



# FILM MUSIC NOTES

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VOLUME I  
FOREWORD

NOVEMBER, 1941

NUMBER II

The response received from educators and individuals throughout the country to the first issue of FILM MUSIC NOTES is most gratifying. One Music Supervisor of a large high school in Indiana writes, "It fills a definite need in some of our music courses." Another, "This is exactly what my boys and girls want."

FILM MUSIC NOTES will be used to send information to all the judges who served so faithfully last year by attending the pictures the preview committee recommended and sending in their reactions as to music values.

We urge all those judges to continue seeing the pictures listed each month and please send in reports as soon as possible. These will be tabulated and considered in the final decisions as to the best music in pictures during the year, May 1st, 1941 to May 1st, 1942. No special blanks will be sent out, but your reactions are requested in detail on each picture you are able to see. We welcome reports from all our readers, also suggestions as to information you would like to have carried in FILM MUSIC NOTES. Let us hear from you.

#### Contents of this issue:

1. Comments and News Items on Film Music
2. Reviews of current motion pictures from the view point of music interest
3. Richard Hageman comments on his composition of two music scores
4. Records and Publications of Film Music Available

NOTE: Future issues will continue, as regular series, comments of noted musicians on the importance of music in films, reviews of current pictures from the point of view of music interest, special articles written by Hollywood composers, other news items pertaining to music in current pictures, and lists of films (both 16mm and 35mm) and records available for use in schools, clubs and churches.

Please send us your questions and comments for our proposed Open Forum Section

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6162 Hollywood Boulevard  
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COMMENTS AND NEWS ON FILM MUSIC

"I assure you of my appreciation for your encouragement in advancing the use of original music in motion pictures. I feel that pictures today present the broadest and most important use of music in history and in doing so provide millions with an understanding of the art which has never before been attained." Werner Janssen, Former Conductor Baltimore Symphony Orchestra, composer of music for several pictures and at present conductor of Werner Janssen Little Symphony Orchestra, Los Angeles.

"I regard the work of your committee as a most valuable service to American Music."  
Henry E. Meyer, Southwestern University, Texas.

"Your idea is an excellent one and I shall be glad to serve as a member of the Judges Committee." Howard Hanson, Dir. Music Eastman School of Music, Rochester, N.Y.

"This new 'Art Medium' is in its infancy but someday Radio and Pictures will produce something distinct and utterly peculiar unto itself...music-drama of the future. It provides a great outlet for the American composer. Symphonic conductors will be asking for music performed in pictures which will be re-edited in concert form. The future of our native American music (traditional folk songs) should be a fertile field." Bruno David Ussher, Noted American Music Critic.

BLUES IN THE NIGHT - The two opposites of the music world...Blues musicians and Symphony artists...met for the first time in scholarly discussion and for demonstrations in the Blue Room of the Waldorf-Astoria, N.Y., on November 6th, beginning at 11 P.M. and continuing until dawn. The session was called "BLUES IN THE NIGHT." The board hearing the "hot" musicians will be composed of Eddy Brown, Edwin Hughes, Sigmund Spaeth, Dr. Carleton Sprague Smith, Horace Johnson, Erno Rapee, Philip James, Oscar Wagner, Leonard Lieblich, Albert Stoessel, Dr. Clarence Adler, Wilfred Pelletier and Leonard Joy. The Blues artists will be represented by Benny Goodman, Jimmy Lunceford, Will Osborne, Al Roth, Glenn Miller, Tommy Dorsey, Jimmy Dorsey and Art Tatum.

It is the aim of the Chamber Music Society of America, the organization responsible for the seminar, to weave the Blues into the general scheme of American Music, according to Eddy Brown, President. The panel of scholars was set up by the Chamber Music Society in recognition of the contributions to American Music by so-called "hot" artists. Mr. Brown pointed out that cowboy music, hillbilly music and other such music lore, has been accepted as American, whereas, there seems to be a reluctance on the part of serious musicians to accept Blues as an indigenous part of the American music scene. "The Blues for all their spontaneity and informality, are now established as a definite type of American music," Mr. Brown said. "The virtuosity of the performers of this type of music is unquestionably as high as that of the symphonic and concert stages."

