

1930到1950年代電影音樂的變化

Music styles in Films from 1930s to 1950s

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講綱

- 1930年代電影工業的衝擊與挑戰
- 發光的年代與好萊塢的電影音樂
- 再次的衝擊與挑戰
- 理論走向應用的時代

1930年代面臨的挑戰

- Great Depression
- Technological Problems
- Morality

Great Depression... ..

1930s電影觀眾人數大幅上升

The 1930s were an exciting decade for labor activism in the United States and a high point for the growth of unions. Workers in steel, automobile, and other heavy industries organized industrial unions. The Committee on Industrial Organization (later Congress of Industrial Organizations or CIO) was formed with a membership of more than a million workers. Factory workers initiated new tactics in struggles with employers, such as sit-down strikes. In politics, they advanced legislation and programs in the New Deal to help employed and unemployed workers.

Ironically, at the same time that workers' collective action and class consciousness were at a high point, movie audiences became quiet. They did not act collectively to control their experience in the theater. How did this happen? Two major factors shaped the 1930s movie house: sound movies and the Depression.

Butsch, R. (2001). American movie audiences of the 1930s. *International Labor and Working-Class History*, 59, 106-120.

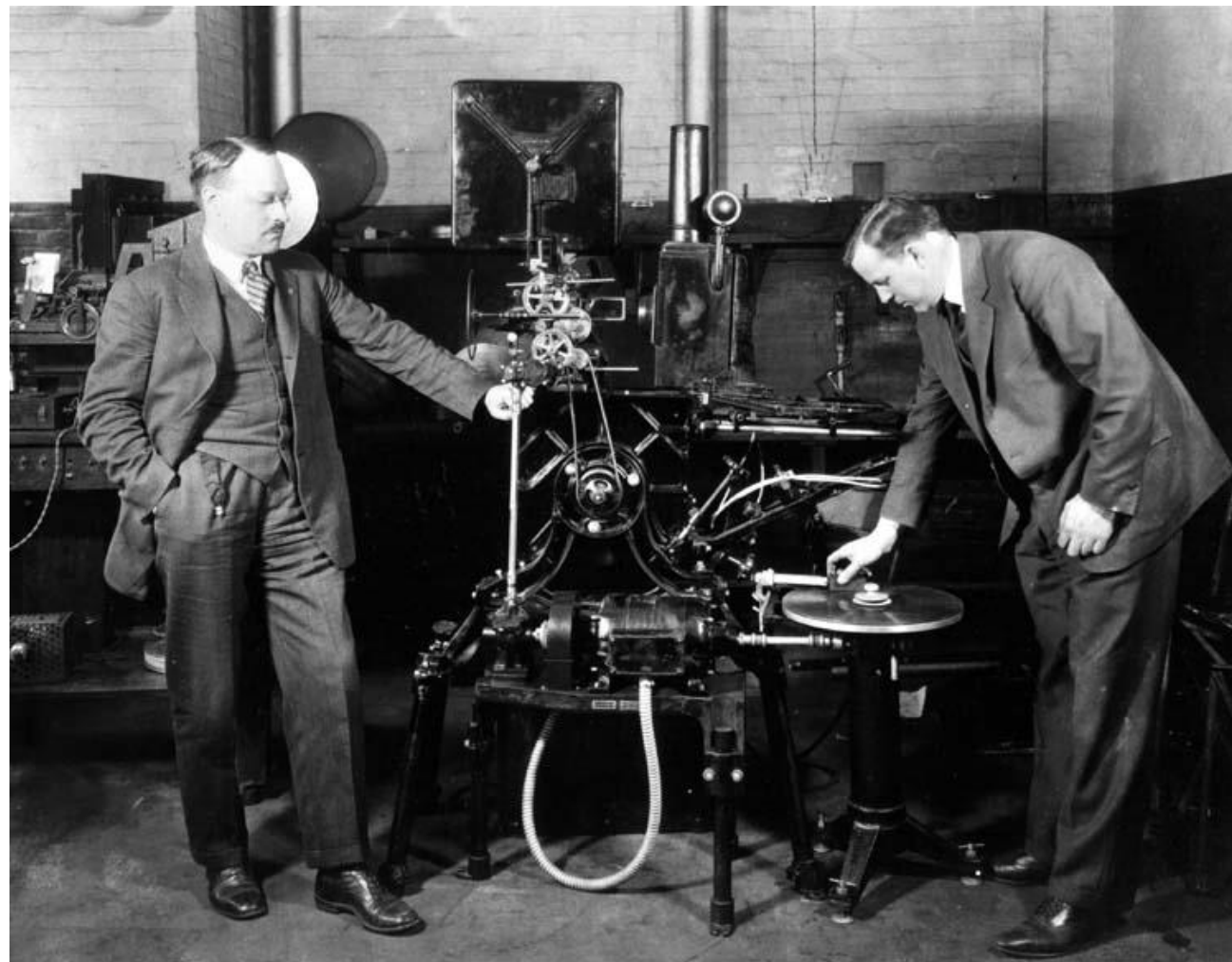
景氣不佳時銷售和盈利上升

김윤지. (2016). *박스오피스 경제학*. 어크로스.



Technological Problems... ..

- Vitaphone



《Don Juan》 (1926)



EXTRA! Vitaphone! "Don Juan" EXTRA!

VITAPHONE

"DON JUAN" LOS ANGELES, CALIF., WEDNESDAY, OCTOBER 27, 1926 VITAPHONE

VITAPHONE THRILLS L. A.

REMARKABLE FIRST NIGHT CROWD ACCLAIMS VITAPHONE

Critical Audience of Celebrities and General Public Thrills at Introduction of New Instrument—Vitaphone Called "Great Invention"

Vitaphone made its initial bow to the Pacific Coast tonight in the most brilliant premiere ever staged at Gramman's Egyptian Theatre, where Sid Gramman, Warner Brothers and the Vitaphone corporation introduced this startling discovery as a tribute to John Barrymore in "Don Juan."

Celebrities of the film, including stars, directors, and producers, along with the socially elite, and those prominent in the business and professional life of the city, constituted one of the most representative first-night audiences ever collected for a premiere.

Not only did Vitaphone thrill the sophisticated audience of first nighters, but also it added another laurel of pioneering to Sid Gramman, who first sponsored long run motion picture presentation on the Coast and who now introduces to Western theatre fans the most revolutionary development the screen world has yet seen.

