A SURVEY OF FILM MUSIC BY
WILLIAM HAMILTON WEBBER WRITTEN FOR THE FEATURE FILMS OF KEN G. HALL 1932 - 1939

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Submitted in partial fulfilment of the requirements for the degree of Master of Music Performance in the School of Music, Victorian College of the Arts (The University of Melbourne)

2004
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DECLARATION OF ORIGINALITY

This thesis contains no material that has been accepted for the award of any other degree or diploma in any other university and, to the best of my belief, this thesis contains no material previously published or written by any other person except where due reference is made in the text.
ACKNOWLEDGMENTS

I wish to acknowledge the supervisory assistance of Dr Timothy Stevens, research and resource guidance by Dr John Whiteoak and Terry Noone and proof reading by Shirley Jojkity.
Introduction

This paper addresses the music compiled by William Hamilton Webber for use in the early sound films of Australian filmmaker Ken G. Hall. Webber’s music, though primarily, but not exclusively, compiled from film library music catalogues is to be referred to as ‘scores’, falling under the second definition of this term described by George Beynon, in 1921: ‘original’, ‘compiled’ and ‘semi-original’. A compiled score being ‘merely the piecing together of published numbers that fit the various scenes and interpret the picture’ (Beynon 1921:48). Illustrating is the contemporary term for compiling a score from pre-existing music, in Webber’s era this was referred to as the ‘art of cueing’ or else the art of ‘fitting’ music to the pictures. This art was in a sense analogous to the process of creating a fine garment, since it involved the sophisticated selection of music and fitting together of musical segments. Webber’s use of illustration (cueing), will be explained in depth shortly.

Ken G. Hall, leading the creative team at Cinesound Productions, an arm of Greater Union theatres, from 1932 to 1941, produced a total of nineteen feature films in which he used various musical directors and arrangers. Webber was musical director for eleven of these films and conductor for another. This paper is limited exclusively to the work of William Hamilton Webber, thus, the work of his contemporaries is not referred to and Webber’s scores are to be considered on their own merits.

In researching Webber’s methods, a connection can be found between his music for sound films and music for silent films in the late silent period. Webber’s involvement in providing music for live theatre and silent films equates to two thirds of his career, therefore it has been assumed that these experiences informed his later sound film work, foundation for this assumption will be explored further in research of his formative studies.
Eleven film scores will be surveyed with significant segments or cues (see glossary) analysed for purpose and function. Orchestration and composition in Webber’s underscoring of these films is of less concern, as little of his material was original composition. Moreover, it is beyond the scope of this paper to detect original composition within the pastiche of film library music he used in his music. In researching Webber’s sound film score work as a primary resource, I have attempted to understand the techniques and craft of the earliest Australian sound film music. In doing so, by illuminating his methods of practice, it is hoped that some of the common misconceptions of this earliest form of sound film musical accompaniment can be dispelled.

**Literature Review**

A limited collection of resources pertaining to Australian film music and more specifically, early Australian film music, was discovered during my research. Of these, *Screen Scores: Studies in Contemporary Australian Film Music* (1997) edited by Rebecca Coyle, gives a thorough discussion of contemporary music and composition in Australian films but did not assist in my research.

The work of Diane Napthali, including her article “Hamilton Webber” in *The Oxford Companion to Australian Film* (1999) was helpful in developing biographical details of Webber, but covered no further details of his work. Due to the brevity of this article various issues are raised but not clarified, including whether Webber composed or compiled his scores. Though directly relevant, Napthali’s doctoral thesis *Music and the Australian Film Industry* 1894–1969 (1998), was not made available to me at the time of my research (due to publishing negotiations) and Napthali personally indicated that she was unable to help me further in my research.

The article “Cinesound Men of Music” by John Gardiner included in the trade magazine *Music Maker* was useful for its biographical details of Webber and further articles by this author gave a historical overview of early Australian film music, theatres and theatre
organists, with varying grades of applicability to my topic.

Ken G. Hall’s autobiography *Australian Film: The Inside Story* (1980) assisted in establishing the background details of Cinesound, but gave little mention to Webber or music used in the Cinesound feature films. Furthermore, the doctoral thesis *The history of an Australian Film Production Company: Cinesound 1932 – 1970* (1972) by Andrew Pike was also useful in gathering background details of Cinesound, Hall and Stuart Doyle (Director of Greater Union Theatres in the 1930s) but did not include any details of Webber’s music, thereby limiting its relevance and highlighting the absence of study into the music for Cinesound’s feature films.

*Hollywood Down Under: Australians at the Movies: 1896 to the present day* (1987) by Dianne Collins, though dedicating a chapter relating music to film, was not specific enough to assist in my area of study.

Martin Long and John Whiteoak’s articles in John Whiteoak and Aline Scott-Maxwell’s, *Currency Companion to Music and Dance in Australia* (2003) and John Whiteoak’s *Playing Ad Lib: Improvisatory music in Australia 1836-1970* (1999) were equally useful in developing an understanding of early Australian film music and proved particularly relevant to theoretical aspects of my research. Further to this, full access to Whiteoak’s extensive private collection was given to me and was invaluable as a primary resource. Of this material, with specific relation to my research, a greater emphasis toward piano, organ or small ensemble accompaniment music to film was found. This highlights the current absence of original film music library cues specifically formulated for large orchestral accompaniment of early Australian films.

**Methodology**

The method used to survey Webber’s scores was to observe all eleven films, studying the function of his music rather than its intricacies of notation or the manuscripts themselves. In doing so, I categorised the function of music as follows; ‘library music’, ‘diegetic music – off camera music’, ‘non diegetic music – on camera music’, ‘crossover of
diegetic and non diegetic music’, physical drama, emotional drama, psychological drama and underscoring dialogue. These categories have been chosen over older models of categorisation, such as Raymond Spottiswood’s from 1935. (Spottiswood 1962:192 - 193) His categories describe the function of music as ‘imitation’, ‘commentary’, ‘evocation’, ‘contrast’ or ‘dynamism’ (see glossary). Though his categories cover a great deal of the function of film music, there are elements of Webber’s approach that they do not cover. Further reference to contemporary theory is limited to the basic principles of music underlay of dialogue, since film music discourse did not adequately embrace this issue until recent decades. Omitted, therefore is the significant work of Hans Eisler and Theodor Adorno, Composing for Films published in 1947. Further justification of this omission regards the bias toward atonal music by these authors, whereas Webber’s music was tonal. More recently On The Track by Fred Karlin and Rayburn Wright (1990 rev. 2003) has instructed the use of new technologies in film scoring.

In support of my study, I use several instructive texts from the late silent and early sound era. These are, namely, Lang and West’s Musical Accompaniment of Moving Pictures: A Practical Manual for Pianists and Organists and an exposition of the principles underlying the musical interpretation of moving pictures (1920); George Beynon’s Musical Presentation of Motion Pictures (1921); Erno Rapee’s Encyclopedia of Music for Pictures (1925) and Leonid Sabaneev’s Music for the Films: A Handbook for Composers and Conductors (1935). These texts coincide with Webber’s career as a musical director and were readily available at the time.

**Terminology**

Webber’s musical contributions to Hall’s films have him credited as Musical Director and in one instance as Conductor. In clarifying the term Musical Director, a comparison with Composer needs to be made. Webber is not credited as composer on any of Hall’s films, as his role was to fit music (see glossary) to these films. Webber’s use of pre-composed film library music, henceforth referred to as library music, the usual for the
day, is then adequately implied with such a wording. When credited as *Conductor*, this is as film score conductor, for recording session purposes.

**Illustration**

The ‘art of cueing’, fitting, and illustration are three terms of similar origins. The two former are of the silent period, live theatre and circus music of the early twentieth century, and the latter, part of late twentieth century terminology is solely associated with sound films.

In referring to Webber’s film scoring approach, the term *illustration* will be used. This process differs from original composition, in that library music is used instead of original material having been purposefully written. Library music was catalogued according to its accompaniment function and was gathered from pre-existing classical and popular repertoire and countless works especially composed for film accompaniment.

The construction and cataloguing of a music library consisting of library music is affirmed in Erno Rapee’s *Encyclopedia of Music for Pictures* 1925. In Rapee’s text, works are recommended by function and it includes a detailed initial list of pieces and suggested scenes they should accompany. Space is also given for individual musical directors to augment the nominated pieces with their own selections. Examples of Rapee’s categories include; ‘Cannibal Music’, ‘Battle Music’, ‘Egyptian Music’ and Love Themes’. These categories were adopted by Australians as shown by numerous advertisements and trade journals such as *Australasian Band and Orchestra News*. (see Appendix D)

The skill of illustration, by no means facile, necessitated aesthetically, that a musical director keep in touch with the musical tastes of their audience and consciously vary the cues used for the sake of variety and good entertainment. Practically speaking, the task required spotting a film (viewing a film, noting where music was to begin and end and deciding upon stylistically appropriate music), selecting the specific library music cues,
‘fitting’ the music to the given scenes (choosing to repeat or cut bars as was necessary) and rehearsal of the score, all in the course of one day. (See Appendix A)

**Chapter Outline and Intended Significance of the Study**

During the course of this paper, the aspects of William Hamilton Webber’s film scoring work to be addressed are; a brief background surrounding the creation of Cinesound and the hiring of Webber as musical director for eleven of its feature films; an understanding of Webber’s musical training and his development from theatre and silent film conductor to sound film musical director; a discussion of the music used in his sound films and the technical difficulties presented to him in creating his scores; the evolution of his underscoring techniques and the interaction of music with the drama.

A dual significance is embedded in this research, as it is likely that this music equally represents early Australian sound film music, as it does that of the late silent film period. Presuming that Webber continued to utilize the same techniques he had applied in the silent era, we gain some insights into the music of Australian silent film scores, except of course, for music integrated with dialogue and pre-recorded sounds.
Cinesound an Overview

Kenneth George Hall was a pioneering Australian sound film maker. He was born in Sydney on February 22nd, 1901 and died in 1984, having made nineteen feature films and over 2000 newsreels between 1924 and 1956.  

Hall's career in film began in 1919, when after two years as a cadet reporter in the Sydney Evening News, he took up work at Australasian Films/Union Theatres - otherwise known as the Greater Union Organisation (GUO) - as a publicity assistant. During this time, he wrote “puff pars” or publicity paragraphs, which were short articles with little or no truth to them, designed to promote newly released films. Developing his skills in this area and with a strong commercial attitude, Hall endeavoured to create extravagant advertising campaigns for the films, including ‘designing advertisements, posters, displays … street stunts, balloon rides, aeroplane dodger-drops’ (Hall 1980:21). Each spectacle was an attempt at outdoing the last.

GUO was formed in 1921 as a production, distribution and exhibition chain and was referred to as 'The Combine'. The company involved three of the biggest names in Australian cinema exhibition; W.A Gibson, Stuart Doyle and Edwin Geach, each managing an arm of the three afore mentioned areas. In 1931, with the threat of liquidation, Doyle bought the company outright and traded under the name 'Greater Union Theatres Ltd' (GUT).