That the two types of music have been coming together over a period of years, is demonstrated by the fact that Morton Gould, who won his first fame as a Jazz writer, is now writing for symphonic groups, and Roy Harris, who began his writing career in the symphonic groups, is now also writing for Jazz performances. It is hoped that this move will incorporate all the musical factors of this country. Mr. Brown said that the motion picture, "Blues in the Night," was a springboard whereby groups such as this one meeting could be utilized to better American Music!

REVIEWS OF CURRENT PICTURES FROM THE VIEW POINT OF MUSIC INTEREST COMMENDED BY THE  
MOTION PICTURE PREVIEW COMMITTEE OF HOLLYWOOD and NEW YORK

Grace Widney Mabee, Hollywood Chairman, Mme Adelaide Gescheidt, New York Chairman

**BIRTH OF THE BLUES**, Paramount, Director, the late Victor Schertzinger, Musical  
Direction, Robert Emmett Dolan.

This picture, all to reminiscent of "Alexander's Ragtime Band" has little originality, but Mary Martin's great charm in her singing sequences lifts it above the usual pictures of its kind. The story, opening with scenes in New Orleans and the song, "Birth of the Blues" gives a sufficiently arresting and, for the most part, entertaining history of the origin and use of the musical term, "Blues" and how it became popular with the general public. Bing Crosby's singing is smooth and easy, as usual, with Rochester, Donlevy and Ruby Elzy adding much to the interest. Photography is good and the music of its kind, acceptable. ADULTS

**BLUES IN THE NIGHT**, Warner Bros., Director, Anatole Litvak, Music by H. Roemheld

A strange and interesting combination of "swing" music..straight melodrama, giving an insight into musicians' lives. The jitterbugs will go for the story in a big way. The excellence of the players and directorial skill with which music and melodrama is blended makes the film entertaining. No doubt but that this picture was the inspiration of the recent meeting called in New York, an account of which is given on the page of comments this month. MATURE-FAMILY.

**THE CHOCOLATE SOLDIER**, Metro-Goldwyn-Mayer, Director, Roy del Ruth, Oscar Strauss  
Light Opera with interpolations, Musical Direction, Herbert  
Stothart and Bronislau Kaper

The latest and best musical to be filmed is The Chocolate Soldier. This popular operetta of more than a decade ago supplies the basis for a Nelson Eddy vehicle and a return of the stirring romantic and much loved songs of the original, combined with the story of "The Guardsman" by Ferenc Molnar, well-known play made popular by the Lunts a decade or so ago. Singing with Mr. Eddy is the charming, gifted and finely schooled Rise Stevens, who makes her debut in pictures. Not only does it feature "My Hero," "Gypsy Cafe" and other familiar favorites, but because of the operatic gifts of the singers, Wagner's "Evening Star," Moussorgsky's "Song of the Flea," Schubert's "The Trout" and Bizet's "Mon Coeur" have been interpolated to give full scope to the voices. Nelson Eddy, at last has a dramatic role in which he excels and Rise Stevens gave a most delightful account of herself in this, her first screen role. A little phlegmatic, perhaps, but her voice and personality were charming and beautiful. It makes enjoyable entertainment for entire FAMILY.

From M-G-M Publicity - "Music in pictures presents many baffling problems for the producer. It is a combination of creative art and mathematical certainty. Songs cannot be 'dragged into' a story but must provide an integral and logical part of the plot. As an instance, points out Nat Finston, music chief at Metro-Goldwyn-Mayer, When it was decided to make 'The Chocolate Soldier,' Herbert Stothart, composer-conductor, sat in with the script writers from the first day. This is because the method of presentation of every song number had to be devised dramatically and musically at the same time. Every song is worked out as a part of the dramatic action, then treated as a dramatic scene. Conferences with director and producer decided what songs were to be used. In addition, a musical score for all dramatic action had to be worked out. Often the question of time arose. They debated whether action should be subordinated to music or vice versa. With these details settled, Stothart went to work on his score, first working it out on a piano, then calling in orchestrators and arrangers to work out instrumentation. Sets were meanwhile designed with each musical interlude in special view. Orchestration and presentation ideas completed, the next step was what we call pre-recording. Numbers and songs are recorded on a special sound stage, where all sound conditions can be controlled. Later, before the camera, the singers sing their numbers in unison with the previously made record, and are photographed, lighted and costumed and with action worked out. The final and most difficult stage in filming a musical, occurs in the sound department and is known as 'dubbing.' Several microphones record different sections of the orchestra on separate records. Voices are

