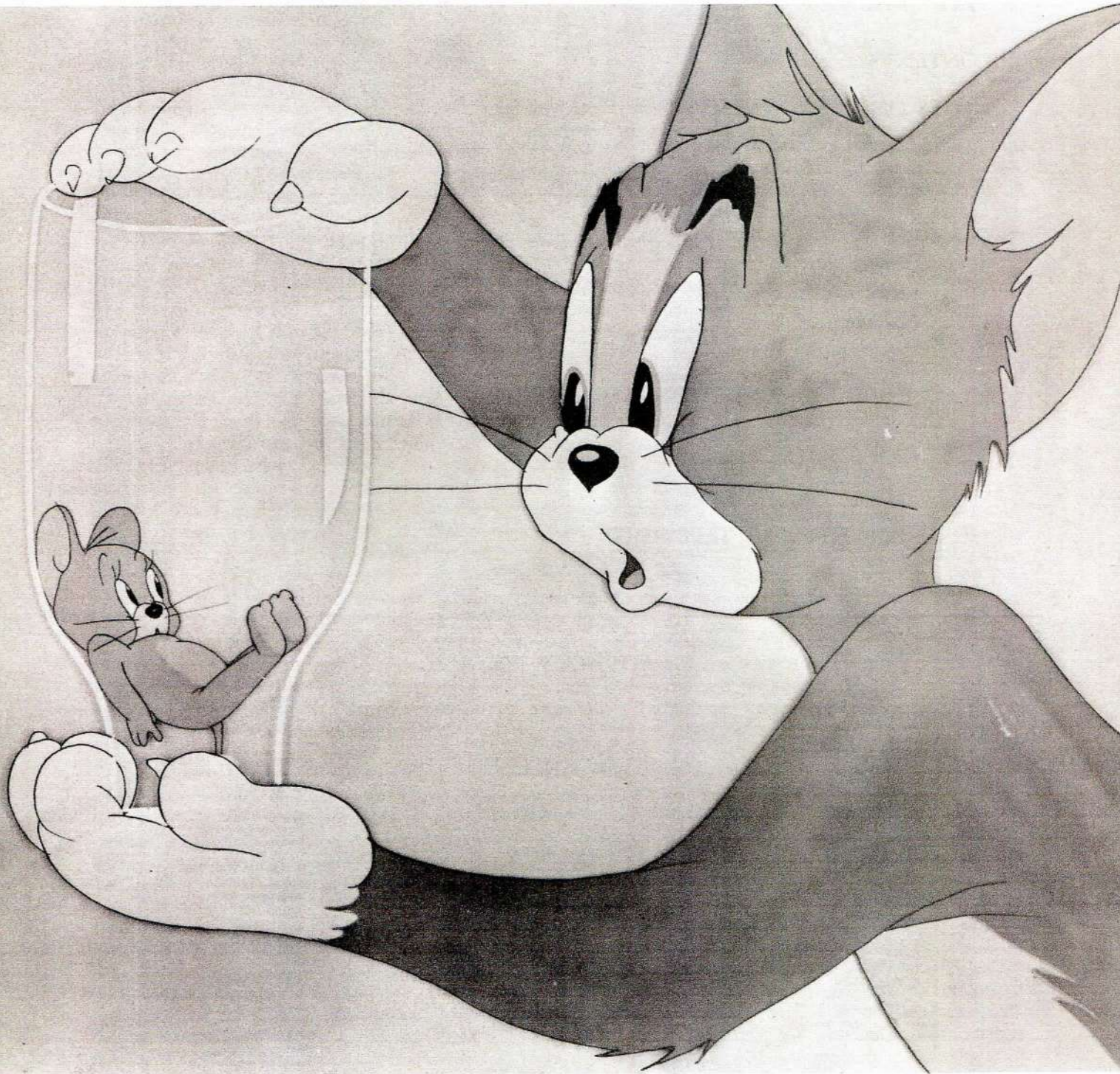




FILM MUSIC NOTES

Official Organ of the National Film Music Council



THE MILKY WAIF (MGM)

FILM MUSIC NOTES

31 UNION SQUARE WEST
NEW YORK 3, N.Y.

GR. 3-7272

MAY - JUNE 1949

VOLUME VIII NUMBER 5

CONTENTS

NOTES ON CARTOON MUSIC

Ingolf Dahl

with excerpts of scores by Scott Bradley

STAY EAST, YOUNG MAN, STAY EAST.

Jack Shaindlin

CURRENT FILMS

Quartet

Gene Forrell

Letter to Three Wives

William Hamilton

Champion

Home of the Brave

FILMS IN MUSIC EDUCATION COMMITTEE, M. E. N. C.

16 mm

One God

MUSIC FOR FILMS IN TELEVISION

Roger Bowman

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
Juilliard 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.

NOTES ON CARTOON MUSIC

Ingolf Dahl

If film music, as far as critical attention goes, is the poor relation of concert music, then cartoon music must be the destitute nephew of the poor relation. Little has been said, written or thought about the subject and very rarely have the efforts of the makers of short cartoons received much critical interest, least of all those who supply it with music. At the same time be it remembered that it is their joint product which is the only part of the regular cinema fare that unflinchingly receives advance applause by the audience, for better or for worse.

Seeing old cartoons again we realize how much the medium has changed. The procedure used to be one of fitting humorous story and action to cheerful, zippy, bouncy music which hovered in style between Gilbert & Sullivan and Zez Confrey. The music was rhythmically defined, symmetrically constructed in eight bar phrases, somewhat on the order of a dance tune, and its changes of mood ("chase", "danger", "villain", "heroism", etc.) were modified by the structural symmetry of popular music and its inherent simplicity. The cartoons presented in essence a kind of humorous "choreography" to catchy music. This analogy can even be carried into details: just as the dancer reserves his more spectacular tricks for the cadences at the end of musical phrases so the cartoonist, probably out of instinct, achieved some of his funniest effects by placing outstanding action (be it the bounce of a ball or the impact of a pie on a face) on the same cadential accents with which in popular music every eighth measure ends. This "cadence plus stylized action" has been changed in most of the newer cartoons to just the opposite approach: the action is determined purely from the story angle and developed independently of musical considerations. I am aware, of course, of the exceptions, such as the cartoons to pre-scored pieces of serious or popular music for which Disney is justly famous. But in the ordinary cartoon nowadays the music is added to a pre-determined course of hectic events and is in many cases required to do nothing more than duplicate the action by synchronous illustration, taking the role of soundeffect together with the role of musical characterization. It attests to the stubbornness of some few composers that in spite of this more or less mechanical application of their art they still try here and there, to invest their "sound tailoring" with some musical meaning. "Realism of action" (whatever that can be in drawn images) has become more important than rhythmic stylization. This is clearly reflected in the average present day cartoon score: when we look at the music we see that it makes sense only if considered as "recitative accompaniment" to an action in pantomime.