True, it was a slightly incredulous audience that passed through the doors at 8:15 o'clock. So much has been talked and written about sound and pictures that many were openly skeptical. But it was those who came doubting that passed out later warmest in their enthusiastic praise of a new art that, as Will H. Hays said in his opening address, is the beginning of a new era in music and pictures.

The unanimous verdict was that all the suppositions that have been used to exploit the Vitaphone have not been enough. Vitaphone is the greatest invention the world of music and pictures has yet known, and "Don Juan" from start to finish is a great production. Vitaphone is reviewed elsewhere in this paper.

Crowds began to pour into the house of the Egyptian as early as 7:45 o'clock, and by one of the celebrities arrived they were introduced over the loudspeaker. Powerful arc lamps played across the city in gorgeous arcs and illuminated the outdoor layer more brilliantly.

(Continued on Page 2)

NEXT MENU PICTURE

Adolphe Menjou is to be starred in "With Their Eyes Open" which is being adapted from the Saturday Evening Post serial by A. J. A. Wolfe by Julian Josephson for F. W. L. Lasker Reed with native Anna May Wong, the New York Film magazine about Nov. 15 to direct the picture. Alvin Jaxon will play the leading role.

Blase First-Nighters Get A Taste of Something New and Really Worth While—Perfect Synchronization of Sound and Motion Causes Spectators to Gas—Sid Gramman Praised On All Sides For His Master Stroke of Showmanship.

IT REPLACES PROLOGUE

By ARTHUR WIGAR

Well folks they went and did it at Gramman's Egyptian tonight they put on something which Hollywood has been hearing about but never had the chance to hear. It was nothing more than that uncanny device—the Vitaphone. It was presented in conjunction with John Barrymore's sensational cinema, "Don Juan," and held every body among the lucky 1,800 in the house spellbound and thrilled them as they have never been before. New history was made in Hollywood picture annals and it looks as though if anyone wants to keep abreast of the times when showing de luxe pictures they will have to get that Warner Brother's Vitaphone attachment. That will insure success and long runs, as "Don Juan" with the new device operating in conjunction with it is sure to remain on Hollywood Boulevard until the Lenten season comes around.