(The Chocolate Soldier - continued)

on other records. Dialogue is on another. Sound effects are on another. These elements are all played simultaneously, as the picture, synchronized to them, is watched. Volume of each record can be controlled. An expert modulates each record until a perfect balance between all is achieved, usually consulting with director and producer. When the final balance of all the sound elements is achieved, all the records are played together and recorded on a single 'master record' which is the recording that goes with the visual film, to the theatres. So exact is the timing of music on the screen that the composer, preparing his score first, times every visual scene with a stop-watch, then writes his music to fit the timing. Despite the accuracy of timing, the music must be in such perfect form that no suggestion of its having been so timed reaches audiences in the theatres."

DUMBO, Feature-Length Cartoon, Walt Disney, Music by Oliver Wallace and Frank Churchill, Lyrics by Ned Washington

All who love cartoons will revel in the adventures of the wistful, lovable, little elephant Dumbo, born with gigantic ears that make him the laughing stock of the circus but which finally speed him to fame as the only flying elephant in the world. The story of Dumbo was inspired by a publisher's manuscript based on a book by Helen Aberson and Harold Pearl. The picture is beautifully done, is exceptionally real and almost free from the too frequent cartoon exaggeration and coarseness. The colorful circus, with the inimitable Disney touch of magic and animals, is the lively background, presenting the bellowing ringmaster, dizzy clowns and all the other typical characters. Then there are five dancing black crows, Timothy, the engaging little mouse who helps Dumbo, a locomotive with a real personality and the stork who gets lost trying to deliver an elephantine bundle from heaven. "Critics pronounce it a treasure for our hearts and for the muscles that make our throats choke up and others that make the tummy feel that it were thin again after we laugh

The Dumbo idea had many big story boards filled with colorful sketches to hand over to the supervising director, Ben Sharpsteen. What a working staff they had for one and a half years! One thousand artists, writers, technicians, cameramen in a \$2,000,000 plant. Their imagination could run free without fear of stepping on their public's toes, as in the classics, "Snow White" and "Pinocchio."

Music is of equal importance to color and story. Oliver Wallace and Frank Churchill collaborated to create one of the finest musical scores an animated motion picture ever had, and from it undoubtedly will come several potential hits. "Pink Elephants on Parade," a gay lilting song had to be spontaneous as a definite part of a dance...not an accompaniment. "When I See an Elephant Fly" also by Wallace. The artists who created the pictorial sequence frankly admitted that the music inspired some of the funniest gags in the pink elephant ballet. From this, Wallace went to the poignant little melody called "Dumbo's Serenade" in which he put all the emotions which characterize the young hero of the story. Its playful and still tender theme was carried throughout the picture as his musical symbol. This was a novelty tune sung by a quartet of black-face comedians led by a scallywag, Jim Crow.

The background music for the tipsy clown sequence, is full of hiccups and staggers, the recording of which was very difficult. It took the 18 piece orchestra four hours to record two takes which runs less than three minutes in the picture. Wallace's years of experience as theatre organist, orchestra conductor, accordionist, saxophonist, composer, dancer, lyricist and master of ceremonies, trained him in ways of spontaneity. There's no waiting for inspiration.

Frank Churchill, a master of hit tunes, such as, "Who's Afraid of the Big Bad Wolf" heard in "Snow White," gives us in Dumbo, "Big Top" which forms a vivid background. "Look Out for Mr. Stork" and "Song of the Roustabouts" a rhythmic masterpiece number for the husky muscle-men who beat stakes into the ground and then anchor the main tent firmly to them. The Chugachugachug of the wheels and the tootle of the little steam whistle is plainly evident in the gay rhythm of "Casey Junior." Each song in Dumbo is a feature of an entire sequence combining music and action perfectly. This is a picture for the entire FAMILY.