Hall’s career progressed through GUO, managing the Lyceum Theatre in Sydney and then at age 21 becoming publicity director of Union Theatres Australasian Films Complex, overseeing the entire publicity wing of the company. Doyle observed and assisted Hall’s promotion through GUO, eventually hiring him as his personal assistant. In 1928, John C. Jones, a superior to Hall, had him rework the German propaganda film, Unsere Emden (Our Emden) to make it presentable for Australian audiences. Jones had bought the film unseen, not realising its content. Hall shot additional footage with the
assistance of the Australian Navy, added this to the original film and renamed it the *Exploits of the Emden*. The film, in its edited form, was shown to Australian audiences and its box-office success prompted Doyle to consider producing feature films.

**On Our Selection**

Three years on, Doyle united Hall with Bert Bailey, a successful theatre actor, to produce a film version of Steele Rudd’s stage play *On Our Selection*. Bailey, who had performed in this play, drafted the screenplay with Hall. This became the first in a number of *Dad 'n' Dave* films Bailey was to star in. *On Our Selection* was completed in 1932 and was an immediate Australian box-office success. To make this film, Doyle formed *Cinesound Productions*, with its sole function to produce feature films and newsreels.

For *On Our Selection* to exist as a sound film, Doyle had an ultimatum: To purchase sound on film equipment or wait for a miracle and have such a system come to him. Successful production of sound on film had evaded the film industry worldwide for sometime. Both Britain and American film industries extensively researched this technology, but squeezing optical sound onto a roll of film, side by side with the images proved extremely difficult. In 1931, Arthur Smith, a Tasmanian inventor working in the GUT facilities, developed a method of sound on film which did not breach any previous patents, particularly that of Western Electric and RCA of America. His invention was of sufficient quality that it was used by Cinesound for the remainder of its existence (Hall 1980:41).

Two trial documentaries were made using this new technology, *Thar She Blows* and *That’s Cricket*, before the production of *On Our Selection* began. Smith and sound recording assistant Clive Cross remained with Hall, using this technology, for all his films. A failing of this system was the limitation of only one sound source being recorded onto the film at any given time, making the mixture of music and atmospheric sound near impossible. This failing is evident in *On Our Selection*. Further techniques were developed over the subsequent years to enable music and atmospheric sound to be
mixed. Significantly, three years into production, Cross travelled to Hollywood and studied sound recording techniques there. (Hall 1980:76) Soon after, Hall purchased ‘playback dummies’ from America, enabling music and dialogue to be thoroughly mixed in post-production. This alleviated the technical issue of two separate sound sources being transferred onto the master print of a film. It was common practice from the beginning of Cinesound to record sound onto separate film stock and later to merge sound and vision in post-production.

**Hall and Commercialism**

Hall held strong opinions toward the development of the Australian film industry, which are still pertinent to Australian film makers today. In his time and beyond, Hall's aesthetic position toward film production in Australia has met with question and criticism for being too commercial: Hall aspired to emulate the 'Hollywood studio system', in which the financial success of one film was relied upon to finance subsequent films. For this reason, he has never been held with great esteem in Australian cinema and his revised autobiography contains a final attempt to reassert his argument for commercialism in Australian film making. (Hall 1980:170) This proposal was viciously attacked by the Sydney-based experimental film maker Albie Thoms in *An Australian Film Reader* (Regan 1985:48), Thoms rebutted Hall's commercial outlook, stipulating that the success of Australian film lay in 'art', not 'commercial' productions. This issue remains with Australian film making to the present day.

Hall’s films were never intended as works of film art: 'Masterpieces don't make money. Only commercial films make money at the box-office and all my films were strictly commercial'. During his time in film exhibition and film making, it was commonly perceived that an 'art film' was a polite way of saying the film had 'flopped'. 'In the film business they'd say "How'd you like the chances with this film, Joe?"' Joe would be the theatre manager, and he'd say, "Oh, Jesus, the critics like it. I don't think we've got a chance"' (Taylor 1972:84). Working under the ‘studio system’ earnings of the first film reinvested into subsequent films. Consequently, production facilities expanded as a
direct influence of the financial success of the previous film. To achieve this type of turnover, art films - in the experimental sense or financial sense - were undesirable.

Hall's expectations of film were always clear: 'you learned to sell a film; you learned if you did not sell it, no matter how good it might be, it might easily die on its feet …A lot of young men making pictures in this country today [1977] need to learn that lesson, urgently. "I have made a good picture; the public will come to see it because it is good" That's plain hogwash' (Hall 1980:21). Needless to say, though faced with continued opposition toward his 'commercial films', Hall created a studio system which gave continued employment to a team of men and women, allowing them to refine their skills in the production of world class motion pictures.

**Webber and Cinesound**

In 1929, William Hamilton Webber was appointed to the position of Musical Director at the State Theatre in Sydney, a position given to him by Stuart Doyle, then managing director of GUT. At the State Theatre, Webber conducted a wide range of productions including theatre, pantomime, ballet, vaudeville and silent film productions and at face value, Webber’s experience in providing musical accompaniment under dialogue and to all forms of live stage action should have been an additional reason to his being employed in the fledgling sound industry. Film music researcher Diane Napthali adds that it was Webber’s thorough conservatorium training that made him eminently suitable for the position. (Napthali 1999:528)

Furthermore, as a flamboyant theatre conductor Webber also projected the 'showman' image highly prized by Cinesound. A *Table Talk - Prominent Personalities* report of 1929 by C. R Bradish, suggested that,

A few call him a mountebank. I[,] better informed, hail him as a good musician who has deliberately looted some of the actor's tricks in derision of
the propriety that has prevailed elsewhere. He is ipso facto, a showman…
(C. R Bradish 1929:13)

Versed in silent film conducting techniques which he brought forward to sound films, classically trained and with a showman's flair; Webber became a close and respected friend of Hall, who referred to him as ‘Hammy’ the ‘grand conductor-composer’. (Hall 1980:66-67)

By no means was Webber the only musical director to create scores for Hall's films, further directors included Frank Chapple and Tom King, Lindley Evans, Henry Krips and Alfred Hill. Of these names Alfred Hill and Henry Krips are noted for their esteemed careers in the Australian concert music and operatic scenes of the 1940s and 50s. Lindley Evans is best known as Nellie Melba’s accompanist, Mr Melody Man of the ABC Children’s Hour, as half of the celebrated two piano team with Frank Hutchens and a composer of music for various Charles Chauvel films, including *Uncivilised* (1936), *Forty Thousand Horsemen* (1940) and *Rats of Tobruk* (1944).

**Continuous Production for Cinesound**

Once Cinesound began earning money for Doyle, he kept it functioning as close to continuous production as possible. In 1933, the employees of Cinesound were hired out to Charles Chauvel for the semi-documentary *In the Wake of the Bounty*. This move was a conscious business decision on the part of Doyle, fully utilising his feature film studio and staying true to the philosophy of the studio system.

As it was, contracts for Cinesound staff were never drafted and Hall himself, upon making *On Our Selection* in 1932, took a pay reduction which was never renegotiated. Little more than handshake agreements were given, however employees of Cinesound were committed to their work and for eight years were taken care of by Doyle. This attitude was to remain until Norman Rydge replaced Doyle as general manager of GUT in 1937. No sooner was he appointed, than Cinesound’s feature film production ceased.
Rydge, who saw film production as high-risk investment, chose to invest in theatres instead. Consequently, the employees of Cinesound were retrenched, with only newsreel production continuing under Hall's leadership.

Smithy

During Cinesound's consecutively productive years 1932 to 1940 seventeen films were made, with a maximum of three feature films per year being produced from 1937 – 1939. A final feature, Smithy, was produced in 1946. The circumstances of this film are different to that of the previous films. Although Hall used the Cinesound facilities, its funding came from Columbia Pictures of America. Nick Perry, the Australian managing director of Columbia Pictures, initiated this as a reaction to government legislation which prevented income earned by foreign companies in Australia leaving the country – a wartime restriction. To work around this, Perry negotiated with Columbia's executives for the money to be used to finance a film made in Australia but sold and distributed worldwide. Columbia Pictures saw this as advantageous, prompting them to allocate a budget of £53,000 to this film, the largest budget ever afforded to Hall.

It was Hall's hope that this film would revive Cinesound and have it return to full production, after it had ceased production, only to make newsreels and propaganda films during the Second World War. However, Smithy was the last feature film made by Hall and Cinesound. Rydge subsequently sold off all equipment, leaving only that necessary for newsreel production. Hall stayed on with the company until 1956. He then went on to work for Frank Packer at Channel 9 television in Sydney.
Formative Training of William Hamilton Webber

William Hamilton Webber was born in Launceston, Tasmania on March 3rd 1893 and died in Melbourne in 1961. His father was a manufacturing chemist in Launceston, having created *Vitadato*, a health tonic sold from the back of a dingy-cart-tails. Webber's musical inclination began at a young age, leading to his acceptance into the University of Melbourne Conservatorium at age sixteen. His scholarship to this institution made it possible for him to study piano under Professor Laver, violin and viola under Alberto Zelman and also the clarinet and french horn. His compositional training involved the study of counterpoint and harmony, form and analysis, aural training, history, literature and aesthetics of music, instrumentation and orchestration. In his third year of study, Webber was awarded the Ormond Exhibition and Maude Harrington Prizes for academic achievements. (Melbourne 1913) (see Appendix B)

Graduating at age twenty as the youngest Australian to receive a degree in music (Gardiner 1971:30), Webber then travelled to England pursuing work as a musician. Enlisting in the war effort in 1914, Webber underwent three months training but for undisclosed reasons was rejected. He then joined a travelling concert company, Montague's Mountebanks. Shortly after, he moved onto another company (name unknown), before returning to Australia due to the death of his father.

**Theatre Circuit Work**

Near to the close of WWI, in Melbourne, Webber negotiated a musical directing contract with the Fullers’ theatre circuit, which included cinema and a wide range of live theatrical entertainment. He remained with Fullers until 1929. Of this experience *Table Talk* reporter, C. R Bradish, suggests that,

[Webber] began humbly enough with them - I believe they first tested his ability to manage a mechanical organ in vaudeville - but he has moved onward and upward, conducting the incidental music for such dramas as
"Bulldog Drummond" and the melodramas of Nelli Bramly, whisking his baton over various music-shows, writing extra ditties for sundry pantomimes that have earnt fortunes, and in short, proving himself an eminently useful man to an appreciative firm. (C. R Bradish 1929:13)

Film Music

In 1929, Webber was hired by Stuart Doyle to work at the State Theatre in Sydney and he then scored Cinesound features in 1932. Webber's career as a musical director continued until March 1940, when he finally 'retired from the Sydney scene'(Hall 1980:66-67). Webber 'returned to the State Theatre, Melbourne, where in August 1941 he retired from the musical profession’ (Gardiner 1971:30).

Briefly observing Webber's career as a musical director and composer, it is evident that certain presumptions must be made about his musical development. Though his formal musical education included the study of piano and other instruments, counterpoint and harmony, instrumentation and orchestration, these subjects did not cater for all of the skills he was to use during his career. Beginning as a Wurlitzer organist, before becoming a musical director at Fullers Theatre (Melbourne), suggests an element of adaptability on his part.