Those hard-boiled picture people who have been waiting to see what this thing was all about, were shown and shown plenty. That gang of skeptics who sit on the side lines and say "it must have been an accident" when something good in pictures or presentations have been achieved, did not have chips on their shoulders tonight. They put their eyes bulge out of their heads and their ears strain as they never did before. They heard and saw and not once did they have an opportunity to assert themselves in a facetious manner. They found that the Warner boys—Harry V. Jack L. Sam and Albert—had pulled it off ten times better and a new turning point in the history of the motion picture and theatre entertainment.

Many thousands have already seen "Don Juan" during the eight week run at Gramman's in conjunction with the Sid Gramman master going. The same people (Continued on Page 3)

JUST CURIOUS

A woman stepped up to the office of the Egyptian Theatre a few days before the opening of "Don Juan" and asked the treasurer: "Is the Vitaphone a new kind of refrigeration?"

NEW ERA IN PICTURES, SAYS HAYS OF THE VITAPHONE

M. P. Czar First Man to Address Public Through New Device—Welcomes Synchronized Music as Big Advance in Industry—Sees Great Possibilities

ACKNOWLEDGE THANKS

In an aftermath of the sensation and thrill which came in the introduction of the new Vitaphone with John Barrymore in "Don Juan" at Gramman's Egyptian Theatre tonight, a most significant note was struck by the Warner Bros. Pictures, Inc., when they extended their thanks for the unusual aid given them by the Metropolitan Opera Com. Machine Company in the selection of Mirella Emani, Martini Talley, and Giovanni Martini to be the first world-famous vocalists to appear on the Vitaphone.

SELL OUT FOR OPENING OF VITAPHONE

Music Lovers Crowd Gramman's Egyptian to Hear First Performance

Motion picture crowds in the past have been much the same for all premiere picture showings in Los Angeles and Hollywood. They have been easily distinguishable from legitimate attractions. They have been made up largely of stars, directors, film executives and exhibitors.

It remained for Warner Brothers to spring as great a novelty with their opened crowd at Gramman's Egyptian tonight as they did with their Vitaphone, which was having its premiere in connection with the screening of the road show attraction, John Barrymore in "Don Juan."

Not in the history of Los Angeles legitimate or picture openings has such a cosmopolitan gathering been on hand as was present tonight. It was made up not of those professional applauders whose presence is considered necessary to help put some shows over. It was not a gathering exclusively of film folk. Film executives were there in good numbers.

(Continued on Page 4)

Predicting that the Vitaphone will revolutionize the motion picture and musical worlds of the future, Will H. Hays, president of the Motion Picture Producers and Distributors' association, welcomed the instrument to the industry at Gramman's Egyptian theatre tonight when it made its Western premiere in conjunction with John Barrymore in "Don Juan." Mr. Hays spoke through the Vitaphone and his voice registered as clearly as though he were present in person. It was the most demonstration of the synchronization of the speaking voice during the evening of the program, consisting of recitations and instrumentalists.

"My friends," Mr. Hays said, "No story ever written for the screen is as dramatic as the story of the screen itself. Tonight we will see another chapter in that story. Far, indeed, have we advanced from that few seconds of shadowy light when the motion picture was born—to this public demonstration of the Vitaphone synchronizing the reproduction of sound with the reproduction of action.

"The future of motion pictures is as far flung as all the tomorrows, rendering greater and still greater service as the chief amusement of the majority of all our people and the sole amusement of millions and millions exercising an unmeasurable influence as a living, breathing, custom and costume, the hopes, wishes and ambitions of countless men and children.

"In the presentation of these pictures, music plays an invaluable part. The motion picture is a most potent factor in the development of (Continued on Page 8)

BATHING BEAUTY SCORNED \$300 NOW SIGNS AT 265

Toronto, Oct. 26.—Jean Ford Toltus, "Miss Toltus" at Atlantic City beauty pageant, has signed two theatrical contracts. The first is for one week at \$30 in the Littlewood (picture), the second for 30 weeks at \$85 in "Captain Al now in rehearsal."