HOW GREEN WAS MY VALLEY, 20th Century-Fox, Director, John Ford, Musical Director, Alfred Newman, Dir. of Choral Work, Tudor Williams

The story of Richard Llewellyn's best seller, "How Green Was My Valley," lends itself to the screen unusually well and the result is one of the finest pictures of the year. Scenes are laid in the coal mining districts in Wales, but war conditions prevented the picture being made there. Photographs of the collieries there and a cast made up almost entirely of Welsh people, actors and actresses from the famous Abbey Players, together with the Welsh choir from the Welsh Presbyterian Church in Los Angeles, made the scenes realistic. Even John Ford is an Irishman. Ford's desire that he be given a chance to film a drama in which music could be important, giving it emotion and mood, was at last realized. The Welsh people are a singing people, who sing while they work, something for the present age to emulate. Rys Williams brought up among them, trained the cast in the language, fifty of them working in the mines. Tudor Williams, a professional Welsh singer, trained the chorus of eighty voices. No musical background has surpassed this one in actual demonstration of what music can do to a dramatic situation. Even their speech is a plain song with musical inflections and emphatic rhythms. Sara Allgood as the mother of seven children, all mine workers, Donald Crisp, the father who stood out against unionizing the miners, Roddy McDowall, the twelve year old boy brought over as a refugee, Maureen O'Hara and Walter Pidgeon, all were perfectly cast.

The ethical and spiritual import of this picture make it suitable for the entire family.

The songs, sung by the entire cast are in the Welsh language and fit into the dramatic action perfectly. Among the numbers sung were "Suo Gan" an immortal lullaby, "Marshes of Kguddlan" a poignant war wong of the 15th century and other familiar favorites.

Alfred Newman, Fox' popular musical director, was responsible for entire musical direction and for the orchestral background conducting the final recordings. FAMILY

LADY BE GOOD, Metro-Goldwyn-Mayer, Director, Norman Z. McLeod, Music and Lyrics by Ira and George Gershwin, Additional songs by Jerome Kern and Oscar Hammerstein II, Roger Edens and Arthur Freed

(Through some mistake, the review of "Lady Be Good" was omitted last month.) A delightful picture calculated to make us forget our troubles. It has everything, comedy, romance, melody and top-notch dancing. Its tuneful songs are pleasing with the singing of the hauntingly poignant interpolation of "When I Last Saw Paris" by George Gershwin, the musical highlight of the picture. Miss Powell's clever dance routines and acrobatics of the Berry Bros. are something to remember. The plot is loosely woven, but all in all, it is good entertainment for those who like long pictures. FAMILY.

ONE FOOT IN HEAVEN, Warner Bros., Director, Irving Rapper, Musical Director, Leo F. Forbstein, Music by Max Steiner

Here is a picture which contains no drinking scenes, no night clubs and no shooting and yet is most absorbing, from beginning to end. Taken all in all, in this inspiring film, Warner Bros. have added another to its ever growing gallery of fine portraits from life. This time it is the country minister with his sacrifices and difficulties who holds the center of the stage. Fredric March is at his best and Martha Scott could be taken as an example for all ministers' wives, so touching is her characterization of the loyal and devoted wife and helpmate. It is, however, unfortunate that the minister is not made more admirable and lovable, as the ethical value of the film is lessened thereby. His weaknesses may make the man seem more human, but the christening scene, in which he breaks his promise to his wife, comes as a shock.

The music of Max Steiner is excellently used, this composer being one who can create a score that is fine music and yet so much a part of the picture that one is not unduly conscious of it. The theme running throughout was that grand old hymn, "The Church's One Foundation" written by John Wesley, founder of the Methodist faith. It reaches a grand climax when played in the final reel on the beautiful carillon atop his beautiful new church. Other familiar hymns used as background

(One Foot in Heaven - continued)

music were "What a Friend We Have in Jesus," "Faith of Our Fathers," "We Bid Thee Welcome," "Come Thou Fount." The selection from "Hansel and Gretel," however, sung by the children's choir was not a good one. It was not only too long but, for the sake of contrast, the children should have sung the same type of hymn, only one suitable for children, as that sung by the adults. Their superiority would have seemed doubly effective. FAMILY.

Dr. Norman Vincent Peale, pastor of the Marble Collegiate Church of New York City was chosen by a national committee of prominent clergymen to serve as religious technical advisor for the picture.