Webber's knowledge of music extended to the syncopated dance music of the time, which is present in a number of his film scores. Once again, his formal training did not include this type of music education, leaving only the possibility that it was a style absorbed during his professional years. Therefore, it must be assumed that Webber continued developing his musical and compositional skills well into his years as a professional musician. This then goes some way to explaining how he was able to become proficient in film scoring; learning it from his peers and referring to trade magazines or books. Of these, the most significant trade paper was Music Maker, known in the 1930s as Australasian Band and Orchestra News. Also available, as previously mentioned, was Encyclopaedia of Music For Pictures (1925), Musical Presentation of Motion Pictures
and *Musical Accompaniment of Moving Pictures* (1920). These documents were readily available to working musicians and discussed technical and aesthetic values pertaining to music performance of the day. Evidence of Webber’s research and knowledge is seen in how he incorporates music to film using codified procedures from the afore-mentioned texts.

Of particular interest is the period Webber spent at Fullers Theatre and The State Theatre, prior to scoring his first sound film. During this time he was conducting incidental music for dramas, ‘musical shows’, pantomimes ‘permanent ballets of up to sixteen girls, soloists… [and] vaudeville acts’ at the State Theatre in Sydney. (Hall 1980:13) These acts were used to support the silent films in the late 1920s and continued, although very expensive to run, ‘into the sound era of the early thirties’ (Hall 1980:13). Furthermore, Webber published various songs associated with theatre performances including, *Windmill Land* (191?, publication date missing from manuscript). *After All I’ve Found That Life’s Worth Living, After All* (1921), *Mother Goose* (1923), *Dear Little Girl* (1926) and Webber’s most successful silent film success was in his direction of *The Big Parade* in 1927. (Gardiner 1971:30) Direction of this film score lead to negotiations with Doyle at GUT.

**Cueing from Pre-composed Film Music**

A key element of Webber’s experience, prior to sound film, was in the ‘art of cueing’ or illustration. As already noted, cueing involved the selection of appropriate pre-composed music from the theatre’s music library which was organised into special categories appropriate for accompanying silent film. The catalogued music library resources quickly enabled musical directors to score silent films. The principle of cueing was also applied to a wide variety of theatrical forms, including circus, revue, plays, pantomime and accompanying variety acts.

Max Winkler, a clerk working at the Carl Fischer Music Store and Publishing Company in New York in 1910, recognised the dilemma presented to music directors illustrating
silent films. Struck with the idea of formalising the process, Winkler conjured up a cue sheet to an imaginary film, *The Happy Valley*, as follows:

```
Music Cue Sheet for
The Magic Valley
Selected and Compiled by M. Winkler

Cue

1. Opening - play Minuet No.2 in G by Beethoven for ninety seconds until title on screen "Follow me dear."

2. Play - "Dramatic Andante" by Vely for two minutes and ten seconds. Note: play soft and slow during scene where mother enters. Play Cue No.2 until scene "hero leaving room."

3. Play - "Love Theme" by Lorenze for one minute and twenty seconds. Note: Play soft and slow during conversations until title on screen "There they go."

4. Play - "Stampede" by Simon for fifty-five seconds. Note: Play fast and decrease or increase speed of gallop in accordance with action of the screen. (Davis 1999:23)
```

Universal Films received this cue sheet description and the concept was adopted as standard procedure. Though not the first cue sheet format of the day, Edison included musical synopses with his companies’ films, however they did not offer as great a detail. Edison’s synopsis suggested 'Lively music' for a scene, to which a musical director was then to choose an appropriate work. (Lack 1999:29) Winkler's more refined cue sheet method was quickly accepted by musical directors world wide, with music publishers producing huge catalogues of cinema music to fit Winkler’s cue categories.
For example, the music library of the *Capitol Theatre* in Melbourne included categories, defined by alphabetical letter and brief description, including 'heaviest scenes - earthquakes, floods, fires, storms … conspiracy and mystery … tragedy and emotion … romance and love … [and] nature scenes such as springtime, sea scenes, pastorale, etc' (See figures 1 & 2)

The application of Winkler's cue sheet method and music libraries is described in an issue of the *Australasian Band and Orchestra News* of March 1926, where a day in the life of Sam White, musical director for the Capitol Theatre in Melbourne, is detailed. From an initial viewing of the film to gather its atmosphere, appropriate musical material was gathered from the theatre's music library. The length of each music cue was timed - with a stopwatch - and the necessary adjustments were made to the score for an accurate fit. The entire film would be re-run and the score performed on piano. Once completed the orchestra would rehearse the score in preparation for its premiere performance. This aptly describes the process of illustration, utilising library music and cue sheets - developed by Winkler and refined by Rapee - as a mainstay of the process. Ultimately, musical directors still had the option of choosing what they considered equally or more appropriate music, but a practical system for categorising cues was in place. Refinement of these methods took place up until 1925 where Beynon, Rapee, Lang and West, in aggregate, defined the means, function and purpose of library music in film.
### "ROSE OF THE WORLD"

<table>
<thead>
<tr>
<th>No.</th>
<th>Min.</th>
<th>Title or Description</th>
<th>Tempo</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>At screening</td>
<td>2/4 Allegro</td>
<td>Farandole — Bizet</td>
</tr>
<tr>
<td>2</td>
<td>1½</td>
<td>T — Rosamond English</td>
<td>4/4 Moderato</td>
<td>1 Rose in the Bud — Foster</td>
</tr>
<tr>
<td>3</td>
<td>1½</td>
<td>D — Harry leaves</td>
<td>2/4 Allegro</td>
<td>Farandole — Bizet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>boudoir</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>T — For two months,</td>
<td>4/4 Allegro furioso</td>
<td>Furioso No. 1 — Langey</td>
</tr>
<tr>
<td></td>
<td></td>
<td>no word came</td>
<td></td>
<td>(Battle music)</td>
</tr>
<tr>
<td>5</td>
<td>1½</td>
<td>T — Then the</td>
<td>4/4 Tempo di marcia</td>
<td>The Rookies — Drummar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>survivors returned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>1½</td>
<td>D — Rosamond and</td>
<td>3/4 Andante sostenuto</td>
<td>Romance — Mildenberg (1st part only)</td>
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<td></td>
<td></td>
<td>Berthune</td>
<td></td>
<td></td>
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<tr>
<td>7</td>
<td>3</td>
<td>T — After a time</td>
<td>2/4 Allegretto</td>
<td>Canzonetta — Herbert</td>
</tr>
<tr>
<td>8</td>
<td>3</td>
<td>T — Surely you can</td>
<td>6/8 Poco piu lento</td>
<td>En Mer — Holmes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>help me?</td>
<td></td>
<td>(From Letter D)</td>
</tr>
<tr>
<td>9</td>
<td>1½</td>
<td>T — Before her lay</td>
<td>3/4 Andante sostenuto</td>
<td>Romance — Mildenberg (1st part only)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>in queer state</td>
<td></td>
<td>Erotik — Griege</td>
</tr>
<tr>
<td>10</td>
<td>2½</td>
<td>T — Doctor finds</td>
<td>4/8 Lento</td>
<td>Barcarolle — Hoffmann</td>
</tr>
<tr>
<td></td>
<td></td>
<td>body</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1½</td>
<td>T — So Lady G. sailed</td>
<td>6/8 Andantino</td>
<td>for the homeland</td>
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</tr>
<tr>
<td>12</td>
<td>3½</td>
<td>T — The first day at</td>
<td>3/4 Moderato</td>
<td>Prelude — Damrosch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Saltwoods</td>
<td></td>
<td>(From Cyrano)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>T — At last Rosamond</td>
<td>3/4 Andante Cantabile</td>
<td>An Indian Legend — Baron</td>
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<tr>
<td></td>
<td></td>
<td>sent for Major Ber-</td>
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<td></td>
<td></td>
<td>thune</td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td>1½</td>
<td>T — It’s a letter</td>
<td>2/4 Allegretto</td>
<td>Air de Ballet — Borch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>from Uncle Arthur</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>T — I am secretary of</td>
<td>3/4 Andante sostenuto</td>
<td>Romance — Mildenberg</td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>2</td>
<td>T — Then came agony</td>
<td>2/4 Allegro</td>
<td>Farandole — Bizet</td>
</tr>
<tr>
<td>17</td>
<td>3</td>
<td>T — A little incident</td>
<td>2/2 Agitato</td>
<td>1 Implorations Neptune — Massenet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>occurred</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>1½</td>
<td>T — What an inclosed</td>
<td>2/4 Molto allegro</td>
<td>Le Ville — Puccini</td>
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<tr>
<td></td>
<td></td>
<td>note told</td>
<td></td>
<td>(Battle music)</td>
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<tr>
<td>19</td>
<td>2½</td>
<td>T — Prompt, etc.</td>
<td>4/4 Risoluto</td>
<td>Cry of Rachel — Salter</td>
</tr>
<tr>
<td>20</td>
<td>2</td>
<td>T — The dregs of life</td>
<td>2/4 Allegretto</td>
<td>Canzonetta — Godard</td>
</tr>
<tr>
<td>21</td>
<td>2½</td>
<td>D — Rosamond leaves</td>
<td>3/4 Allegro</td>
<td>Appassionato — Berge</td>
</tr>
<tr>
<td></td>
<td></td>
<td>table</td>
<td></td>
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</tr>
<tr>
<td>22</td>
<td>1</td>
<td>T — Have you noticed</td>
<td>3/4 Allegretto</td>
<td>Air de Ballet — Herbert</td>
</tr>
<tr>
<td></td>
<td></td>
<td>any derangement</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>3</td>
<td>T — The breaking</td>
<td>2/2 Agitato</td>
<td>1 Implorations Neptune — Massenet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>point</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>3½</td>
<td>D — Jani enters with</td>
<td>6/4 Allegro</td>
<td>Flying Dutchman — Wagner (Overture — omit sailors’ song)</td>
</tr>
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<td></td>
<td></td>
<td>urn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>1½</td>
<td>D — Doctor enters</td>
<td>4/4 Andante moderato</td>
<td>One Who Has Yearned — Tchaikowsky</td>
</tr>
<tr>
<td></td>
<td></td>
<td>escaped</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>1½</td>
<td>T — Wounded, Harry</td>
<td>6/8 Allegretto</td>
<td>Love in Arcady — Wood</td>
</tr>
<tr>
<td></td>
<td></td>
<td>escaped</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>1½</td>
<td>T — The rainbow’s end</td>
<td>4/4 Moderato</td>
<td>1 Rose in the Bud — Foster</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The End</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

¹ Repeated Selections

(WITH KIND PERMISSION OF THE "FAMOUS PLAYERS-LASKY CORPORATION"

Figure 1 (Beynon 1921:60)
"DAUGHTER OF THE OLD SOUTH, A"

Released by Paramount—Five Reels.