Before going to Atlantic City, Miss Toltus was offered \$200 a week for two weeks at Loew's. She said it was not enough, but being also run in Jersey made a difference. Donald Gandy, newspaper man, is her manager.

《The Jazz Singer》 (1927)



Morality

- The Motion Picture Production Code : In 1922, Hollywood created for the purpose of improving its moral image. (Violence 、 Evil deeds 、 Immoral romances)

TEXT OF THE PRODUCTION CODE

tent of the Code appear in two parts—first, a working abstract of the Code which has been widely accepted as the complete Code, and, second, the Code proper, which has been referred to as "Reasons Supporting a Code".

GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

- stimulate the lower and baser element.
3. **Seduction or rape**
 - a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
 - b. They are never the proper subject for comedy.
4. **Sex perversion** or any inference to it is forbidden.
5. **White slavery** shall not be treated.
6. **Miscegenation** (sex relationships between the white and black races) is forbidden.
7. **Sex hygiene** and venereal diseases are not subjects for motion pictures.
8. Scenes of **actual child birth**, in fact or in silhouette, are never to be presented.
9. **Children's sex organs** are never to be exposed.

III. VULGARITY

3. **Indecent or undue exposure** is forbidden.
4. **Dancing costumes** intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. DANCES

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.
2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. RELIGION

1. No film or episode may throw **ridicule** on any religious faith.
2. **Ministers of religion** in their character as ministers of religion should not be used as comic characters or as villains.
3. **Ceremonies** of any definite religion should be carefully and respectfully handled.

IX. LOCATIONS

Hollywood studios in 1930-1950

- The Big Five



- The Little Three



許多作曲家加入影視公司行列

- Max Steiner (1888-1971)
- Erich Korngold (1897-1957)
- Franz Waxman (1906-1967)
- Alfred Newman (1900-1970)
- Herbert Stothart (1885-1949)
-

在這些作曲家的作品中，
我們可以聽到此時期電影音樂特色

此時期電影音樂特色

- From Music Genre To Film Genre
- Explore The Full Range Of Orchestral Colors
- Mirrors Physical Movement
- Melody-dominated Style Of The Nineteenth Century
- Leitmotifs And Thematic Transformation