This is not a new musical form. To quote just two of the most famous historical examples: Beckmesser's pantomime scene in the 3rd act of "Meister-singer", as well as the opening scene of the 3rd act of "Fledermaus". Both are accompanied by such a direct anticipation of cartoon music techniques that once more they give one cause to reflect: have technical advances of our new media called for and developed commensurate musical advances?

The change from the "composed" cartoon to the "realistic" action cartoon has brought with it an attendant confusion of styles which is just as noticeable in some of Disney's technicolor excesses (one is tempted to quote Frederick Packard from the New Yorker: "Be quiet, Technicoloriot!") as in the cartoon concept of humour. Cartoons are funny, should be funny, but now we are forced to stretch our definition of what is funny in the forties to include continuous sadistic violence in which steam rollers and dynamite sticks constitute the more playful ingredients.

But cartoons, at the same time as they are the buffo intermezzi of modern dramatic entertainment, are also the only completely creative combination of the aural and the plastic arts in movement. As such they have hardly scratched the surface of their possibilities yet. Only comparatively few (such as BOUNDARY LINES, to mention just one) seem to be aware of the possible directions. Considering the opportunities which such a combination offers both to the artists and to general entertainment it is to be hoped that continued critical examinations of the two arts and their common denominators be carried on in discussion and experiment. To be dealt with, among other things, should be the question of repetition (can or should the image repeat as pronouncedly as music must for the sake of its form?), the question of how much rhythmic coincidence is required and where, as well as the relation of variety and order in the pictorial elements to harmonic progression and structure in the music, etc. The experiments of Fishinger and Fishinger-Disney ("Toccata and Fugue"), of the brothers Whitney, Norman McLaren, etc. point to these problems, both through their shortcomings and their achievements.

Much cartoon music is being written in Hollywood as part of the regular schedules of the studios and a considerable amount of talent, thought and hard work goes into the composing and recording of it. To name just a few names of the most prominent composers in the field: Scott Bradley (MGM), Oliver Wallace (Disney), Paul Smith (Disney), Carl Stalling (Warners).

In order to give an example of the specific techniques of writing cartoon music, let me take you on a visit to Scott Bradley, composer at MGM. After asking him by mail for some information about himself I received a blue slip of paper which I am impelled to quote in toto: "METRO GOLDWYN MAYER. INTER-OFFICE COMMUNICATION. TO: Dahl SUBJECT: Dis-a and dat-a FROM: Bradley. Born.. Russelville, Arkansas (but not an "Arkie" I hasten to add).. Studied piano, private instruction.. organ and harmony with the English organist Horton Corbett.. Otherwise entirely self taught in composition and orchestration .. fed large doses of Bach, which I absorbed and asked for more. Conductor at KHJ and KNX in early thirties.. entered the non-sacred realm of pictures in 1932 and started cartoon composing in 1934 with Harmon-Ising Co. Joined MGM in 1937.. have so far been able to hide from them the fact that I'm not much of a composer. Personal: dislike bridge, slacks and mannish dress on women, all chromatic and diatonic scales, whether written by Beethoven or Bradley. Also, crowds and most people (and especially biographers). Favorite composers: Brahms, Stravinsky, Hindemith, Bartok. This will be boring to most everyone, so cut it as short as you wish. Signed: Scott.

Without comment, one would want to add to this that six Academy Awards have been given to cartoons to which Bradley has written scores (the famous CAT CONCERTO was one of them).

Bradley has his office in the MGM cartoon building which is separated from the main lot by a highway. As we enter his office we see him brooding over a half filled odd-looking sheet of music paper while an old-fashioned pyramidal metronome is clicking away in front of him. The music paper on which he is working is covered, in addition to the few finished measures of music, with all kinds of signs, figures, multi-colored words, directions and descriptions. This is a "detail sheet" of a new TOM AND JERRY cartoon which has just been finished by the cartoonists and which is ready for scoring. The music that will have to go on the empty staves of the detail sheet must be composed, orchestrated and recorded within the next two weeks. In order to refresh his memory at any given point and in case the vivid prose on the detail sheet is insufficient to prod his muse into delivering the goods, Bradley has also been given a rough cut of the pencil reel (non-colored) which he can run at any speed,

forwards or backwards, through a viewing machine (moviola). Before this he has not seen the cartoon and knows the script only in general outlines. However, if the particular cartoon contains any song-and-dance routines they would have been recorded in pre-scoring before the drawings were made to fit the timing of the music. The detail sheet (a sample page is shown) contains a complete breakdown of all items of action. These are tabulated according to a regular number of frame units on which the animation was based. This unit, whether it be of 10 frames, 16 frames, or whatever number, indicates the smallest rhythmic denominator of the scene. Translated into music, it represents a beat that forms the regular, non-deviating time unit of a scene. The composer determines his metrical structure accordingly. Ten frames equal a metronome beat of 144, sixteen frames (a beat per foot) equal M. M. 88, etc. His bar lines will then be set according to the metric scheme in which he wants to group several beats, and only musical requirements plus his ingenuity will determine the meter, whether it be : Presto $15/8$, $\text{♩} = 176$ or: Adagio $3/8$, $\text{♩} = 88$ or: Allegro $3/4$, $\text{♩} = 88$ etc. (each of these, of course based on the 16 frame beat).

Synchronization in post scoring will be achieved by means of the "click track", a loop of sound track that is run through a reproducing unit and which is marked, or punched, at regular intervals (every 10 or 16 etc. frames), thereby producing an audible click in earphones that are worn by the playing musicians.

Bradley records most of his music in post-scoring, i.e. like the average dramatic feature film, after the shooting and editing has been completed. The exceptions, as mentioned above, are songs, dances, the cartooning of set concert or popular pieces (right now Bradley is preparing to record the Fledermaus Overture for a future cartoon, without clicks).