Arranged by Geo. W. Beynon

1. AT SCREENING. THEME
   2 min. 45 sec. (Slowly)
2. T. I HATE THIS. Intermezzo. Whelpley
   2 min. 15 sec. Andante Espressivo.
3. T. RICHARD FERRIS. A Southern Idyle. Pletcher
   1 min. 15 sec. Moderato.
4. D. DOLORES ENTERS CHURCH. Andante Religioso. Henriques
   2 min. 45 sec. Religioso.
5. T. SEÑOR PEDRO ALVAREZ. Spagnuola. Berge
   3 min. 15 sec. Moderato.
6. T. THAT'S DOLORES. Mercedes Waltz. Miro
   3 min. 30 sec. Spanish Waltz
7. T. IT WAS THE QUICKEST WAY. Spanish Serenade. Friml
   1 min. 45 sec. Allegro.
8. T. AND ON THE MORROW. La Fête de Séville. Marchetti
   3 min. 45 sec. Bolero.
9. T. SO YOU ARE GOING TO MARRY. THEME
   2 min. 15 sec.
10. D. DOLORES AND PEDRO IN GARDEN. Romance. Mericanto
    3 min. 45 sec. Moderato.
11. T. READ TO ME. THEME
    1 min. 45 sec.
12. D. HOTEL PIAZZA. Granada. Lon
    1 min. 30 sec. Andalusan Two-Step.
    3 min. 45 sec. Begin 8 bars after R.
    Andante Semi-Pathetic.
14. T. THE CANDLE OF LOVE. THEME
    1 min. 30 sec.
15. T. THE OLD-FASHIONED. Appassionata No. 47. Berge
    2 min. 30 sec. Dramatic.
16. T. CONFLICTING EMOTIONS. Dramatic Tension. Shepherd
    2 min. 30 sec.
17. T. THE END OF ROMANCE. Iago's Creed—From Oiello,
    4 min. Begin at No. 8. Verdi
    Very Dramatic.
18. T. LET HIM GO. Dramatic Tension. Borch
    2 min. 30 sec.
19. T. AND SO DOLORES. THEME
    30 sec.

CHARACTER. Dramatic.
ATMOSPHERE. Spanish.
MECHANICAL EFFECTS. None.
SPECIAL EFFECTS. None.
DIRECT CUES. None.
REMARKS. None.

Figure 2 (Rapee 1925:60)
These texts instructions included, how a music library should be established - from the ground up; guidelines to the categorisation of music, as well as suggested works to start the collection (see figure 3); how and where music, including silence, should be used in feature, comedies, animations, scenic and pictorial films; music for ‘flash-backs’ - a problematic issue in its day; and instruction on forces used including piano and organ accompaniment to film, as well as leading orchestras for the same purpose. Suggested ensemble sizes ranged from five to seventy musicians. Of great significance is the fact that none spoke highly of original composition for film. Library music is considered ‘tools of the trade’ with Beynon the only author to suggest that,

> the day is fast approaching when no feature picture will be released without a[n original] Score to intensify the entire gamut of emotions depicted in the silent drama. (Beynon 1921:54)

That day was certainly not ushered in by the above authors and only came to the fore in Hollywood a decade after their publication. Therefore Webber's use of library music was in line with the times and any original composition was limited to modulations, transpositions, or links - if at all.
HOW TO USE
THE "ENCYCLOPEDIA" SECTION

THIS CHAPTER IS AN ALPHABETICAL INDEX IN ITSELF.
See "Upper" Right and Left Corners.

THE Character and purpose of each Composition decides its place—look for
Aeroplane Music under "A"—Hunting Music under "H"—Music for
Bridal Scenes under "B" etc.

A Specimen out of The Encyclopedia Section

CANNIBAL MUSIC

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>CANNIBAL CARNIVAL</td>
<td>Levy</td>
<td>Belwin</td>
</tr>
<tr>
<td>THREE AFRICAN DANCES</td>
<td>Ring</td>
<td>Chappell</td>
</tr>
<tr>
<td>1. Call to the Feast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Lulata's Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Dance of the Horrors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZUAVES DRILL</td>
<td>Mana-Zucca</td>
<td>Church</td>
</tr>
<tr>
<td>MARCH OF ZULUS</td>
<td>Ziehrbart</td>
<td></td>
</tr>
</tbody>
</table>

"The quality of this paper permits the use of ink."

Dotted Lines before each Title are for the purpose of indexing or checking
your own Library into the "Encyclopedia." This will enable you to
quickly determine whether certain Compositions for certain purposes are
contained "IN YOUR LIBRARY."

LINES BELOW each section will enable you to add new publication also
permitting reclassifications in accordance with your own judgement.

Figure 3 (Rapee 1925:30)
Original composition, in this regard, is not to be considered superior to cueing or illustration. Factors beyond the skill of any given composer dictated the type and amount of music used at this time in Australian film history, the most significant being cost; the least, originality and compositional ingenuity. Not until the success of the ‘talkies’ in the early 1930s did original music come to be a significant part of film productions. In 1929, Edwin Evans remarked that

\[
\text{It was difficult enough, when the cinema was in its infancy, to convince its sponsors that it should develop its music at first hand. To-day any suggestion of the kind – such as Richard Strauss recently put forward[6] – is promptly met with the reply that original music would prove, not more, but less satisfactory. (Strangways 1929:67)}
\]

In Webber’s case, his career had developed alongside the full codification of cinema library music, thus with the advent of the talkies he did not turn to original composition as his preferred method of film scoring. Within the State Theatre existed a music library with which Webber was familiar, putting him at odds with the aspirations of Strauss, yet able to score films be it within the confines of library music and illustration.

Apart from staffing costs involved maintaining a major cinema library such as that of the Capitol, cueing was far cheaper and much faster than producing an originally composed score. Once a library score had been assembled and recorded, its conductor's score and parts could be returned to the library for reuse. Beyond the aesthetics and some might argue the ethics of library music opposed to original material, Webber, busy conducting twice-a-day shows at the State Theatre had little time to prepare original scores. (Taylor 1972:71-72) Thus, by relying on library music in the same way he had earlier in his career, Webber's work load was substantially less and the recording of music to film as opposed to live performances, merely a technicality.

A swing toward original film music took place in Hollywood in the 1930s, with names such as Erich Korngold, Miklos Rosza, Franz Waxman and Max Steiner coming to the
fore. Primarily for financial reasons this new trend did not significantly flow through to Australian films until the 1950s. Of the few notable exceptions to Webber’s use of library music is inclusion of the original opening song *Old Drover* (1936) performed on screen by a male vocal group in *Orphan of the Wilderness* (1936). This song was published for piano and voice in the afore mentioned year, indicating, where necessary, Webber occasionally composed original music as part of his scores. This clearly harks back to his writing experiences for live theatre and pantomime, having published numerous songs including *Dear Little Girl* (1926) (see Appendix E), *At the Dandy Candy Store* (191?) (see Appendix F), *Windmill Land* (191?) and *After all I’ve found that life’s worth living after all* (1921), showing that Webber, though highly competent in the art of fitting music to moving pictures, was also capable of original composition.
Webber’s sound film scoring technique of ‘illustration’ or ‘cueing’ was, as already suggested, an extension of the older art of fitting music to silent film based on the categorisation developed by Winkler, Rapee and others. Having ‘spotted’ a film i.e. (observed the film finding appropriate moments for the inclusion of music), a cue sheet was written up and appropriate library music was sourced, arranged and then recorded for the film. Once the score had been recorded, the cue music became redundant, with the sheet music being returned to storage until required for a subsequent film. As mentioned by Richard Davis in the Complete Guide to Film Scoring, "… of the many elements that go into creating the music for a film, one of the most crucial is spotting" (Davis 1999:89). Though a recent text, this comment is as relevant to Webber’s time as it is today.

Instructive works of the late silent era dedicate chapters to selecting and fitting appropriate music to film. For example Beynon (1921) includes chapters entitled ‘fitting the feature: scenic and pictorial’, as well as ‘musical accompaniment to the feature picture’ and Lang and West (1920) have a chapter entitled ‘musical interpretation’. These instructors address cues for feature films, flash-backs, animated cartoons, slapstick comedies, comedy dramas, news reels, educational films and travel documentaries independently. As further indication of the thorough nature of these texts, Beynon included a chapter on silence and ‘its uses and abuses’, which unequivocally quashes the notion that silence was not used in silent film music for dramatic effect.
Figure 4 William Hamilton Webber (conductor) and orchestra. *Mr Chedworth Steps Out* Dir. Hall (1939)

Figure 5 Webber (in background) as a sideline musician. *Mr Chedworth Steps Out* Dir. Hall (1939)
The Films

Before surveying the function of music for Webber’s eleven sound film scores, I have included a brief overview of each film.

*On Our Selection* (1932) is an adaptation of the original Steel Rudd play by the same name. This comedy incorporates slapstick and situation humour while Dad struggles to make his farm pay its way, eventually rising up above drought and an oppressive landlord.

*The Silence of Dean Maitland* (1934) was both a popular stage play and silent film ‘modernised’ for a 1930s audience. This drama centres around a priest who is seduced by a young woman. A murder which he committed is pinned on his best friend. 20 years on, Maitland confesses his sins to his congregation before suffering a fatal heart attack.

*Strike Me Lucky* (1934), starring ‘Mo’ (Roy Rene), a renowned Jewish-Australian comedian of the 1930s, is a ‘rags to riches’ slapstick and situation comedy. Mo befriends a small girl who has run away from her wealthy parents. After various quirky antics, he is rewarded for returning her safely.

*Grandad Rudd* (1935) is a comedy-drama. Dave and his brothers try to coerce Dad into paying them more, while Dad works to prevent one of his daughters from marrying a shady local businessman.

*Thoroughbred* (1936) an action-comedy that follows the rise of a horseracing stud. Its female owner becomes caught up with international gangsters, who try to prevent her new thoroughbred from winning the upcoming Melbourne Cup.

*Orphan of the Wilderness* (1936) is an action-drama of a Joey orphaned at birth. The animal, sold to a circus as a boxing Kangaroo, is mistreated by it new owner but
eventually attacks him and escapes. Hunted as a feral animal, it is finally rescued by its original owners in a climactic and elongated chase and fight scene.

*Lovers and Luggers* (1937) concerns a concert pianist who decides to join the opal-trade on Thursday Island. This action-adventure climaxes with a long action sequence, including fight scenes and a heroic underwater rescue.

*It Isn’t Done* (1937) is ‘fish out of water’ comedy where an Australian farmer is bequeathed an English title. He and his family move to England but after various amusing encounters with the local aristocracy, the family contentedly return to Australia.

*The Broken Melody* (1938), a musical drama, follows the career of a young Australian composer. This ‘rags to riches’ story has him write an opera based on a long lost love. Through a miraculous twist of fate, his beloved substitutes for the opera's original diva and they are reunited.

*Let George Do It* (1938) is an action-comedy about a man who has inherited a fortune. His attempts at fulfilling the Will’s formalities are hampered by a gang of crooks and culminate in a speedboat chase on Sydney Harbour.

*Dad and Dave Come to Town* (1938) is a ‘fish out of water’ comedy where Dad and Dave inherit a fashion retail business in the city. Ultimately their rustic nature wins over and the business is a success against the odds of corrupt rivals.

*Mr Chedworth Steps Out* (1939) is an adventure-mystery following a ‘rags to riches’ storyline. Gangsters, from whom Chedworth has inadvertently stolen money, track him down and the film climaxes with the rescue of Chedworth from the villains.
The Film Scores

In researching Webber’s sound film music, I made an initial presumption regarding the quantity and quality of music used. My presumption was based on a generalised preconception from the silent film era, namely that music was continuous throughout the screening (‘wall to wall’). Therefore, I expected the early Australian sound films to be ‘wall to wall’ with music. Hence, on viewing *On Our Selection* (1932), the lack of underscored music struck me as surprising. Several factors are at play for the lack of music in this film, with the most significant having no artistic foundation whatsoever.