From Music Genre to Film Genre

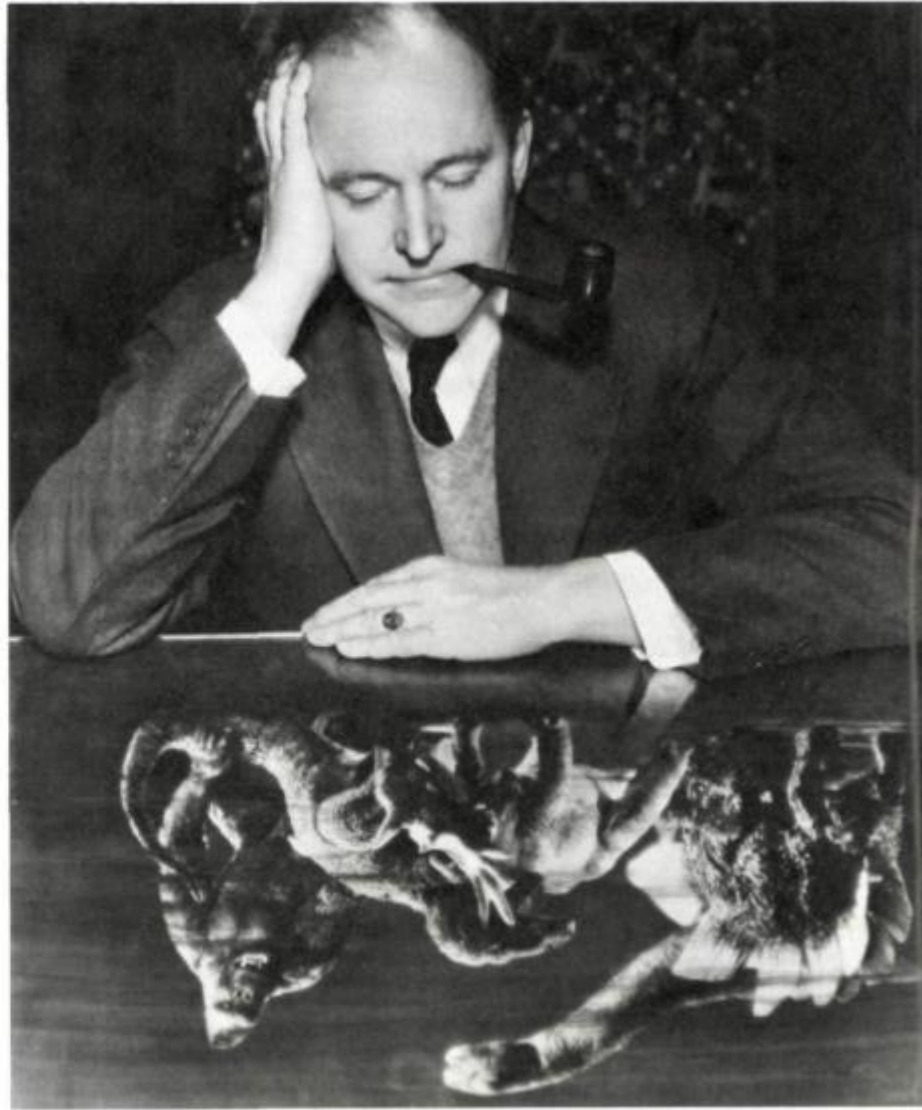


MERIAN C. COOPER: First King of Kong

The story of the man and his work in creating the world's most famous monster.

Ron Haver

The time has finally arrived for Dino De Laurentiis and Paramount Pictures to unveil their \$24 million testament to the mythmaking power of movies—*King Kong*. An inch-thick press packet will tell you that the film has been in production eight months, moving men and equipment halfway around the world and employing thousands of extras, and that the star attraction is a forty-foot tall, six-and-a-half-ton mechanical ape costing \$1 million who can do everything except cook breakfast. The credits list al-



Merian C. Cooper with miniatures of some of the monsters of King Kong.

Haver, Ron.
American Film (Archive: 1975-1992); New York Vol. 11, Iss. 3, (Dec 1, 1976): 14-23.

'KING KONG' EXCELLENT PIX SUPERBLY PRODUCED-ACTED

Fay Wray Shines; Rest of Cast Good

"KING KONG"

Radio

Direction Merian C. Cooper, Ernest B. Schoedsack
 From story by Edgar Wallace, Merian C. Cooper
 Screen play James Creelman, Ruth Rose

Photography Edward Linden

Cast Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clemente, Victor Wong

Picture to yourself a beast, larger than the largest you ever have seen, even in books, falling in love with a beautiful girl. In protecting her he literally wrecks the animal kingdom in which he lives. He kills first one monster, then another and another. He destroys practically an entire tribe of cannibals. Finally he is captured and brought to New York for exhibition. He escapes, throws the city into a panic, scales high buildings, wrecks subways, always in search of or believing he is protecting the girl. If you can picture these things in your mind, you have a faint idea of "King Kong."

It is a great piece of imagination, hatched in the brain of a showman for showmen, produced in grand style and good taste, and most capably acted and directed.

The story concerns a motion picture expedition into the wilds of an almost unheard-of island, seeking shots of a mighty beast (Kong), represented as being so large and so strong he could push over skyscrapers almost without effort.

On arriving at the island, the girl of the picture expedition (Fay Wray) is kidnapped by a tribe of natives and offered in tribute to the mighty Kong, hoping to appease his hunger and restrain his passion for wrecking their walls and killing off their people.

The hunt for and recovery of the girl by the picture troupe also brings the capture of Kong, whom the director (Robert Armstrong) believes will earn \$1,000,000 if placed on exhibi-

Warners Seek German Non-Bobbed Blonde

Warner Brothers are hunting for a German girl, about 15 years old, with long, golden hair. They want her for a role in "Fellow Prisoners," a story by Sir Philip Gibbs, which they are to make with Roy Del Ruth directing.

New Pictures On B'way This Week

New York—Seven new features are being introduced at the big New York picture theatres this week. She Done Him Wrong," with Mae West on the stage at the Paramount, and "What No Beer?" with Ed Wynn on the stage at the Capitol, are being held over.