Heavenly Puss

The reason for this procedure is that most cartoon directors are not musical and would have difficulty in constructing their action to fit a musical pattern. Therefore the music will have to adjust to the fast shifting image (sometimes one could say "the convulsively shifting image") and the composer will try desperately to find ways of creating a semblance of musical coherence and structure. Expediency is the motto, and a wide variety of styles and techniques a requirement. Musical illustration is another requirement, and the degree to which illustration is lifted above the purely mechanical duplication of action depends again on the inventiveness of the composer. Another problem is the excessively short time in which music must make its points and within which it must accomplish changes of mood, of character, of expression. This calls for constant flexibility in the handling of thematic material and the ability of applying the variation technique to phrases of aphoristic brevity. One sustained melodic note on the violin may consume four feet of film, not to speak of the whole of such a melody. There is little chance for musical extension of any kind.

There are still other restrictions and hazards: the constant pre-occupation with a metronomic beat from which the composer, at least subconsciously, cannot escape, tends to impart a certain rhythmic squareness to his phrases and it takes much conscious effort on his part to overcome this. Tied down, as he is by metronome and timing sheet it is difficult for him to write music that has flow and over-all continuity and that is written across the bar lines rather than shackled by them. But if, on the one hand, he has to fight the constraining influence of the squarely regular time unit he has to try, on the other hand, to create musical symmetry where the cartoon lacks it.

The cartoon, being a very extrovert and direct form of entertainment needs the reassuring directness of symmetrically constructed music. But how to supply this when the direction has crystallized the form of the film entirely outside of musical considerations?

The rigid discipline and regimentation that are imposed by the mechanics of cartoon composition are not the only factors which tie the composer down. The scope of musical expression is equally limited. For how long can a composer continue to restrict himself exclusively to the bright yellows and reds of the musical palette in painting whimsical, cute, hilarious pictures? Even men of genius like Rossini or Offenbach did not have an inexhaustible supply of humorous ideas and there comes a time when Piccolo and Bassoon in unison will sound rather threadbare. And if it is not whimsy it is violence. With an anguished expression on his usually cheerful face Scott Bradley sighs: "It's fights, fights, fights for me .. and how I am getting tired of them. A beautiful, developed tune - alas, that's never the fate of Scott."

However, there are compensations. Bradley knows how much satisfaction there is in seeing how music can give definition to screen action and how it can invest the drawn characters with personality, from the jocose to the maudlin. At best, music can add charm and profile to the drawings. The good composers realize this and they are straining against the requirements of the "electric buzzer" kind of mickey mousing which is unaware of the richer musical possibilities.

In writing his music the composer will have to consider at all times the scope and the limitations of his orchestra. It is a small group, consisting of anywhere between 16 to 30 musicians. Bradley usually has at his disposal four violins, one viola, one cello, one bass, piano, one percussion player, one each of flute(doubling piccolo), oboe, bassoon, three clarinets(doubling saxophones) three trumpets, two trombones. Microphone placement and recording tricks (such as multi-channel recording of the screened-off sections of the orchestra, parts of which receive artificial reverberation in the dubbing) will have to overcome the inadequacies of balance and instrumental proportion. There is some flexibility in instrumentation and just recently Bradley recorded a whole cartoon (TEXAS TOM) which was scored for only a small woodwind and brass ensemble with very fresh and charming results.

It must be obvious to anyone who has ever seen and heard cartoons that even within the normal orchestral group there are instruments that stand out as cartoon specialists. The marionette quality of the characters and their action finds expression through the comparably "impersonalized" wind instruments, and the above mentioned Piccolo and Bassoon, as also the dry, jerky Xylophone have become cartoon instruments par excellence.

The musically interested person must regret that instances of imaginative instrumentation (I am not talking of the orchestration here) are so rare in a field that actually demands it. It is equally strange that some of the newer devices of tone production have not found their way into a medium that is doubtlessly made for them. I am speaking of sounds like those marvellous chord structures, waves, rolls, strummings, whisperings, crashes, etc. that Henry Cowell gets out of a piano and also of the completely enchanting(as well as radio-genic) sound world of bells, chimes, drums, gongs, underwater xylophones, etc. into which John Cage can transform the piano. Some day a cartoon director is going to wake up to the fact that he is missing a sure-fire bet by not availing himself of the talents of Cage for the cartoon. His sense of sound as well as his remarkably developed rhythmic inventiveness make him (or his techniques) a natural for cartoon music.

After this modulation to the subdominant let us return to the tonic: the problems of the cartoon composer.

The accompanying detail sheet from the MGM cartoon HEAVENLY PUSS (1948) is a good illustration of the points discussed above. The directors were

William Hanna and Joseph Barbera, the music is by Scott Bradley. It is an unusually entertaining cartoon, and it offered unusual opportunities to music. There are several long sequences without concentrated action, permitting the music to develop a longer line and to create a few sustained moods. Fright and violence (without which, it seems, no cartoon is complete) are confined here to one stoking demon in Beluthahatchie (hell, that is). Page 13 of the detail sheets was chosen because it contains within 15 bars such a wide variety of elements and illustrates within this short space all important aspects of cartoon music technique.

This is the scene: the cat Tom is trying to enter Heaven. Before he is admitted, however, the passenger agent of the "Heavenly Train" demands that Tom get a Certificate of Forgiveness from the much abused mouse Jerry. To illustrate to Tom what would happen to him without the certificate the agent lets him look at the hot place below (through television, fittingly) where a red demon carries on intimidatingly. The image of hell fades (bar 199). Tom is reminded by the agent that he has only one hour in which to get Jerry's signature, he spins down to earth and awakens in his room.

The rhythmic unit in this sequence is based on a 16 frame beat. As the music on this whole page is written alla breve the half notes equal M. M. 88. On top of the music we see the descriptions, at their exact places, of all that is going on in the cartoon. Reading upward from the music (bar 193) there are: a) length of actions, measured in frames, b) dialogue (in red pencil), c) description of action, d) measurements of additional action, e) description of additional action: the blast of flame from the crater starts on the 25th frame (musically speaking: the fourth quarter of the alla breve measure) and lasts for eight frames, that is till the next down-beat. There are no sound effects on this page, but there is space provided for them. Notice the onomapoetics of the words that describe the highlights of action: "Phoom" (bars 193, 204, etc.), "Eaa" (202), "Plop" (208). On other pages there are, in addition: "wrr", "onk", "ow", "glug", "zip", "Bam", etc. These are not audible vocal or sound effects but rather vivid verbal illustrations, for the benefit of the composer, of gestures, expressions, happenings.