SUNDOWN, United Artists-Wanger, Director, Henry Hathaway, Musical Score, M. Rozsa  
This thrilling story of arms smuggling in Africa, with Bruce Cabot in the role of civil commissioner of an English desert outpost and Gene Tierney as the supposed half-caste girl who carries on her dead father's trading posts, is gorgeously photographed, understandingly directed and excellently acted. The music, from the first sound of the native drums and the singing of the male chorus (the St. Luke's Choristers, to the closing memorial service conducted by Bishop Coombs - Sir Cedric Hardwicke) in a ruined cathedral, adds greatly to the value of the picture. It has African flavor, excellent choral effects and some expert orchestration. Unlike the scoring of many pictures where the audience is aware of it only in the highlighted spots, it here, never overpowers the action. It flows in a steady rhythm tremendously effective in its underlying significance. The locations where scenes were taken for this picture are at Acoma Rock, New Mexico, Mojave desert and Crater Lake in Oregon. A short article by Dr. Miklos Rozsa will interest our readers:

"I have been interested in primitive folk music since the days when I collected peasant songs and music in Hungary, and therefore, was delighted when I was asked to write the score for "Sundown" which would require primitive themes. The first picture that I scored with African music was "Four Feathers" and had an Arabic character.

The music for Sundown was influenced by pure African and partly Arabic music as the action takes place in Kenya and the British East African Colony. I had an opportunity to study the music of the various tribes in this territory from authentic recordings made by several expeditions in Africa. I tried to create an atmosphere by imitating the sound of Negro chants and dance rhythms with drums and primitive instruments. The music consists of three different themes:-

- 1 - Negro folk music, as rhythmic drumming, ceremonial songs and instrumental music
- 2 - Atmospheric background music, using themes with Arabic influence
- 3 - Background music of European origin

The music of the Habari, one of the mysteries of Africa, is a piece which portrays the monotonous and occult atmosphere of an African night and I used a mixed chorus with background of drums and musical saw to express the whining unfathomable sounds of this scene."

THE MALTESE FALCON, Warner Bros., Director, John Huston, Music by Adolph Deutsch

Fast action, good photography, unusually imaginative direction and fine acting characterize this remake of a celebrated mystery story, which, is neither very original nor convincing, does supply a basis for an hour or two of highly acceptable entertainment. A group of gangsters start out to recover the Maltese Falcon, a fabulously valuable jeweled bird which disappeared at the time of the Crusades. Their search carries them from Hongkong to Istanbul to San Francisco, where action of this narrative takes place. The hired detective (Humphrey Bogart) becomes as engrossed with the spoils as the crooks whom he is trailing. An extremely interesting musical score from its opening bars, sets the stage for the tragic and sinister play. It is expertly handled, as it creates suspense and induces psychological chills before each sequence. The novachord played by Jack Raymond Haines, Jr. plays a large part in the orchestrations of pictures of this type. ADULTS

Fine photography, well known names and even good direction do not compensate for the poor story treatment, bad casting. Delineating as it does, the hazards of our early fur traders, it might have been adventurous, glamorous and exciting. Richard Hageman, one of America's finest composers was given a difficult task, but he nevertheless provided a fine score, with excellent orchestrations and two new songs which undoubtedly will be heard from later on. ADULTS.

Mr. Hageman has kindly written something of interest as to how he handled the music in this picture and in "Paris Calling:"

"As a matter of fact, it is a thrilling adventure story, and I had a good time composing the score. Of course there were the usual number of battles, Indian chases, sea storms, etc. But I was smart this time, and did not waste any time composing music for scenes where other sounds would cover my music. By chance I happened to hear the sound track of a waterfall sequence, so I bowed out of that scene too and let Mother Nature do the work. What a blessing it would be if the composer could always write his score after the sound department had dubbed in the sound track. This could, of course, be done, but not without additional expense and time, and Hollywood is not prepared to concede that much to composers yet. Musically I treat this epic type of picture as though it were a dramatic tone poem, with decided themes for the principal characters. The two songs I wrote for Carol Bruce to sing, were composed to confirm with the style of the popular song of those days, 1810. They are to be published separately. Frank Lloyd directed the picture. He is very keen about music, and gives me all the leeway I want in time and opportunity when working on his pictures. He allows the musical track to dominate the sound track in as many scenes as possible. Would that all directors had the understanding of the film composers' problems as he has. Frank Lloyd would never expect a composer to toss him off a film score in a few days time, after the picture had been completed. Lloyd likes the composer to sit in on the picture from the beginning, thus giving him a thorough knowledge of what the story is all about and all the time he needs to think about the music."