The newcomers are "Today"—"Nagana" at the Mayfair and "Don't Tell Me Who You Are," a German musical, at the Globe, tomorrow—"Wax Museum" at the Strand and "The Great Jasper" at the RKO Music Hall, Friday—"Face In the Sky" at the RKO-Roxy, and "The Ghost Train" at the Seventh Avenue Roxy, Saturday—"Lucky Devils" at the Palace.

Columbia and Briskin Talking Over New Deal

Irving Briskin, heading Meteor Productions, and Columbia are talking a new deal on a series of outdoor western pictures, starring Tim McCoy. Briskin probably will make another group.

Briskin is winding up his present schedule with "Rusty Rides Again," which he has just purchased. Story is by Walt Coburn and goes into work by the end of this month.

Rian James To Write Screen Play For Para.

Paramount signed Rian James yesterday to write the screen play of "Probation Woman." Schulberg and Feldman made the deal.

Blackton Picture Novel, Interesting

"THE FILM PARADE"

J. Stuart Blackton

This is distinctly a novelty, a pictorial history of the motion picture business, beginning with the Egyptians, who sought the illusion by driving their chariots rapidly past pillars on each of which there was the same character in a different pose, down to Mickey Mouse in Technicolor.

It is interesting, educational, authoritative and generally quite entertaining. Commodore Blackton, who has tastefully interwoven much autobiography into the production, has done a good job of assembling his material, and his lecture adds much to the picture's enjoyment.

The production doesn't deal so much with personalities of the game as with the evolution of the process of making a picture move, and the experiments of Leonardo da Vinci, Muybridge, Edison, Eastman and the other pioneers are interestingly explained. There are glimpses of some of the very first motion picture productions, the first motion picture theatres, and the stars of 20 and 25 years ago.

In libraries and other educational institutions generally throughout the English-speaking countries this picture will probably find an honored place beside Terry Ramsaye's "Thousand and One Nights," as a reference for students looking for the source of the industry.

The picture closes with a rhetorical flight of fancy, dealing with the future, and this to our notion is its only weak spot.

We believe this would be a splendid attraction for the art houses, but whether it would stand alone without cast names or exploitation possibilities is dubious.

Fay Wray In 'Tampico'

Fay Wray has been engaged for the leading role opposite Jack Holt in Columbia's production of "Tampico," which starts next Monday with Irving Cummings directing.

Snell-Marks Teamed



The key to the success of the AMPA meetings has finally been found. If they just let Ethel Merman come up every week and sing "Edie Was A Lady" they'd have to move into Madison Square Garden to accommodate the crowds. At that, we think the hot dogs in that place would taste better.

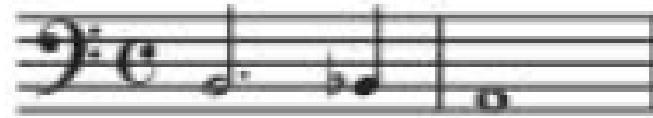
Hal Horne took the usual awful ribbing in the best way and a resolution was adopted censuring producers for using society girls in shows and thus keeping one more actress out of work. The particular offender was Arch Selwyn with his production of "Evensong" which closed after a two weeks run, thus throwing thirty-one society girls back on Park Avenue as Julius Cohen so aptly phrased it. Seriously, though, the AMPA is doing a really good work in its formation of a voluntary employment bureau that makes it its business to learn of any jobs, permanent or temporary, that are open and place unemployed members in them. The service works in favor of the picture companies too, for the committee has a complete list of men available, their experience and talents for the job and, though this bureau has been in operation only ten days, three men have already been placed to their and the companies' advantage. Monroe Greenthal of United Artists is chairman of the committee and if any of you need a good man—advertising, publicity, artist, etc., by all means let him know and you'll be helping yourself in helping others.

And while we're in a crusading mood, we'd like to go on record as hoping that the company that has the option on Maugham's "Of Human Bondage" makes a swell picture out of it. We've wondered for years why it hadn't been made. Gregory Ratoff in town for a few days secretly, haunting the darker alleyways, Rube Goldberg had a costume party the other night with everybody supposed to come as his or her favorite star. Regina Crewe and Phyllis Haver among the gayer crowd. We forgot to mention, along with that resolution against producers the AMPA suggested that they refuse to accept passes

Variety (Archive: 1905-2000); Los Angeles Vol. 109, Iss. 13, (Mar 7, 1933): 14.