The primary reason for the lack of music was early technical limitations in sound recording and reproduction. The off screen orchestral music could only be recorded onto the soundtrack when there was no dialogue or atmospheric sounds. For example, four of the ten music cues in *On Our Selection* are from an off screen source (non diegetic music). These are two montage sequences within the film and the opening and closing credits. In these four cues, no sounds other than the music are heard. The six remaining music cues are heard and seen on screen performed by so-called ‘sideline’ musicians (diegetic music). By having the musicians play on set, one way of working around the limitation of mixing music and dialogue was achieved.

However, not wanting to be restricted by this limitation, Hall pressed for there to be music supporting a final monologue spoken by Dad Rudd at the conclusion of this film. Here, he required both dialogue and off screen music to be present simultaneously on the soundtrack. It was George Malcolm of the Cinesound team who solved this problem. He discovered a method of double printing ‘the music behind the dialogue on the printer, [he] put the [music] track half down and put the voice over that … It wasn't perfect, but you could hear music behind the old bloke's speech’ (Hall 1968:33).


**Library Music**

In selecting his cue music, Webber was able to incorporate ‘intellectual references’ (immediately recognisable references) that objectively represent what was on screen. In *On Our Selection* (1932) the third musical cue accompanies a title 'And so Dave "done it"', referring to Dave's Wedding. It is underscored with a chirpy rendition of Mendelssohn’s *Bridal March*. Webber takes advantage of this piece, well known as a ‘wedding tune’, by using a quirky arrangement and in doing so he heightens the humorous aspect of this wedding.

For a ballet sequence in *Strike Me Lucky* (1934), Webber uses Tchaikovsky's *Waltz of the Flowers* as underscoring. The short ballet sequence is shot in the main hall of a mansion, loosely synchronised to the music. The choice of music supports the dance sequence and momentarily turns the film into a ballet. Tchaikovsky's *Waltz of the Flowers* is ballet music, thus putting the audience, for a moment, into 'ballet viewing mode'. The shift to such a sequence is unexpected and neither adds nor detracts from the film's plot, however as a revue type ballet sequence on celluloid, its inclusion is cohesive to the overall premise of this film – vaudeville on film.

During the opening ‘nature’ sequence of *Orphan of the Wilderness* (1936), when Chut (a joey) stumbles upon a Koala, Webber underscores this with an arrangement of *Teddy Bear's Picnic*. Though somewhat far-fetched and propagating the untruth of Koalas being bears, the intellectual reference stands. In this case, the choice of music does not add to the cognition of the scene, but playfully highlights that it is a Koala on screen.

For *It Isn't Done* (1937), Webber uses the British national anthem to signify that its main characters have moved to England. This intellectual reference of ‘national music’ is one frequently used by film composers. The reinforcement of geography may have also been considered necessary by Hall, as all footage was actually shot in Australia.
As is evident, Webber uses intellectual referencing consciously, reinforcing the image on screen in an objective fashion. His choice of cues may seem unsophisticated, but they were effectively communicated to the mass audiences of that era. Webber's use of library music in this way is in contrast to the use of 'mood' music used in other cues, where though still library music, the selected scores are obscure or generically written to evoke particular moods. In suggesting that Webber primarily used library music, it must be understood that this required adaptation of some cues to fit the films better. The *Bridal March* is an example of the arrangement, bringing comedy to the cue, however it is unclear if this arrangement was by Webber or was a stock cinema cue.

**Musical Language**

In using library music created in the early 1900s, its content is sourced from the music and musical language of the Romantic Period. Using this material to score his sound films, Webber was always 'within cooe' of the syntax and emotive associations in music that the general public understood. Though the scores now sound dated and on occasion almost silly in relation to the vision they accompanied, it is clear that Webber was careful to choose library music cues.

**Non Diegetic Music**

Of the film music illustrated by Webber, the majority is off screen or non diegetic, as is most film music today. For all of the films, non diegetic music is used to introduce and conclude the films. These incorporate a short fanfare, to the Cinesound emblem, which then led into the first theme of the film, setting its tone. The first cues varied in length dramatically, depending on the film and the duration of its montage introduction, however its function was always the same. In concluding the films, a short final cue prepares us for a single musical cadence, clearly defining that picture had ended.
Entry and Exits Points of the Music

The techniques used to introduce and conclude the non diegetic cues were developed soon after the silent era. The majority of musical entries and exits occurred on edit or ‘splice’ points in the film. This is exemplified by cues two to five, accompanying the montage sequences of *On Our Selection* and similarly for 'time passing' montage sequences in *The Silence of Dean Maitland* (Cues 7 and 10), *Thoroughbred* (Cue 2), *Lovers and Luggers* (Cue 4), *Grandad Rudd* (Cues 1 and 3) and *It Isn't Done* (Cue 3). The use of entry and exits points on edits during these 'time passing' sequences are effective, clear cut and push the film along to the next scene. These cues function as a repose, giving the audience time to digest plot points and prepare for further developments.

Cues beginning and ending at edit points in other instances are chosen to keep in with the flow of the drama. These points are convenient for underscoring, as each is obscured by the change of vision. This is the mainstay of Webber's approach, for the entry and exit of off screen music, and they last throughout his sound film scores.

Webber only occasionally introduced and concluded music on something other than an edit point. For example, Cue 5 in *The Silence of Dean Maitland* begins on the abrupt movement of the camera and its tense and climactic conclusion cuts short just prior to an on screen character's outburst: 'You fool Cyril!'. Cue 14 of the same film has the music pausing and continuing at significant moments in the dialogue, i.e. the music pausing as an on screen character says, 'I won’t be needing that’ glancing at a gun laying on an office desk. Cue 2 music in *Grandad Rudd* enters and exits within a single scene accompanying dialogue and cue 4 in *It Isn't Done* enters on an edit point but exits under dialogue. Unfortunately Webber does not further develop these types of entry and exit points in his later scores.
**Diegetic Music**

By definition, the diegetic or on screen music used in Webber's scores exists only on screen and as such begins and ends within the space with which it is associated, i.e. a dance floor, concert hall, radio performance etc. During production of the Cinesound films and Webber’s association as in-house musical director, he was able to recommend and prepare diegetic music well before shooting and thus, many such examples exist throughout these films. It must be presumed that Webber's familiarity with on stage musical acts in, for example revue and pantomime, made him eager to incorporate these elements into his film scores.

It was fortuitous that Hall and Doyle hired Webber as musical director for the third film he was to score, *Strike Me Lucky*, since this was, in essence, a vaudeville show on celluloid. For this score, 6 out of 10 cues are diegetic. Curiously enough, there are instances in this film score, as in others, where music associated with an on screen performer or event, is heard but not seen. It is for the audience to presume that the source is just off camera, such as a dance band accompanying on screen ballroom dancers, or background music in a restaurant.

In all, Webber scored four films which heavily feature diegetic music: *Strike Me Lucky*, *Lovers and Luggers*, *The Broken Melody* and *Mr Chedworth Steps Out*. Of these, the latter three include a musically inclined character, thereby giving ample opportunity for diegetic music to occur.

The musical *The Broken Melody* included an operetta for its climax, composed by Alfred Hill. Webber’s role in this film was as the film orchestra’s conductor, with Horace Keats credited composer of the 'Score' and Hill the 'Theme'. Though incorporating a great deal of diegetic music, it is possible that Webber’s role in this film was diminished to conductor for practical reasons. Hall, in his autobiography, states that Webber ‘was ably supported, as required, by Horace Keats, Maurie Gilman, Willy Redstone and others’ (Hall 1980:66-67). By this, it could be perceived that Webber, overcommitted to other
tasks, handed this score over to his colleague, Keats. The Score credit to Keats is however unquantified and would require further research (beyond the scope of this paper) to define it as an original or semi-original score. If so, this may explain why Webber stepped aside on this project; his film scoring technique did not align him with overtly original film scoring procedures, with illustration and song writing his preferred approach.

**Crossover of Diegetic and Non Diegetic Music**

A technique not lost on Webber in all of his sound film scores, is the blurring of diegetic and non diegetic music. That is to say, where music begins with its source for a time unseen, only later to be revealed on screen or conversely, where music seen and heard continues in a scene after its source has disappeared.

This crossover of diegetic and non diegetic music first appears in *The Silence of Dean Maitland* in cues 4 and 13. The former presents a hymn sung by an unseen ensemble, while on screen a short montage leads into a dialogue between two characters. The music exits under this dialogue. The music then returns shortly after, as the vocal ensemble is seen on screen through an open window. Finally, the music is then cut off as the window is closed.

The latter cue music begins with a boy soprano singing Mendelssohn’s 'Wings of a Dove' accompanied by reed organ. The music begins on a fade up to the outside of a church. The montage progresses into the church where the source of the music is eventually seen. At the far end of the church is the boy soprano, the organ accompanying him, however, is not present. Dialogue ensues between the boy and another character, while underneath, the organ continues to play. The organ finally stops as the two characters move into another room and a door is closed behind them.
In these two instances, the audience is ushered into perceiving the heard music as diegetic or non diegetic music at the will of Webber. In the case of cue 4, finally seeing the source of the music clarifies how it was made, but momentarily highlights a shift of emphasis, prompting the question: Where is the music coming from now, on screen or off? It is evident that this was desired and thus does not detract from the real focus of the scene. Cue 14 aims at the converse result. Though the music begins as off screen and then becomes diegetic, when the boy soprano stops singing and converses with another character on screen the organ plays on, thus making the transition back to non diegetic music. It must be reinforced that the organ is never seen on screen, and so its relationship to the audience is able to change. The transition back to non diegetic music is subtle and dependant on each individual realising that this has occurred. The point of exit for the music confirms it as diegetic music once again. Hence this cue shifts between the two paradigms on numerous occasions.

Problems Surrounding Crossover Technique

In this case, it would seem that the music is to be disregarded once the dialogue begins, however it functions to underscore the dialogue, maintaining the mood of the scene. Audiences may well give attention to dialogue over music and vision over both, however, the reiteration of the music source and then its removal, undeniably provides potential for audience distraction.

The problem with this cue is that the music inadvertently shifts between diegetic and non diegetic forms as a slave to the purpose of underscoring the dialogue. Confusion regarding this cue arises because the organ accompanying the boy is never seen on screen, and if the organist and boy were rehearsing then the organist would have also stopped in conjunction with the boy. In continuing on, the dialogue is neatly underscored but at the peril of audiences asking themselves why the organist did not stop along with the boy. Ultimately, dialogue in this scene could have been underscored, if the film
orchestra picked up on the organist's theme. A final transition to off screen music could be made with less emphasis brought to the crossover technique.

Webber also uses crossover technique in *Strike Me Lucky* cues 6 and 7; *Lovers and Luggers* cues 9 and 11 and *Mr Chedworth Steps Out* cue 8. In doing so, when the source of music is finally shown, the sudden emphasis on the source momentarily shifts the viewer's attention away from the dialogue and film’s plot.

Cue 1 of *Orphan of the Wilderness* presents the most effective transition between diegetic and non-diegetic music with a neat segue from the opening credits music, including Cinesound fanfare, to sideline musicians singing *Old Drover* (Webber 1936) which was written by Webber specifically for this film. Webber joins the two by having the orchestra perform a preparatory cadence that the sideline musicians complete. This is particularly effective as it immediately draws us into the film, removing us from our present reality to the one on screen.