The unit of the beat M. M. 88 is on this page translated into music entirely in terms of 2/2 measures (except 202 which is in 3/2). On preceding pages changes in notation of the same beat to quarter note meters (2/4, 3/4) are made for musical reasons. Where the unit of measurement itself changes the composer starts a new recording sequence which is connected with the preceding by the sound editor. The result is an unbroken piece of music which was recorded in separate units. Right on the following page, for instance, there is a change to a sequence based on the 12 frame beat, on which Bradley writes a section in 2/4 time in the tempo of M.M. 120. Points of action that are to be emphasized are indicated on this detail sheet exactly on the spot (frame-wise) where they occur. The composer, then has to place his musical accentuation on the equivalent metrical subdivision of the measure. For example, in measure 204, where Tom's spinning down to earth starts on the subdivision of the second beat, or in measure 208, where the music illustrates Tom's bouncing on the floor with a light accent on the subdivision of the first beat.

342

CAMERA	Smoke Cycle - Billowing from Craters -			
ACTION	Scene of Hell - Shot with Red Filter - Light from craters Blast of Flame From crater - Phoom	Blast from new crater - Phoom	Plast From Crater Phoom -	
SOUND	24	24	24	24
ACTION	See Dent dog by looking Pet looking up O.S. Evil laugh - HA HA HA HA		Deaf motions for agent to send Tom Down as he shouts - LEM ME HAVE IM -	Pop bottle
SOUND	5 6 3 5 2 5 2 4	4 5 3 16	4 6 26	4 9
MUSIC				

COPYRIGHT BY HOE

CAMERA	agent lean on counter as he reminds Tom -	3/2 time	Agent in Casual. Rise. Follows action of Tom -	Puff of S disappears from S DHEC x
ACTION	3 REMEMBER: 15 OK -	YOU HAVE ONLY AN HOUR - x 20		
SOUND	32	28	20 32	8 16
ACTION	Tom turns - looks muck-seared up at agent - LO - OK	Tom up into Terrified inhale gasb Raisse Tom - Stagger Exp - GAA	Scramble	FAD PURI FILM WITH
SOUND	8 8 16	32 8 8	16 16	8 16
MUSIC				

				[16]								SC-31 cut Tom in Puff of Smoke	
Blast from crater - Phoom!				Tom Looking Scared.	Draw Back Stagger	Exp Horrified Exp -	BA - ack -	Hold Tom Back Horrified.	Winds Eyed				again TOM'S FACE TOM CASUAL EXP
8 - 32	32	16	8	8	8	8	8	16	10	8	8	8	
197	197A							199	199A			910	
Tom d'own:	motion up with hand	Rear Back						FADE OUT LIGHT					
DOWN 7	GIVE INT TO NEW	HA	HA HA HA HA HA	HA	HA HA HA HA HA	HA	HA						
25	7 32	10	8	8	32	32	6	8	2	8	8		

S. INC. SC-32 [24] DISS TOM COMES BACK TO EARTH

	44 FRAME DISSOLVE -											
Tom	use heavy circular Ripold on what have you go out of focus	GO BACK INTO FOCUS	Reverse action on fall of smoke from scene 31 -	Tom's Body Bounces From Flash - Bounce Plop	Tom Bounces To Sill in Position							
Spin	21 FOR MAX	205	206	21	207	208						
8	24	8	24	8	24	8						

There are, of course, many ways in which a composer can solve any given problem. He could, for instance, decide that the flame blasts from the crater in bars 193, 194, 195, 196 are of sufficient dramatic importance to be intensified by corresponding blasts in the music. This he could have combined with a descending glissando into the downbeat of 197, in order to parallel

the imperious gesture of the devil dog, which he could have followed with a somewhat grotesque woodwind passage in 199, 199A and 200 to illustrate Tom's spine-chilled horror, etc. etc. Such a procedure would, of course, be representative of "mickey-mousing" down to the last batting of an eyelash. Instead, Bradley realized that here was a chance for music that is not synchronized to details of action. He sets a short pattern (alas, in cartoon music there are never any short patterns) in five sequential two-bar phrases of very agitated, mock-Wagnerian "hell music" which express the over-all excitement of measures 193-200 rather than pointing up their individual elements of action.

It is different with the measures that follow. In typical cinema music fashion one measure (200) has to suffice to take us out of this mood. In close succession now the music takes on these functions: background to dialogue of agent (201-202), Tom's startled gasp (third beat of 202), Tom's "scramble" to get away (second beat of 203), the spinning of his body within a cloud (205-207 - we trust that Max's "circular ripples or what have you" invested the scene with sufficient purple magic), the smoke flash plus bounce on which Tom's body lands on the floor (207), his bouncing back (208) and the raising of his body (starts at end of 208).

As explained before, at the recording session all musicians and the conductor wear earphones through which they receive the regular ticking of whatever beat the sequence is based on. It goes without saying that by playing this music metronomically correct (if not also metronomically stiff) it is bound to be synchronized with the cartoon action since the element of subjective rhythm does not enter either through the composer or the player.

This short explanation of page 13 of HEAVENLY PUSS was concerned only with its technical and functional aspects. The question of what kind of music forms the flesh to these bones has not been touched upon. The musician will note these ingredients: Whole-tone and augmented structures (193, 196, 208), the sudden relaxation of harmonic tension for the background to the agent's dialogue (201, 202), descending secondary 7th chords over an ascending chromatic bass (205, 206). No key center prevails.

Scott Bradley, being a musician of very alive interests and tastes has tried on many occasions to introduce an advanced harmonic idiom in his scores. A few isolated examples are shown in the additional illustrations. It must be understood that passages such as these are not the daily bread of cartoon music. They were written for scenes which lent themselves to such treatment. It has often been stated that music which is entirely chromatic and not key-centered forms the kind of flexible medium that is best suited to accompany the rapid shifts of scene and image, and Bradley is one of the composers who is quite aware of this fact.

[d=88] EX. (A). "THE MILKY WAIF". COPYRIGHT BY LOEW'S, INC.

32 (b7)

33 pizz.