Exploitation Of The Full Range Of Orchestral Colors

- King Kong



- Ann/Love



- Ann/Terror



Two Principal Themes Representing Beauty and the Beast



Max Steiner, "The Complete 1933 Film Score," *King Kong*, Marco Polo B-223763, 1997, CD.

Here the music is required, perhaps for the first time in an American film, to explain to the audience what is actually happening on the screen, since the camera is unable to articulate Kong's intuitive feelings of tenderness towards his helpless victim. In these last moments the music becomes almost operatic as it picks up the speech-rhythm of the last lines of dialogue: 'Beauty killed the Beast'. (Palmer 1990: 29)



Donnelly, K. J. (Ed.). (2001). *Film music: critical approaches*. Edinburgh University Press.

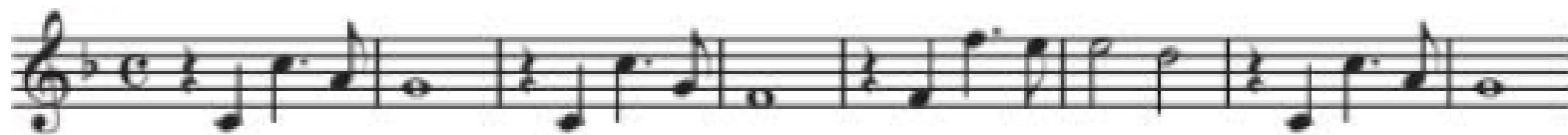
Music Usually Mirrors Physical Movement



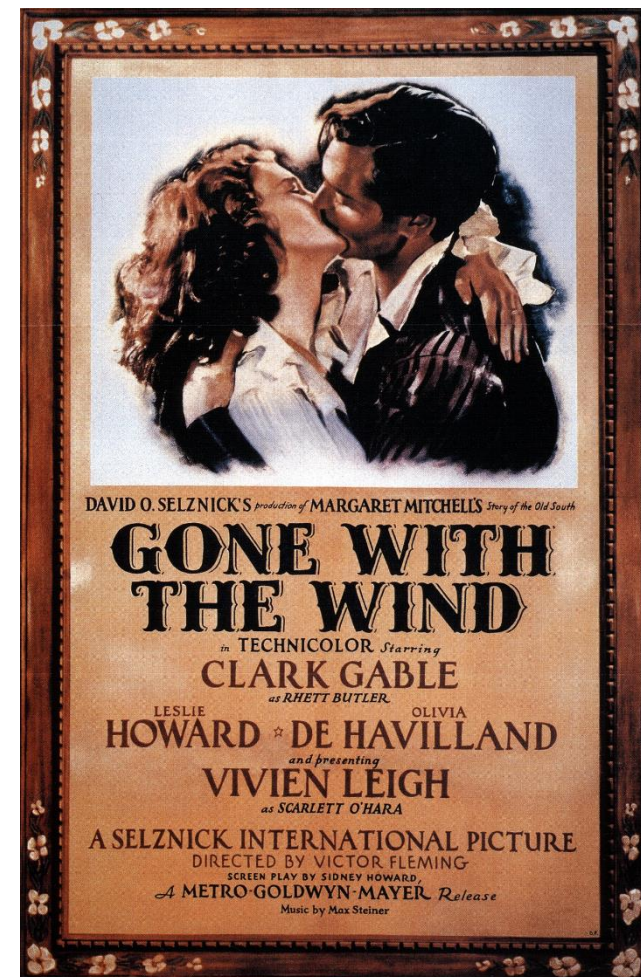
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Melody-dominated Style Of The Nineteenth Century

- Max Steiner (1888-1971)



《Gone with the Wind》(1939)



Leitmotifs And Thematic Transformation

- Erich Wolfgang Korngold (1897-1957)