**Physical Drama: Mickey-Mousing**

Precise synchronisation with screen action, also referred to in contemporary terms as 'mickey-mousing', is commonly observed in comedies or animated cartoons. Synchronised musical effects such as accents heighten the sense of physical action. In the course of Webber's film scores there are only rare instances of mickey-mousing. Their absence can be attributed to one main factor. Mickey-mousing is a complex technique of sound film scoring, as the film must be accurately measured to the grade of two frames either side of an event for the music to convincingly catch a moment on screen.

As a result, the few cases of physical drama caught by the music required Webber to watch the film whilst conducting and anticipate each ‘hit point’ (chosen points of screen action). These include *Orphan of The Wilderness* cue 1, *Thoroughbred* cue 9, and *Mr
Chedworth Steps Out cue 2. All are short cues of less than a minute, where hit points are no more than three.

It must be presumed that this form of film scoring was difficult for Webber to achieve under the circumstances, requiring technological advances which took place in the decade following his retirement, namely the invention of the clicktrack.³ (see glossary) Further exploration of mickey-mousing will follow under the heading ‘synchronisation’.

Psychological Drama

Webber's emphasis on psychological drama is almost non-existent in his scores, with emotive drama being the preferred perspective he takes. Curiously then, the last 3 cues of Webber’s last film score fit into this psychological category but even then only through the use of lyrics. Cue 7 of Mr Chedworth Steps Out is the most significant of these.

In this sequence, If It Rains, Who Cares (origin unknown)⁹ is sung by a soprano with orchestral accompaniment. The lyrics pertain to the psychological perspective of the film’s hero. The soprano performing the work is seen on screen in the context of a live radio broadcast. This sequence is psychologically driven by the fact that the singer is the daughter of the film's hero with this melancholy song juxtaposed against her father being interrogated and beaten by the film's villains.

During this sequence, the film cuts between the radio stage and the villain's basement, where the music is being heard on a radio. Throughout, the music is perceived as diegetic, but when the film cuts to the villain's basement and the music is heard from the radio, it bears a different significance; the father is inspired by his daughter's performance and refuses to answer his interrogators. It is the music and words that speak of his psychological state, giving the audience insight into his resilient mental attitude and ushering them into sympathising with him.
In closing this film, a reprise of *If It Rains, Who Cares* is performed by the daughter for her father and family in their lounge room. The film orchestra picks up underneath her, and a quick musical cadence is heard as the credits 'The End' appear. Here the music and lyrics prompt the viewer to adopt this resilient attitude themselves - a parting psychological gesture.

**Emotional Drama**

Music used to subjectively emphasise emotional drama in film was Webber's preferred means of underscoring, as will be indicated shortly in the discussion of music under dialogue. Using this technique, Webber encourages an audience to sympathise with the emotive state of the character or characters on screen. In doing so, he explores a wealth of emotive states including romance, joy, sadness, reverence, anxiety, suspense, and humour. It is however noticeable that there is no development or progression of this technique through his sound films and it seems justifiable to consider that his sensibilities to this underscoring technique were developed in his live theatre and silent film period.

**Underscoring Dialogue**

A significant part of sound film scoring is underscoring dialogue. Webber engages with this challenge from his first sound film score. Technical difficulties regarding the mixing of dialogue and music aside, Webber has evidently taken a particular stance toward underscoring dialogue.

In defining the limitations of underscoring dialogue, Richard Davis, author of *Complete Guide to Film Scoring* (1999) indicates that vocal registers of actors speaking on screen are to be heeded. Though a recent book, the issue remains the same now as it did for Webber in the 1930s. In contrast to the concerns stated by Davis, Webber chose
throughout his career to underscore dialogue no differently than underscoring a montage sequence. The best indicator of such an approach is in cue 5 of *Thoroughbred*. This cue begins with a montage sequence and the cue music dominates the sound mix. As dialogue begins, the music is faded back by the sound mix editor, however the music itself does not change in style, orchestration or density.

From this and numerous other examples throughout his sound film scores, Webber gave little heed to underscoring dialogue beyond emphasising the emotional drama with his chosen music. His music consistently continues on regardless under dialogue, without avoiding instruments or registers that could interfere and in no way does he arrange the music to interact specifically with the dialogue. The music is used as bedding for such scenes, functioning only on an overall emotive level, resulting in examples of dialogue between lovers accompanied by tender music, tense dialogue with tense music. Consequently, with Webber’s general lack of attention to detail and exploration of the potentials of underscoring dialogue, his music is placed well back in the mix.

This factor also contributes to the scarcity of music emphasising psychological drama in his film scores. Such an emphasis is easily achieved under dialogue, i.e. a character saying one thing, with the music alluding to an alternate meaning. In all fairness, the use of pre-composed music may also have contributed to this inflexibility, that is, the music would have necessitated alteration, and thus come close to semi-original composition or elaborate arranging. As previously mentioned, this was a scoring technique Webber generally avoided.

With Webber's style of underscoring dialogue noted, it is possible to presume that Hall who strongly suggested or required its presence in the films; oblivious to the music’s shortcomings when under dialogue. Ironically, in choosing to include music in such scenes, giving emphasis and reinforcing the desired tone, the music constantly runs the risk of clashing with the dialogue, working in converse to the desired effect. Thus, the universal solution is applied and the music is set back far enough in the mix not to clash with the dialogue, but just loud enough to prove audible.
Instrumentation

Webber's choice of instrumentation falls under three categories. Orchestra A, orchestra B and sideline instruments. Orchestra A and B are relatively similar, with the former comprising woodwind, brass, percussion, harp, piano/celeste, and strings. Though no details of numbers are available the recorded scores suggest an orchestra of approximately thirty players. A standard line up included single woodwinds, brass, two percussionists, harp, one keyboardist, and small string section ‘6.6.4.4.2’.

Orchestra B, the modern syncopating dance orchestra, is identical in instrumentation to orchestra A, except that the woodwind players double on saxophones giving it the appropriate flavour. This orchestra is used far less frequently than orchestra A, reserved for sequences highlighting 'modern times' such as The Silence of Dean Maitland cue 12 or Thoroughbred cues 12 and 13. Let George Do It is the only film in which the dance-band orchestra featuring greatly.

On Screen Musicians

Sideline musicians play a variety of instruments throughout the films scored by Webber, including guitar, piano, drums, accordion and violin, however their music bears little relationship to the underscored orchestral music. Examples include a small 'bush' band present in the dance hall scenes of On Our Selection, guitar in a nightclub scene of Strike Me Lucky and a piano in the domestic scenes of Lovers and Luggers and Mr Chedworth Steps Out.

Recording the Scores
Webber’s approach to his recorded scores has a similar undertone to his overall transition from the silent to the sound era. Even in recording his sound scores Webber has, again, resisted altering his scores for a better recording. This is particularly noticeable in his first sound score, where the entire orchestra was recorded using one microphone, consequently the mono sound reproduction lacks balance and clarity between instruments. Subsequent scores use better recording techniques and by 1935 the recordings were more than adequate mono reproductions. This was largely due to multi-microphone recording practices and the development of mixing and sound recording techniques. Curiously, throughout this time, Webber did not alter his scoring methods to accommodate the development of recording techniques at Cinesound. Webber’s strict conformity to illustration and library music had apparently left him closed off to experimentation but fortunately for him, the Cinesound recording engineers were quick to develop techniques to adequately capture his later scores.

**Synchronisation**

Through his experiences as a silent film conductor, Webber had come to deal with the issue of synchronisation in the same way - conducting to film projected on screen. This is clear when viewing any of his sound film scores, as various moments on screen are caught by means of *rubato* in the music. This skill was to his advantage during his sound film score career, as the techniques and technology used to synchronise music to film - the click track - was not refined until the mid-1940s, shortly after his retirement.¹⁰

Synchronisation and the limitations of mixing techniques for *On Our Selection* created an isolated incident. In this film, the music, although performed to fit the necessary scenes, is occasionally cut short through the editing process of the film. Because only one sound source could be present on the film at a time, the moment an edit or splice point was introduced, an audible spike could be heard. In this process, on occasion the conclusion to Webber's music was cut short, as the edit points were arbitrarily chosen, leaving Webber with no recourse to adjust his music.
From *The Silence of Dean Maitland* (1934) and onward, a method of mixing music to the film is achieved and thus Webber’s conducting method is better represented. His catching of moments within cues becomes more evident and the entry and exit points are clear and not cut off prematurely. Highlighting Webber’s synchronisational prowess is the opening cue to *The Silence of Dean Maitland*. This cue begins with the customary fanfare and then shifts to its first theme during which tempo variations are drastic, allowing the music to align with a ‘wipe’ to the main character on screen. (see glossary)

The second part of this continuous cue aligns with the opening montage sequence of the film. This section's second theme again aligns with an edit point in the film and finally the cue ends as dialogue begins. The duration of this cue is 3'22", a timeframe impossible to synchronise without conducting to the film. This cue illustrates Webber’s synchronisational conducting technique, developed during his live theatre and silent movie career, as an effective tool for his sound film scores.

As previously mentioned, mickey-mousing as a technique was possible but extremely difficult because timings had to be within two frames of the screen event. Accordingly, in scoring and conducting Webber keeps his hit points to a minimum, avoiding the problems caused by mickey-mousing. With fewer hit points, the music can be and in his case is adjusted in performance to adequately fit the films. In using rubato to achieve these results, Webber is privy to the approach of using less music rather than more allows held chords and tempo reductions to fill in time gaps.

A final tool of synchronisation as mentioned by Leonid Sabaneev in his book *Music for the Films: A Handbook for Composers and Conductors* 1935 is for a section of music, which has to be synchronised with the screen [to be]… proceeded by a strip of film, pasted on to it, on which three signals, in the form of zigzags, are recorded at a distance of twenty-four frames (equivalent to one second of time) from each other. These serve as a guide to the conductor, and ensure
that the entry of the music shall coincide with the beginning of the episode to which it refers. (Sabaneev 1935:97)

It is probable that Webber was using this technique before 1935, and that this quote was an observation of techniques already established.

The most significant cues relating to synchronisation occur within *Orphan of the Wilderness* and *Lovers and Luggers*. *Orphan of the Wilderness* cue 2 lasts 13 minutes and comprises 15 separate sections hemmed into a single cue. The rationale for so many differing sections relates to the on screen drama, as ‘Chut’ (the joey) discovers a menagerie of animal and people in its surroundings, including a Koala, Emu, Frog, Dingo, Snake, Hawk and hunters. To achieve this Webber used intellectual referencing as the basis of some animals themes, (as previously mentioned) and on others implied an emotive response toward the animal, for instance, mystery for the snake through high soft violin tremolos descending in inward turning thirds; and tension and uncertainty through a quiet passage, based on the whole-tone scale for the hunters.

This large cue contains two noticeable music edit points, where the music changes distinctly and suddenly to fit with the on screen action. The first distinctly cuts from one section of music to another without an obvious musical transition. The second is more subtle, changing at a general pause in the music followed by the new take. Miraculously, Webber is able to catch many moments on screen in the course of this large cue, wavering his tempo to meet his few hit points and not shying away from stylistic and tempo changes within single takes.

