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MUSIC FOR THE MOVIES

We Have Come A Long Way From "Hearts And Flowers"

(By C. A. LEJEUNE in the London "Observer")

MUSIC, by which I don't necessarily mean "Minnie from Trinidad," or "Jingle, Jangle, Jingle," has been growing more and more closely associated with films of late. The cinema public, too, I fancy, is becoming increasingly music-conscious. I get many letters these days asking who wrote the music for such and such a picture. (Producer: "Why don't the fat-heads read the credit titles?" Me: "Because you seldom have the sense to print them at the end, and until they've heard the music, how do they know they're going to like it?").



were 52 moods. Grieg was able to tackle most of them, but Mendelssohn was helpful, too. Besides Wedding, Funeral, Passion, Quietude, and National, he covered Aeroplanes. Chopin, it appears, was the man for Monotony.

EVEN in the silent days, there were especially arranged orchestral scores provided with the bigger films, for the theatres that could afford to use them. A

certain amount of the work was original, although much, of course, was recognised Mood-music. After nearly 20 years, I can still remember the jolly tunes written for the Fairbanks *Robin Hood*, the rescue motif (Danton riding cowboy-saddle) in Griffith's *Orphans of the Storm*. With the coming of the talkies, writing, arranging, and compiling music came into a pastiche became a full-time job, or at least an alleviation of income tax for many more or less serious composers.

I SHALL not be rash enough to suggest the date when worthwhile original music came into the British cinema. I can only say that I first became aware of it in Arthur Benjamin's score for *The Scarlet Pimpernel*. I was struck by it again in Bliss's *Things to Come*, John Greenwood's *Man of Aran*, and *Elephant Boy*, Geoffrey Toye's *Rembrandt* and William Walton's Bergner films, *Escape Me Never* and *As You Like It*.

A MORE discerning ear than mine I suppose would immediately have picked out Richard Addinsell's score for *Fire Over England* and *South Riding*. I, frankly, first became aware of Addinsell as a film composer through the Warsaw Concerto of *Dangerous Moonlight*. It doesn't surprise me at all to learn that at its boom time the public were buying the Warsaw Concerto record at the rate of one every three minutes. Now I am alert for anything that Addinsell writes, knowing that it will be music straight from the heart, educated music that still understands instinctively the needs of a popular medium.

VAUGHAN Williams and Arnold Bax are the latest captures of the British film studios. Vaughan Williams was intrigued into writing the score for *49th Parallel* by the idea of "the only undefended frontier in the world." His great music for *Coastal Command* gave the film a stature it did not always intrinsically possess. Bax, our Master of the King's Musick, makes his screen debut with the Malta film. It may not be just the stuff for the people who still stand by "Hearts and Flowers," but it suggests a look hopefully towards the film of the future.

THERE was a helpfully familiar tune for every Motion Picture Mood in the silent film days, and according to Mr. Erno Rapee, who arranged them in a handy album in 1924, there