34 PNO

35 2CL

36

37

38

39

40

41

42

Ex. (A), from THE MILKY WAIF: "This scene is carried entirely with illustrative music; no dialogue or sound effects. In measure 28, Jerry Mouse is startled to see a strange basket of his door-step; it begins to move (violin glissando, 30) and he taps it lightly (pizz. 33); it bounces (trumpets, 33). From 36 on, Jerry attempts to catch the unknown object, finally pulling the napkin from the basket, revealing a little orphan mouse." The music makes free use of chromaticism, polytonality, whole-tone formations.

Musical score for Ex. (B) from 'THE CAT THAT HATED PEOPLE'. It features three staves: Piccolo/Oboe (top), Bassoon (middle), and Temp. Blocks (bottom). The Piccolo/Oboe part is marked 'Picc. oBoe.' and the Bassoon part is marked 'Bassoon.'. The music is in 2/4 time and consists of four measures. The Piccolo/Oboe part plays a 12-tone row, while the Bassoon part plays the same row in retrograde form. The Temp. Blocks part provides a rhythmic accompaniment. The score ends with a 'DISSOLVE -' instruction.

Ex. (B), from THE CAT THAT HATED PEOPLE: "Piccolo and oboe represent the little Jerry Mouse in a twice stated 12-tone row, while the bassoon, playing the same row in retrograde form represents the cat."

Ex. (C) Vivace (♩ = 104) From THE CAT THAT HATED PEOPLE

Musical score for Ex. (C) from 'THE CAT THAT HATED PEOPLE', labeled 'Part 13'. It features five staves: Xylo (top), Vnc. 7c (second), 2 Cls (third), 287 BN (fourth), and 290 (fifth). The Xylo part is marked 'Xylo' and the Vnc. 7c part is marked 'Vnc. 7c.'. The 2 Cls part is marked '2 Cls' and the 287 BN part is marked '287 BN'. The 290 part is marked '290'. The music is in 2/4 time and consists of four measures. The Xylo part plays a 12-tone row, while the 287 BN part plays the same row in retrograde form. The 290 part provides a rhythmic accompaniment. The score ends with a '2. tremol. GLISS.' instruction.

COPYRIGHT BY LOEW'S, INC.

Musical score for Ex. (C) from 'THE CAT THAT HATED PEOPLE', showing the Cymb and 293 parts. The Cymb part is marked 'Cymb' and the 293 part is marked '293'. The music is in 2/4 time and consists of two measures. The Cymb part plays a rhythmic pattern, while the 293 part provides a rhythmic accompaniment. The score ends with a 'Flutter' instruction.

Ex. (C): "The same tone row as used in Ex. (B). However, more freedom is allowed in the clarinets which play a modified inversion of the row, which is also modified from measure 289. The bassoon again follows in retrograde form."

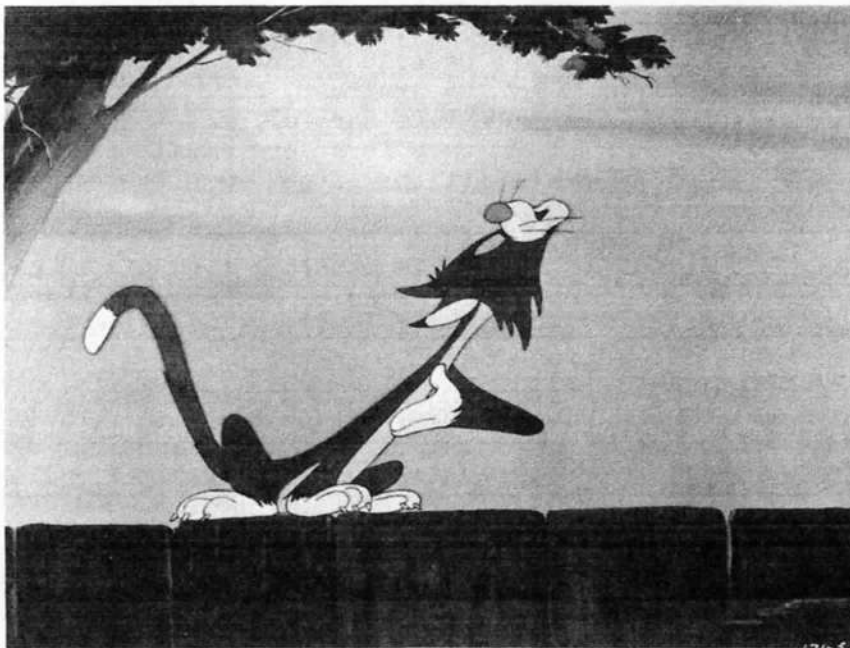
(D)

FROM
"JERRY & THE LION"

COPYRIGHT BY LAEW'S, INC.

Ex. (D): "A freer play with similar chromatic material in the form of canonic imitation."

Refreshing as these examples are, they cannot make us forget that they are nicely organized fragments of a fragmentary whole, musically speaking. It would be most welcome if cartoon practice would revive the former "choreographic" approach, that is: music plus cartoon, utilizing contemporary techniques. (Be it said parenthetically that the term "contemporary" is becoming all too indiscriminately applied. The fact that the sounds of Dave Rose, Khatchaturian, Kostelanetz, etc. are possible only today do not make it permissible for anybody to call them modern.) Many of the present cartoons are, in contrast to the above, conceived as animation minus musical structure. The delight which audiences always experience when musical organization coincides rhythmically with stylized visual stimuli should be proof that such a form, creatively executed, would result in entertainment of the greatest effectiveness. In the popular field, the two Benny Goodman sequences in Disney's MAKE MINE MUSIC point the way. It would be good to see composers like Scott Bradley contribute a whole score in which the musical patterning was of equal weight as the planning and patterning of the teeth-pulling, jaw-smashing, eye-gouging pleasantries of the drawn animal actors.



Cat That Hated People

STAY EAST, YOUNG MAN! STAY EAST!

Jack Shaindlin

To every aspiring motion picture composer whose patiently filled miles of score paper have never been clocked by a musical director's stop-watch, Hollywood has always gleamed as the one and only Promised Land. Its reflection has often proved so dazzling that most of our young composers have remained blind to the manifold opportunities that New York holds for a potential film scorer.