Cue 15 from *Lovers and Luggers* lasts 17 minutes and comprises 8 sections of music with varying styles and tempos. This section is synchronised throughout working with scene changes, pauses under dialogue, hits within action sequences and subtle mickey-mousing moments, such as descending harp chords, whilst on screen a diver descends into the sea. Similar to the previous example of an extended cue, Webber has given himself opportunity to record in several takes. Moments of pause in the music are sufficient
means for a merger of two separate takes and again this cue contains numerous hits as well as stylistic and tempo changes.
**Musical Language**

As previously mentioned, the musical languages used by Webber in his scores were threefold. His underscoring predominantly exists as orchestral music with nineteenth-century harmonic overtones. This music was still familiar to mass audiences and the fact that it was relatively free of copyright restrictions may have also been a factor in its predominance. Webber also occasionally used syncopated dance music to underscore scenes. This language was generally to evoke the hustle and bustle of 'modern times'.

The final musical language used by Webber is that of the folk and popular genres. These instances are limited to sideline musicians and arrive in accordance with the context of the given scene: a town hall in country Australia - a bush band playing simple tunes; a church - a hymn; a campfire – a guitar accompanied ‘quasi’ folksong.

**Grandad Rudd: An Anomaly**

The above sections have attempted to address the ways in which Webber scored sound films throughout his career. These do not however explain the one anomaly that is *Grandad Rudd*. This film includes only three cues, with an aggregate of little over five minutes of recorded music, whereas his other films include up to eighteen cues.

Complex theoretical arguments could be built around the lack of scoring of *Grandad Rudd* but the most likely reason was simply that of insufficient budget. Hall’s previous film *Strike Me Lucky* failed because the Australian public perceived its main character, Mo (Roy Rene), as too rude and Hall states that the film ‘did not recover its costs for years' (Hall 1980:72). In adhering to the afore-mentioned ‘Hollywood studio system’, less money would have been available to produce *Grandad Rudd*, including its score. *Thoroughbred*, made immediately after the much more successful *Grandad Rudd*, returns to the more expansive scoring practices Webber employed in earlier films.
Conclusion

William Hamilton Webber's sound film scoring career spanned eight years (1932-39) but over this time his approach to scoring remained relatively unchanged. The above analysis of his film scoring techniques shows that he had a well-developed grasp of the ‘art of cueing’ or ‘fitting’ music to film as espoused in published instructors of the pre-sound film era. Therefore, in being employed to score for sound, he probably felt little need or desire to waver any more than necessary from the cuing methodologies he had already learnt and applied with much success to scoring silent screen and live stage action.

Between 1932 and 1940, Webber wrote eleven scores for the seventeen feature films produced by Cinesound Productions. This was made possible by the ‘studio system’ set up by Stuart Doyle at Cinesound under its auspice company Greater Union Theatres. The function of Webber’s music in the films of Ken Hall have been found to: set the tone of scenes; energise action scenes; sympathise with the emotions of on screen characters; and bed dialogue sequences.

In this paper I have attempted to use a model of analysis to accurately describe the means Webber used to score the given films. Most fundamental was his use of ‘cueing’ or ‘fitting’ music to film, known in the present day as ‘illustration’. The art of cueing was highly codified by the end of the silent era, thereby offering some understanding into the fundamentals of Webber’s approach in the absence of more direct evidence.

Webber, like many musical directors of his time, could and did compose and arrange music when required. A number of his popular songs written for the popular stage were published in their own right and, for example, his song Old Drover (Webber 1936) was featured on the soundtrack of the 1936 film, Orphan of the Wilderness. Further songs include At The Dandy Candy Store (191?), Dear Little Girl (1926), Windmill Land (191?) and After All I’ve Found That Life’s Worth Living After All (1921). (See Appendix E & F) However, his scoring method was, by necessity and by default (as a ‘tried and true’ expert in the art of cueing), primarily based on pre-composed music.
There were, of course, some critically important differences in the scores for sound films, as opposed to silent films, such as the technical challenge of underscoring dialogue. However, even with the latter, Webber remained within the safe confines of his live stage scoring experience. Instead of trying hard to integrate his music with dialogue, he simply ‘faded’ it into the background, just as he would have played softly under dialogue in live theatre. In the scenes providing the opportunity to represent on-screen psychological drama with relatively abstract musical references, he generally ignores this interesting challenge. However, this can possibly be attributed to knowledge that his references had to be accessible to the masses to fulfil Hall’s commercial aspiration. What was shown to be of most interest in his adaptation to sound film scoring was his clever use of the device of switching between on-screen and off-screen music sources.

This study has focussed primarily on the analysis of some aspects of Webber’s scoring methodology. It makes no claim to comprehensive biographical, historical or musicological research of Webber or his era. This must await a much more extensive study that would include a thorough search of all relevant periodicals of the late silent and early sound era, all relevant archival holding relating to Webber’s career, and an otherwise thorough biographical study of Webber, including contact with living descendants who may hold scores, scrapbooks and other valuable documentation. It may also be fruitful to compare Webber’s music for sound film with very early examples from Hollywood. While it easy to dismiss early Australia sound film music as crude or rudimentary, it is hoped that this study has given a tiny glimpse of a fascinating transition period in film scoring, in which very highly developed skills of one era were melded into the early development of another.
Endnotes

1 The main source for this overview is Hall (1980). Where possible this has been cross referenced with *The Oxford Companion to Australian Film* (1999) and the interview with Hall by Taylor (1982).

2 It should be noted that wax cylinder and sound on disc (the vitaphone system) which loosely synchronised to film had been used in Australia between 1896 to 1931.

3 This biographical material is compiled from various sources including, Diane Napthali’s article “Hamilton Webber” in *The Oxford Companion to Australian Film* (1999), John Gardiner’s article *Cinesounds Men of Music* (1971) and Webbers ’student card’ from the University of Melbourne, Faculty of Music Archive. Discrepancies however are found between these sources, Napthali’s statement that Webber was born in Britain contradicting Gardiner’s article in *Music Maker* (1971) which cites his birth place and date as Launceston, Tasmania on March 3 1893. The latter is supported by an interview C. R Bradish conducted with Webber in *Table Talk* May 30 1929.

4 Napthali’s article on Webber (1999), states that his employment in sound film music did not begin until 1934. This is contradicted by Gardiner) which holds that his employment began in 1932 when scoring Cinesound’s first feature film, *On Our Selection*, corroborated by Webber’s credit on this film.

5 Source *Australasian Band and Orchestra News*, March 26 1926:39

6 The source of Richard Strauss's statements could not be found, however its inference clearly points toward the use of original music composed by himself or other composers within film production in the silent period.

7 Cinesound was unable to begin sound film production until Arthur Smith had successfully invented a system of recording sound onto film. His 1931 invention allowed for sound to be 'squeezed' onto film stock alongside of images. Smith's method assured synchronisation, allowing dialogue and sound effects to synchronise exactly with the images on screen.

More specifically, Smith's recording technology allowed for a mono track to be recorded onto film, with only a single pass or exposure of the film possible. Thereby, negative film stock was exposed to capture sound and then could not be re-exposed; a blurring of the sound would occur if a double exposure took
place. The sound and footage, initially recorded on two separate rolls of film, would then be printed onto working prints and ultimately the final print of the film, with synchronisation of sound and images intact.

8 To clarify, mickey-mousing relied on both composer and animator measuring edit points or hits in frames and seconds, and then calculating this to a prescribed metronome marking. This was easily achieved in the field of animation, as for example, a script could indicate exactly how many frames it would take for a character to walk from one point to another. Each step could also be calculated and thus the music could fall into line with these measurements.

Carl W. Stalling is noted for having scored many cartoons without seeing the vision first, such was the accuracy of the scripts and timing sheets created by the animators. Transferring this accuracy to live action film was impractical until the click track technique was developed as there was no reference point other than the eye of the conductor to catch hit points.

9 The origin of this song is unknown and requires further research, however it is quite likely that it was another song written by Webber or one of his afore-mentioned associates, specifically for this film.

10 Ambiguity surrounds the exact date of invention of the click track, with Max Steiner, Carl W. Stalling or Scott Bradley all apparently its original exponent. Regardless, the technique developed was a set of film reels punched with holes at specific intervals such as 24 frames, which would accurately indicate tempos, i.e. a 24 frame click equates to 60 'metronomic' beats per minute.

As these punches went past a projector’s optical lens a pop or click was heard. Consequently, a looped reel was run through a projector synchronised to another projector showing an actual film. The conductor and orchestra could then see the film on screen and hear the click from the first projector indicating the exact performance tempo. In the 1950s the ‘Urei Digital Metronome’ was invented, doing away with the film loop system and enabling synchronised tempos at the turn of a dial. This then gave way to computer generated click tracks such as ‘Auricle’ in the 1980s - the method of synchronisation still used today. Source: Richard Davis, Complete Guide to Film Scoring (1999).
## GLOSSARY

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Click Track</td>
<td>A means of accurately measuring time. Similar to a metronome, however, synchronised to a film.</td>
</tr>
<tr>
<td>Commentary</td>
<td>In which the score takes the part of a spectator giving an often ironic commentary on events on screen.</td>
</tr>
<tr>
<td>Contrast</td>
<td>Where the score appears to contrast dramatically with the image and creates a definite effect.</td>
</tr>
<tr>
<td>Cue</td>
<td>A single section of music used in synchronisation with a motion picture sequence.</td>
</tr>
<tr>
<td>Diegetic music</td>
<td>Music heard and seen on screen. <em>See Source Music</em></td>
</tr>
<tr>
<td>Dynamism</td>
<td>Music working together with the composition of successive shots to accentuate the impact of cutting or editing points.</td>
</tr>
<tr>
<td>Emotional drama</td>
<td>Music which makes emphasis of the emotional drama on screen.</td>
</tr>
<tr>
<td>Evocation</td>
<td>Music that works to reveal something about the characters, a leitmotif might be an example.</td>
</tr>
<tr>
<td>Hard hit</td>
<td>An event on screen – calculated within 2 frames – which is emphasised in the music cue. One or more such hits can occur in a cue.</td>
</tr>
<tr>
<td>Illustration</td>
<td>A method of scoring silent films, whereby appropriate library music is chosen for the film which is then edited and linked to best fit the timings of the film.</td>
</tr>
<tr>
<td>Imitation</td>
<td>Where a score imitates natural sounds or the tonal qualities of speech.</td>
</tr>
<tr>
<td>Intellectual referencing</td>
<td>Music which attempts to inform the viewer – via a musical reference – of extra information pertaining to that on screen. For example, a national anthem played highlighting a geographical setting.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Library Music</td>
<td>Music categorised by emotive impact. Used by musical directors extensively in the early 20th century.</td>
</tr>
<tr>
<td>Mickey-mousing</td>
<td>Creating music which is highly synchronised to the physical drama on screen. Mimicking, making emphasis of or reacting to the physical actions taking place on screen.</td>
</tr>
<tr>
<td>Mix</td>
<td>The balance of atmospheric and dialogue with music achieved in postproduction.</td>
</tr>
<tr>
<td>Musical signifier</td>
<td>A piece of music, style or sound which becomes intrinsically associated with an action, event, thought or feeling.</td>
</tr>
<tr>
<td>Non diegetic music</td>
<td>Music heard but not seen on screen.</td>
</tr>
<tr>
<td>Physical drama</td>
<td>Music which refers to and heightens the physical drama on screen. See Mickey-mousing</td>
</tr>
<tr>
<td>Psychological drama</td>
<td>Music which refers to and heightens the psychological drama on screen, for example, where music alludes to a character's inner thoughts</td>
</tr>
<tr>
<td>Red Herring</td>
<td>A climax in the music just prior to an anticipated event, which may or may not happen on screen.</td>
</tr>
<tr>
<td>Soft hit</td>
<td>Similar to a hard hit as a point of reference synchronised with the film but where accuracy is not crucial. Generally more than 2 frames either side of the hit point.</td>
</tr>
<tr>
<td>Source Music</td>
<td>Music heard and seen on screen coming from any source, including a radio, television, hi-fi system or performer on screen.</td>
</tr>
<tr>
<td>Streamer</td>
<td>A vertical line which moves across the screen from left to right indicating to a conductor a hit point.</td>
</tr>
<tr>
<td>Sideline Musicians</td>
<td>Musicians who perform on camera during a scene. The music heard and logical association to the drama comes from their performance.</td>
</tr>
<tr>
<td>Wipe</td>
<td>A graded transition of two separate shots, where the new image wipes across the screen replacing the former image.</td>
</tr>
</tbody>
</table>
Underscore  Music written to fit the scenes of a film, generally used to support the scene rather than dominate it.
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Rapee, E. (1925) Erno Rapee’s Encyclopaedia of Music for Pictures. N.Y. Belwin.


