OUR COUNTRY'S FLAG. The highlight of this program, though, was a teen-age film forum which was held on the stage. The participants were a panel of five students from Stamford High School who discussed freedom of the press. The Politics Section had a varied program consisting of VALLEY OF THE TENNESSEE (music score by Norman Lloyd); THE GRAND DESIGN, a United Nations film, and VILLAGE WITHOUT WATER, which was produced by the E.C.A.

The surprise of the Festival this year was the popularity of the Religion Section. Heretofore, this has been the least popular of all the separate sections, but not so this year. The room was crowded, and there was an overflow lined up in the hallway waiting to see such excellent films as THE HIGH WALL, a brotherhood film; and THE TOY MAKER, which was on human rights.

The Men's World showed travel films; fishing films; and the 1951 world series; while the Women's World began their program with a talk by Mrs. Harold T. Williams, head of the Ferguson Library Film Department, who pointed out how women's organizations can use films effectively in their programming. The films in this group ranged from mental health (FEARS IN CHILDHOOD) to (COLOR IN CLAY), a film on Wedgewood China. As in the Religion Section, there were not enough seats to accommodate all the people who wanted to see this program.

It seemed ironical that the Industry Section which stressed labor and management relations was the least attended of all the groups. Only a handful of people saw such films as WORKING TOGETHER and PEOPLE ARE ALL ALIKE.

Many of the more than two hundred and fifty persons who attended the Festival this year were program chairmen and community leaders who were given an opportunity to see some of the best in current films. This is of special importance because of the broad film program which has long been available at the Ferguson Library which owns many films and specializes in setting up film programs for organizations. The Stamford Film Council is each year becoming more of an integral part of the community. Its efforts are not only recognized locally, but in 1950 it received the C.R.Reagan Memorial Award for "outstanding achievement in fostering, in its own community, the effective use of films and audio-visual aids to learning and understanding". In 1951, it won the C.R.Reagan Certificate of Achievement. One of the more practical achievements of the Council has been its offering of a "Package Film Forum" consisting of a topic, a film and a speaker. Many local community groups have made use of these programs which are built around topics of local or national interest.

I N D E X

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 Adomian, Lan..Sep 49; Mar 52; May 52; Mar 48
 Alexander, Mary..Mar 48; Nov 49; May 50; Jan 51
 Alwyn, Wm..Nov 47; May 50; Dec 46
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* with excerpts of score

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- AUDIO-VISUAL AIDS and MUSIC EDUCATION.. Lilla Belle Pitts,Jan 50
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- BRITISH FILMS ON THE AIR: THE RED SHOES.. Muir Mathieson
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