Far more than is true of acting and writing talent, the unknown composer is completely ignored in Hollywood. Too much money is involved in costly entertainment film production to risk using an untried composer - they have to safeguard their investment with time-tested standbys. And since production in Hollywood is largely of this type, the neophyte has as much chance of "breaking in" or of gaining recognition as an out of town rooter in Brooklyn. So that oddly enough, the same low budgets that give New York producers and musical directors ulcers, and fatten the purses of their psychiatrists, work to the advantage of the young composer. I am talking of course, of the comparatively low budgets associated with most documentary film production, since the greatest opportunities for young composers lie in the scoring of documentary films, most of which are made in New York.

There are other advantages offered by documentary films to the young composer. One of these, of the greatest help to the musician learning to use the film medium, is the close working relationship that exists between the writer, director and composer. In the highly-specialized, mass productions of Hollywood there is little chance for this collaboration, so vital to his development. The Hollywood music writer usually doesn't see a film until it has been completed, and then is lucky if he gets from 4 to 6 weeks to fashion a score that might involve as much as an hour of music. And during this period he is constantly harrassed and hurried by the producer who waits to show the world his latest epic. The effects of this practice are felt in the loss of many subtle music values. The composer has not participated in the creation of the film; he has been consulted by neither the writer nor the director for his ideas as to how music can act as an integral part of the story, instead of being used merely as a device to fill in gaps in the dialogue, or as a binder for unrelated scenes.

The nature of documentary film production makes this collaboration both easy and necessary. Documentaries are usually produced by small units, with the director given great latitude by the producer, who, indeed, often serves as his own director. The low budgets make careful, cooperative planning of films a necessity, for no "contingency fees" are available for retakes or unscheduled recording. These conditions often work to the film's advantage, for originality must often supplant expensive shooting. The composer is affected in still another way; he has no 60-piece symphony orchestra on the studio payroll to play with; he must compensate for this by original ideas and clever orchestration. The opportunity to orchestrate his own music, so desirable to the evolving composer, is usually withheld in Hollywood where the composer seldom orchestrates his own score.

In the best documentaries, the composer is called in at the scripting stage, and plans are worked out at the start by the film makers for original use of sound effects and music. A good example of this fruitful collaboration is this year's much publicized controversial film, LOST BOUNDARIES, produced by Louis De Rochemont with music score composed by Louis Applebaum. I served in the capacity of musical director. Applebaum, one of our most talented young film composers, has an extensive background as former musical director of the

National Film Board of Canada, and composed the scores for Hollywood films, TOMORROW THE WORLD and THE STORY OF G. I. JOE. When the picture was in outline form, we planned the music and for unusual sound; in certain sequences the music was to be allowed to make the dramatic point without the help of dialogue.

Another important creative factor for the New York composer is the already mentioned time element. Whereas in Hollywood, a composer under contract will hardly have time to see his score through the recording (on film) before he must begin work on another, the New York free lance composer has no such rigid schedule. His film work is usually just one phase of a varied musical activity, which may include the composition of chamber, symphonic, or piano music. Therefore, the New York artist profits in two directions; he has the time necessary for creation and perfection of his musical ideas, and he is a better-rounded composer, as he continues to work in many musical forms and to constantly develop as a musician.

I think I might mention in this connection the importance of the intellectual climate of New York to the young composer. To the musician who seriously wishes to expand his knowledge and technique, the musical opportunities that New York affords are incomparable. Here he can witness performances of all types of music by the world's leading musicians and musical organizations. He can maintain contact with all the rich sources of musical thought and experimentation so stimulating to the working artist.

It may come as a surprise to some composers that another excellent field for their efforts is the commercial film. New York is the center of commercial motion picture production, and these films are becoming important users of live music. The days of tiny budgets that made only canned music feasible are fast fading, and the present sponsors of commercial pictures are often willing to invest comparatively large sums for the specially-written score that they know can do so much for their film. Recent commercial pictures that I have worked on, with such varied sponsorship as a cigarette company, a national magazine, and an educational foundation have boasted scores by such recognized composers as Paul Creston, Robert McBride, and Don Gillis. And for every established composer, there are numerous unknowns who have received their initial film experience in this field.

At this point, we come inevitably to the question, "What about Television?" Until very recently, this question was purely hypothetical, but television has just passed its crucial turning point, and within a matter of months its effects will begin to be felt on the music and film worlds. This new medium has already been established as one of the most prolific users of film ever known. Since Hollywood, afraid of the competition of television, has been cool to the new industry, television will have to rely largely on non-Hollywood product. This, of course, is New York productions' golden opportunity, and means important additions to the advantages offered by the city to the film music aspirant.

The recognition of the role of New York film production as a utilizer of composing talent is further attested by the fact that next fall New York will have two accredited schools offering courses in Film Music - the New School for Social Research and the City College of New York.

More and more, composers are realizing New York's potentialities and the emphasis is gradually shifting away from Hollywood, so impregnable to the unknown musician. To paraphrase the bronze gent in Greeley Square, the best advice I can offer to young composers anxious to write music for the screen is "Stay East, young man! Stay East!"

CURRENT FILMS

QUARTET.. Eagle-Lion: Rank. Mervyn Johns, Cecil Parker, Francoise Rosay, etc. Directed by Ken Annakin, Arthur Crabtree, Harold French and Ralph Smart. Music by John Greenwood.

In QUARTET, a collection of four Somerset Maugham stories made into a film by the J. Arthur Rank interests, music plays only a very small role. Actually, this is a case where music need only serve a minor purpose. The film is particularly literary in form, character and experience for the spectator. If music were given any greater role than it has it would be definitely an unnecessarily added element. The total lack of it in this instance would not be impossible to imagine. With the small use that is made of it (only as occasional short bridges which get suddenly turned off as scenes establish themselves) it is surprising that such a large orchestra as the London Philharmonic group under Muir Mathieson would be employed. Even the style of recording is a la concert hall and, when heard, has anything but the intimate effect that is evident in the simple stories as they unfold in this film. For pianists there may be special interest in one of the stories, THE ALIEN CORN. This has some very well-dubbed sequences of piano playing that includes some Chopin, as well as a good recording of Eileen Joyce performing a Schubert Impromptu with what seems to be skillful finger maneuvering by Francoise Rosay in the film.

Gene Forrell

LETTER TO THREE WIVES.. 20th Century-Fox. Ann Sothern, Paul Douglas. Directed by Joseph F. Mankiewicz. Music by Alfred Newman.