JOURNALS

Australian Band News, 1909 –
   26/9/1925 became: Australian Band and Orchestra News
   26/9/1926 became: Australasian Band and Orchestra News
   26/1/1937 became: Australasian Dance and Brass Band News
   30/4/1940 became: Music Maker, incorporating Australasian Dance and Brass Band News

Cinema Papers, 1974 –

FILMOGRAPHY


It was just at the moment that Mr. Sam White, musical director of the Capitol Theatre in Melbourne, was rushing round to a rehearsal for the prologue to the super-feature “The Wanderer” that a representative of “The Australian Band and Orchestra News” intercepted him and blandly made a request to be initiated into the inner workings of the art of fitting music to the pictures. Mr. White readily accepted, though there is also a good deal of art necessary to fit in such a long talk as this one had to be— for he is a busy man whose days are pretty fully occupied from 9.30 a.m. until 10.45 p.m. Anyone anxious to be director of the music at a big cinema theatre? It is “some” working bee.

An appreciative gleam came into the eyes of Sam White as he listened to some very sincere compliments on the performances of his orchestra. He waved his own share in aside.

“I’ve got a really fine bunch of boys around me,” he affirmed, unhesitatingly. “As musicians I can safely say I have the pick of Australia, and a better lot of fellows to handle would be impossible to find. Without the material I could not give the results, and the success of the music at the Capitol is in the hands of the members of the orchestra. There are no Manfreds or Heroics there. As soon as they are at the post they are ready for business, and answer every movement of my baton. Even on the most oppressive days and nights they put every ounce of energy into their work. They make my work a pleasure, and I try to make theirs the same. Evidently I have been successful, as with one exception I have my original orchestra that started on November 6, 1924.”

No “Trade Secrets”
“Would it be asking too much to be shown the trade secrets in arranging the music score for the pictures, as the perfect synchronisation of music and pictures at the Capitol is always a notable feature of the show?”

“I am sure there are no trade secrets, and it is indeed a pleasure to try and explain the method to you. First of all I will show you to my library and give you an idea of the system of classifying each type of music. You will notice that huge pile [of music] on the shelves in under a letter. Here is “A.” These are heavy cues used for the heaviest scenes—earthquakes, floods, fires, storms and so on. “B” denotes conspiracy and mystery; “C” tragedy and (murder); “D” music suitable for Indians and savages; “E” Easter music; “F” themes suitable for romance and love; “G” is classified as “light hurrys” for action; “H” races, fire alarms, gallops or other speedy action “I” for the grotesque, infernal and weird; “K” nature scenes such as spring time, sea scenes, pastorale etc. “L” gaiety and life, carnival scenes, birthday parties, etc.; “M” covers pomp and grandeur. This lettering continues through every phase of emotion, you will notice and here we start in double letters “AA” Under these headings different nations are classified – “AA” Spain, “BB” Mexico; “CC” Hungary; “DD” Italy “EE” French; “FF” Germany; “GG” Austria; “HH” China and so forth.

This shelf consists of grand opera. You will notice practically every opera there. Here are comic operas and musical comedies. This shelf contains ballet suites. Here are the symphonies. These are [the] overtures. All that wall contains fox trots, two steps, waltzes, marches, polkas, schottisches and music in lighter vein. This book contains the name of every item in the library, this one lists the numbers in their classified order. The card system is also used, showing the date each number is played and for which picture. Now you can see how very easy it is to find the particular piece of music required at the situation.”

“Your classifying is very (complex) Mr White and the collections of music amazes me.”
“Well, I suppose we must be somewhere near £2000 worth of music. My librarian, Roy Osborne, has his time occupied in keeping everything in proper order and condition.”

Starting on a Score

“How do you work when starting on a score for a new picture?”

“To get the best results I view the picture in our private projection room, making mental notes of the atmospheric requirements, the themes or motifs that are suggested, and situations that occur. I then set a speed for the picture, and taking 1000 feet at a time, check off each scene. The 1000 feet is re-run and each change is timed exactly by stopwatch. Then I select the music which I consider conveys to the mind the situation that the pictures depicts to the eye, and by metronome, work out just how much music will be required for that scene, and make a cut accordingly when necessary. Each reel (1000 feet), is treated in a similar manner, and when complete, the whole picture is shown again and the score played on the piano during screening, and any weaknesses noted and corrected. This piano score is handed over to the librarian, and all the other instruments have their books set in order, and everything copied to save juggling around with themes and motifs that may be used many times during screening. For instance, in this picture score, “The Wanderer,” I used eight different themes; these are repeated several times during the progress of the silent drama and it would be almost impossible to dispense with copying them.”

A knock on the door, and Mr. Boss, the chief operator, entered to see if Mr. White was ready for the final screening of “The Wanderer.” Another chat on the phases of this interesting musical work was promised by Mr. White.

*Australian Band and Orchestra News.* March 26, 1926:14-15
APPENDIX B

MUSIC CREDITS FOR THE FEATURE FILMS OF CINESOUND PRODUCTIONS

1932  
*On Our Selection*  
Musical Director: Hamilton Webber

1933  
*The Squatter's Daughter*  
Musical Directors: Frank Chapple and Tom King

1934  
*Strike Me Lucky*  
Musical Director: Hamilton Webber  
Lyrics Victor Roberts

*The Silence of Dean Maitland*  
Musical Director: Hamilton Webber

1935  
*Grandad Rudd*  
(aka Ruling the Roost, UK)  
Musical Director: Hamilton Webber

1936  
*Orphan of the Wilderness*  
(aka Chut, Wild Innocence, US)  
Musical Director: Hamilton Webber

*Thoroughbred*  
Musical Director: Hamilton Webber

1937  
*It Isn't Done*  
Musical Director: Hamilton Webber  

*Lovers and Luggers*  
(aka Vengeance of the Deep, US)  
Musical Director: Hamilton Webber

*Tall Timbers*  
Musical Director: Lindley Evans
1938

*Dad and Dave Come to Town*
(aka The Rudd Family Goes to Town, UK)
Musical Directors: Hamilton Webber and Maurice Gilman

*Let George Do It*
(aka In the Nick of Time, UK)
Musical Directors: Hamilton Webber and Maurice Gilman

*The Broken Melody*
(aka The Vagabond Violinist, UK)
Composers – Theme Alfred Hill, Score Horace Keats
Conductor: Hamilton Webber

1939

*Come Up Smiling*
(aka Ants in His Pants, UK)
Musical Directors: Henry Krips, Ronald Whelen, Bob Geraghty, and Will Mohoney

*Gone to the Dogs*

*Mr Chedworth Steps Out*
Musical Director: Hamilton Webber

1940

*Dad Rudd MP*
Musical Director: Henry Krips

1946

*Smithy*
(aka Pacific Adventure)
Musical Director: Henry Krips
Pacific Score: Alfred Hill
Recorded by The Sydney Symphony Orchestra
### APPENDIX C

#### Student Record

**Name:** WEBBER, William Hamilton

<table>
<thead>
<tr>
<th>Subject</th>
<th>Date</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Terminology</td>
<td>Nov. 1910</td>
<td>H</td>
</tr>
<tr>
<td>Ear Tests &amp; Sight Reading</td>
<td></td>
<td>H</td>
</tr>
<tr>
<td>Harmony</td>
<td></td>
<td>H</td>
</tr>
<tr>
<td>Countertop</td>
<td></td>
<td>H</td>
</tr>
<tr>
<td>Chief Study</td>
<td></td>
<td>H</td>
</tr>
<tr>
<td>Second Practical Study</td>
<td></td>
<td>H</td>
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<tr>
<td>Passed First Year Dip.Mus.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>Nov. 1911</td>
<td>P</td>
</tr>
<tr>
<td>Countertop</td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>Form &amp; Analysis</td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>History, Literature &amp; Aesthetics of Music</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>Chief &amp; Second Practical Studies</td>
<td>Resumed</td>
<td>P</td>
</tr>
<tr>
<td>Passed Second Year Dip.Mus.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>Nov. 1912</td>
<td>H</td>
</tr>
<tr>
<td>Countertop</td>
<td></td>
<td>H</td>
</tr>
<tr>
<td>Form &amp; Analysis</td>
<td></td>
<td>H</td>
</tr>
<tr>
<td>History, Literature &amp; Aesthetics of Music</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>Chief &amp; Second Practical Studies</td>
<td>Resumed</td>
<td>H</td>
</tr>
<tr>
<td>Passed Third Year Dip.Mus.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Awarded the Ormond Exhibition and the Maude Harrington Prize.</td>
<td>Mar. 1913</td>
<td></td>
</tr>
<tr>
<td>Acoustics</td>
<td></td>
<td>P</td>
</tr>
</tbody>
</table>

#### Remarks

- Dec. 1911: Redraw as Board Exhibition.
- Dec. 1911: Holder of Exam Board Exhibition.
- Dec. 1911: CEASED

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Student card of William Hamilton Webber, University of Melbourne 1912
Hamilton Webber “Dear Little Girl” (1926) Albert & Son
APPENDIX F

Hamilton Webber ‘At the Dandy Candy Store’ (191-) Melbourne. Sam Fox
APPENDIX G

“Orchestral Gossip” in Australasian Band and Orchestra News

Merely credulous and inexperienced people apart, can anyone who has seen the pictorial gyrations and heard the musical distortions which so far constitute the “talkies” honestly believe that the time has yet arrived for them to displace the real flesh and blood musician? Even the actor talks distortedly when he talks at all, and when it comes to a long film-drama, haven’t you all noticed how he drops talking, goes into the mere silence of the old-fashioned movies again, and lets the screen interrupt the drama with the same old reading-matter? No, the “talkies” will take their place in the general scheme of things, but the musician can count on his job provided all musicians do their very best to keep up their standard, instead of as so many now do, getting along as perfunctorily as possible, rehearsing little, and thinking merely of the “screw.”

Australian Band and Orchestra News, March 26, 1926:31
Author/s: Buys, Mark

Title: A survey of film music by William Hamilton Webber written for the feature films of Ken G. Hall 1932 - 1939

Date: 2004

Persistent Link: http://hdl.handle.net/11343/58994

File Description: A survey of film music by William Hamilton Webber written for the feature films of Ken G. Hall 1932 - 1939