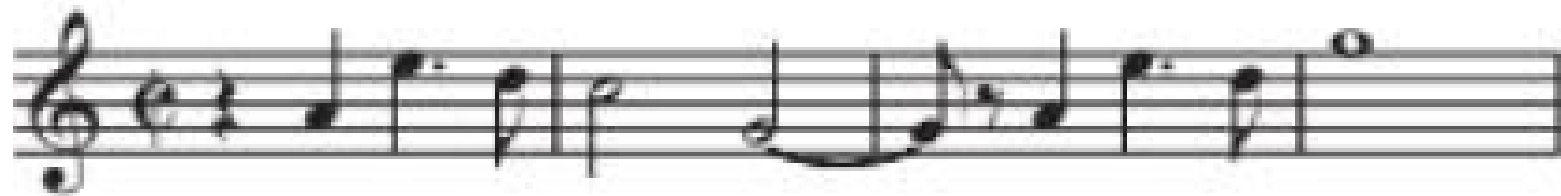


《The Adventure of Robin Hood》(1938)

• Little John



• Love



• Richard the Lionheart



Romanticism

- Berlioz (1803-1869) : Idée Fixe
- Richard Wagner (1813-1883) : Leitmotif

Extensive Use Of Music (Wall-to-wall Music)

- Korngold's score is remarkable for its length (he underscored nearly three-quarters of the film), the full and varied exploitation of the large orchestra, dramatic support, and thematic transformation. (Hickman,2006)

Korngold's score is remarkable for its length (he underscored nearly three-quarters of the film), the full and varied exploitation of the large orchestra, dramatic support, and thematic transformation. A number of critics have hailed the work as the first masterpiece of film music. Essential to its conception are the action scenes, for which Korngold employed a style incorporating the following characteristics:

1950年代面臨的挑戰

- 334 US 131 (1948)
- Several studios began to sell their lots or convert to television production.
- Movie stars broke away from studio contracts.

電影產業的回應

- Better Content
- Color Films
- Widescreen Cinematography

電影音樂產業的回應

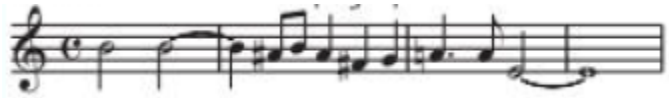
- Popular And Modern Musical Styles
- Fewer Scores For A Full Symphony Orchestra
- Generate Moods (Rather Than Mirror Dramatic Developments)

Modern Musical Styles

- Neoclassicism
- Serialism
- Popular Music

Neoclassicism

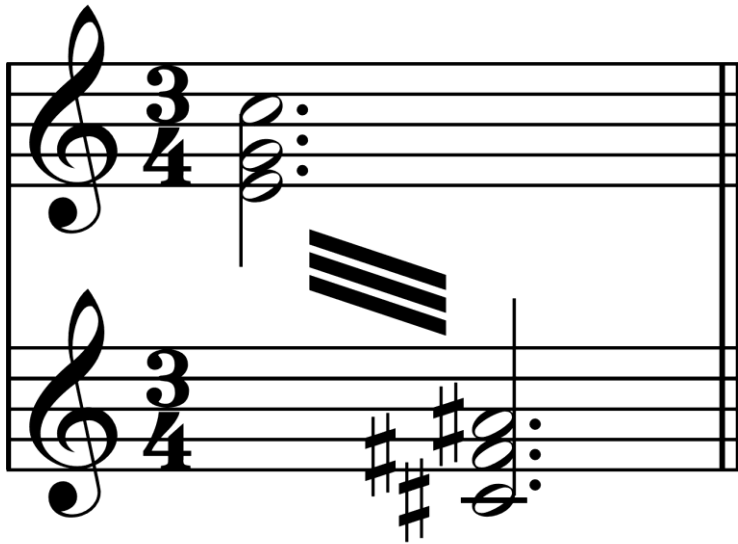
- David Raksin (1912-2004)



《Laura》 (1944)

Neoclassicism

- Scott Bradley (1891-1977)



《Dumb-Hounded》 (1943)

Fewer Scores For A Full Symphony Orchestra

- Bradley had to re-consider it as a large chamber group: he treated the wood-winds individually, the strings as a quintet and the piano as a solo instrument instead of as a filler. (Winge, 1948)

Serialism

- Scott Bradley (1891-1977)
- Bradley: “The Twelve-Tone System provides the ‘out-of-this-world’ progressions so necessary to underwrite the fantastic and incredible situations which present-day cartoons contain.” (Winge, 1948)



《Tom and Jerry》
(1946-1954)

理論→應用

Romanticism

1820

music

Modern

1900

1930

Film music

1950