LETTER TO THREE WIVES is set to music according to a format which Mr. Newman has already used successfully a number of times. The principal element is restraint. Background is used very sparingly, the bulk of the music being represented somehow in the action - dance bands, phonograph records, radios. The last two afford some neat comic effects: the very "straight" piano arrangement of the LUCIA Sextet behind a tender scene by Miss Darnell and Mr. Douglas. Also, the first half dozen bars of Brahms' second concerto (quite a busy excerpt in this picture) behind a shot of Ann Sothern in a dejected moment. The movement of her head coincides with the beginning of each of the two statements by the horn. THREE WIVES features considerable use of the Sonovox, a remarkable device by which articulated speech may be superimposed on any kind of noise. (An example of its work heard frequently on the air is the locomotive which says "Bromo-Seltzer, Bromo-Seltzer!"). It is used here to punctuate the picture into its three main sections. Water dripping into a tin can says to Miss Darnell "What are you afraid of?" The engine of an excursion boat chugs to Miss Crain, "Is it Brad?" The most elaborate visitation is made to Miss Sothern via the Brahms passage already referred to:



The only thing I could find to carp at was a certain cheap mawkishness in the title music. I must confess a prejudice against saxes in full orchestra combinations.

William Hamilton

CHAMPION.. United Artists. Kirk Douglas, Arthur Kennedy. Directed by Mark Robson. Music by Dimitri Tiomkin.

HOME OF THE BRAVE.. United Artists. James Edwards, Douglas Dick. Directed by Mark Robson. Music by Dimitri Tiomkin.

It hardly seems possible that both CHAMPION and HOME OF THE BRAVE were scored by the same man. The virtues of HOME OF THE BRAVE correspond so closely to the flaws of CHAMPION, that this discussion can be set down in tabulated form.

CHAMPION

Here the music as often as not goes its own sweet way with no regard at all for the purport of the story. (Like HOME OF THE BRAVE, this one is a picture having a very definite moral slant.) As to ingredients-nearly every sequence starts with somebody putting a nickel into a juke box (or more probably a quarter,) or walking into a restaurant. So a great deal of what we hear is Muzak-type. Even when the action provides no pretext, such combinations as piano and Hammond organ noodle nondescriptly for what seem like minutes on end, as in the sculpture scene. Another disconcerting mannerism showed itself repeatedly in the way that mis-en-scene became background - and then once or twice, Mickey Mouse. An instance is the scene where Midge (Mr. Douglas) and his brother, having hitched a ride, are making conversation with their host and getting the silent treatment from the host's girl friend. When Midge comments in gesture and grimace on her aloofness, the car radio- which, of course, has been on all the while - emits muted trumpets which go, "wha, wha, wha!" Mr Tiomkin knows better than this, as he demonstrates so easily in the scene where Midge asks his brother to come back to him. Solo clarinet is heard in long melismatic phrases to form a duet with Midge's wheedling. Here is one of the all-too-few places where the music refers in any way to the character of Midge. The score is not without other successful passages, however. The montage dealing with Midge's basic training is probably the best of them.

William Hamilton

HOME OF THE BRAVE

A deeply felt point of view is evident throughout. Just the right ingredients are used, and they are consistently handled in such a way as to give greatest support to the script. Mossy's scenes are treated with genuine sympathy which never becomes bathos. The orchestration is varied and fresh-sounding, and the sense of the music shows through, even in tutti passages with 50-calibre machine-guns mixed in. The writing for voices is equally apt. The chorus is used to recreate that old high school gang back home, and, more impressionistically, to help develop jungle atmosphere and its effect on the members of the squad. In the landing scene there is a trick, new to me, which should have future possibilities. It is the manipulation of recording level for expressive purposes. Here it occurs with a long shot of the beach and one of the jungle, cut back and forth several times. At each cut the level changes; to jungle -up, to beach-down. The effect, of course, is totally different from that of playing alternately louder and softer.



Home of the Brave

FILMS IN MUSIC EDUCATION

Reports of the Films in Music Education Committee, Music Educators National Conference, Helen C. Dill, Chairman; Delinda Roggensack, Vice-Chairman. The following activities were a part of the M. E. N. C. programs at the six regional conferences for 1949.

EASTERN: March 7-9, Baltimore, Maryland. Margaret Lowry, Chairman.
Monday, March 7th. Preview of the films, THE GREAT WALTZ and INSIDE OPERA (One Night of Love) with Grace Moore, prepared by the Film Custodians in 16 mm.
Tuesday, March 8th. Paul E. Duffield, Philadelphia, presented eight films to 300 teachers. Films shown were INVITATION TO MUSIC and CARMEN (Official Films); BOUNDARY LINES (International Film Foundation); SIBELIUS (Sterling Films); REHEARSAL (A.T. & T); THE SOUNDS OF MUSIC (Coronet Films). Discussions were led by Lilla Belle Pitts of Teachers College, Columbia University, New York.

NORTH CENTRAL: March 17-19, Davenport, Iowa. Delinda Roggensack, Chairman, Edith M. Keller, Vice-Chairman.
Thursday, March 17th. Audio-Visual Aids to Music Education included a demonstration by Mr. R. E. Stepp (University of Nebraska) on the use of the new film strips on the "Teaching of Instruments" developed by the University. Miss Roggensack of Cornell College, Iowa, spoke on "Available Film Materials for Music Education Classes" and Paul Stoughton of Northfield, Minn. gave a survey of "Problems Concerning the Making and Distribution of Good Educational Recordings." At the second meeting, John Braslin of Teaching Films Custodians spoke and presented for criticism the two excerpts recently made from the 35mm entertainment field, THE GREAT WALTZ and INSIDE OPERA (One Night of Love) with Grace Moore. These were favorably received. A number of other 16mm films were shown during the conference. A fine exhibit was given which resulted in many purchases of the "Films for Music Education" Booklet published jointly by the Audio-Visual Association of California, the MENC and the Office of the County Superintendent of Schools of Los Angeles. The conference committee is most grateful to FILM MUSIC NOTES for the display material sent for the conference. Especially pleasing were the copies of the issue on THE RED PONY.

NORTHWEST: March 30-April 2. Portland, Oregon, R. B. Walls, Chairman. Discussion leader, Amo de Bernardis, Director Teaching Materials Center, Portland Schools. Films featured were TELEPHONE HOUR and HYMN of the NATIONS. The following topics with recommendations were considered:

1. The value of above films in correlated study projects.
2. The marked value of films in schools isolated from concert centers.
3. Presence of "propaganda" in films.
4. The need for more films of a practical "how to do it" nature on such subjects as the marching band, band maneuvers, and stunts, basic instruction in voice, chorus and other instruments.
5. Sources of films and methods of building a film library.
6. The importance of proper equipment and rooms for showing of films.

CALIFORNIA-WESTERN: April 10-13. Sacramento, California. Josephine Murray, Chairman. The Regional Committee, "Films in Music Education" of the Conference arranged meetings for each of the three days. Discussions of problems and an evaluation of the work of the committee were considered. It was recommended that chairman work with the Audio-Visual Education Departments of their school systems and plan a "preview night" for each semester of the school term for the showing of music films. It was also recommended that chairman encourage members of their committee and music department of their schools to consider writing music

education scripts, design film strips and slides on music topics. Alice Evans Field of the MPA spoke on "Interpretations of Human Values through Music in the Films." A panel discussion followed with the following taking part: Stanlie McConnell, San Diego Schools; Roderick Mount, Santa Barbara Junior High School; Alice Evans Field; John E. Fletcher, Eddie Albert Productions; Helen C. Dill, National Chairman, MENC; Josephine Murray, Santa Barbara City Schools.

SOUTHWESTERN: April 20-23. Colorado Springs, Col. James F. Nickerson, Chairman, Aleen Watrous, Vice-Chairman.

The following subjects were considered:

1. When did musicians become aware of the audio-visual aspects of their art? Otto Miessner, Chicago.
2. What's happening in the recording industry? J. Milton Crabb, Kansas City, Kansas.
3. New developments in radio. Catherine Strouse, Emporia, Kansas.
4. Recent film developments, Lawrence Tagg, Jefferson City, Missouri.

SOUTHERN: April 27-30. Tampa, Florida. Douglas Rumble Jr. Chairman. Lester S. Bucher, State Supervisor of Music Education, Richmond, Virginia reports that the meeting was a very informal one with Margaret Lowry of Queens College, telling of the background of the two films shown -- THE GREAT WALTZ and INSIDE OPERA (One Night of Love) with Grace Moore and how they came to be made available to schools. The group was very much interested in these facts, and thought they would be quite useful in the schools. Copies of the suggestions for using these films were distributed to those present.

* * * * *

ONE GOD.. Farkas Films. 16 and 35 mm. b. and w. 40 minutes.

Nicholas Farkas has made a film of Florence Mary Fitch's little book on the three major religions in America. Like the original, the picture divides into sections that describe objectively the symbols, ceremonies, services and beliefs of each group. In addition to its very considerable contribution to inter-faith understanding, the film has strong pictorial and musical interest. Zavel Zilberts was responsible for the Jewish music, which is sung by the Zilberts Choral Society under his direction. Cantor Maurice Ganchoff is soloist. Maestro Leonardo Pavone was composer, arranger and director of the Saint Cecilia Choir in the Catholic sequence. The choirs of the School of Sacred music of Union Theological Seminary, are heard in Protestant church music selected and arranged



Maurice Ganchoff

ed by their director, Hugh Porter. The Don Cossack, the NBC Symphony Orchestra and soloists Esther O. Fisher and Mischa Mischakoff are strong reasons for the effectiveness of a score that emphasizes the place of music in religious worship.

The simplicity and fairness in the presentation of its important subject makes the film particularly suitable for youthful audiences.

MUSIC FOR FILMS IN TELEVISION

Roger Bowman

The development of television will necessitate the training of composers for the great volume of films the medium will require. There are a number of leading universities and educational institutions with accredited courses devoted to such training. The following observations may outline its scope:

The uses of music for background are the same as for sound effects in purpose. These are determined by the mood, meaning and intention of the program, tempered by the taste and skill of the composer working with the writer and director.

It is vital that the composer understand the underlining principles of dramatic interpretation as much as the actor - because his supplementary work with the drama through the use of his score is an extension of the interpretation to highlight the film's meaning. I am, of course, referring to the spoken dramatic show on films. (In the television musical program, music is the backbone of the show; ballet, dance, opera, musical comedy, orchestra or straight singing. Only when given the problem of background music for the spoken dramatic show does the music give way. There it becomes the illusion-building ingredient.) Music here can make incredible things real, unreal things credible. Like sound, music is the servant of the visual images; and like sound, it is used to heighten the impact of the production. It is an alternative emotional stimulant to sound.

Here are some of the possible uses which may challenge the composer in his scoring:

1. The theme : identifying the program as a whole.
2. The Wagnerian leitmotifs, of "character themes" heralding or accentuating the approach or presence of a character by use of a theme identified with him. (Unfortunately, this has been overdone in films to the level of burlesque.)
3. Recalling past events by repeating music identified with those happenings.
4. Predicting future events by suggestive themes: "mystery" music, or by using familiar themes.
5. Imitating sounds, actions, or characteristics, in musical caricature.
6. Building action, or indicating time, place or unseen action.
7. Providing a transition from scene to scene, place to place, thought to thought, period to period.
8. Suggesting a blackout or a slow fade-out.
9. Showing subjectively the inner thoughts, feelings and meanings of a character or a scene.
10. Achieving montage effects with two or more themes or types of music played contrapuntally for special effects or distortions as in Prokofieff's Lieutenant Kije music.
11. Use of music to annotate dialogue. Parallel annotation may weaken dialogue unless skilfully used as a stylized sound effect, i.e. tinkling chord down scale as little girl trips lightly down stairs; lumbering theme by bass viols as elephant lumbers along; shivering, shattering chord as stone breaks window followed by chattering scolding noodling effect by oboes as an old lady peers angrily out through hole scolding little boy who runs away to accompaniment of elliptical twiddle by clarinets. The INFORMER has examples of this type of music.

Music can bring to films an element of unreality, of fantasy, or overtones of super-reality not achievable otherwise. A weak scene can be made to click, a broken scene can be fused into a unified whole. Music can support the plastic quality of the drama with its impersonal texture. It must be subordinated to the drama so that it is not a distracting influence. It must achieve a blend with the story line that is plastically narrative-lyrical where it should be, but unobtrusive.