"Composing the music for PARIS CALLING was a real joy, not just another job. 'Paris Calling' is the type of picture any composer loves to work on. It is full of opportunities for musical expression, with nice long silences which give the composer his chance to go ahead, without his eye being constantly on the second hand of his stop watch. I enjoyed doing the music also because the story plays in my second home, Paris, where I attended the Paris Conservatory of Music and spent so many happy years. The time of the picture is the present, with the Germans occupying Paris. Elizabeth Bergner plays the part of Marianne, a spoiled french girl, who suddenly awakes to her duty as a patriot when her mother is killed by a German bomb during their flight from Paris. The flight scene is sufficiently long to provide an opportunity for a complete musical composition. This I composed in the form of a slow movement of a symphony. During this scene I introduce Marianne's theme; music descriptive of her soul's patriotic awakening. One hears faintly in the background a fragment of the Marseillaise. Another opportunity for effective music comes in the scene where Marianne kills her former lover, a traitor to France. Here was scope for emotional music portraying the torture in the heart and mind of the girl as she braves all for her country. In order to get the eerie effect here that I wanted, I had the woodwinds of the orchestra wail at their highest possible range. Fortunately for me, there is a scarcity of dialogue at the end of the picture which provides a marvelous opportunity to finish my score as I would write the coda to a symphony. The final bars blaze into a stirring treatment of the Marseillaise, and one knows there will always be a France!"

RECORDS AND PUBLICATIONS OF FILM MUSIC, AVAILABLE

NEW WINE, (reviewed in October Film Music Notes) United Artists. Schubert's music arranged by Dr. Miklos Rozsa. Musical Director, Arthur Guttman

IMPATIENCE (Ungehduld); SERENADE (Standohen); and AVE MARIA. Numerous recordings of all three songs.

MARCHE MILITAIRE, lyrics used for the first time and sung by the St. Luke's Choristers, J. Ripley Dorr, Director. Victor record available of music made by the "Pops" Orchestra (Boston) No. 4314.

Rosamund Ballet music (portions used) Victor Record M319

UNFINISHED SYMPHONY, Victor Record M319.

SYMPHONY No. 5, Record No. M170

C Major Symphony No. 9, also called No. 7, Record M602

All above available in Victor Albums

THE CHOCOLATE SOLDIER, (see review in this issue) Metro-Goldwyn-Mayer, Musical Direction: Herbert Stothart and Bronislau Kaper

A trailer of this picture is available with the stars Rise Stevens and Nelson Eddy singing "My Hero," "Sympathy," "Chocolate Soldier," "Forgive" and "Ti Ra La La" assisted by the chorus.

"My Hero," Record No. 4281M; "Sympathy," No. 4282M; "While My Lady Sleeps" sung by Nelson Eddy and Mens Chorus; "Ti Ra La La" with Rise Stevens and Women's Chorus; "Chocolate Soldier" duet, Stevens, Eddy and chorus; "Forgive" - Stevens and Eddy. All in an Album of six records made as used in the film by Columbia Master Works Records.

BIRTH OF THE BLUES, Victor has recorded a "Birth of the Blues" Album.

LYDIA WALTZ, from motion picture "Lydia," by Dr. Miklos Rozsa, published by Sam Fox Publishing Co. Available on all sheet music counters.

The following 16mm films are recommended for use of clubs, churches and schools: MUSIC OF THE MASTERS, 10 minute reels featuring soloists, string quartets, duo-pianists. Individual reels rental \$3.50 or \$9.50 for complete concert program (3 reels.) Write either Walter G. Gutlohn, 35 West 45th Street, New York City or Music Master Series, 6162 Hollywood Boulevard, Hollywood, California.

The Filmosound Library of Bell and Howell Co., 716 North LaBrea Avenue, Hollywood, California, has an enlarged library of music films, also patriotic films with good music for rental. The following are recommended: National Philharmonic Orchestra, Feher, conductor, 10 minute excerpts from AIDA, also ROSAMUND BALLET, \$1.25 each; Schumann-Heink and Sigmund Spaeth, 10 minutes \$1.25; Woodwind Choir, 10 minutes \$2.00; THE RIVER, Documentary Film, 35 minute music by Copland, \$1.50; PLOW THAT BROKE THE PLAINS, 30 minutes, music by Virgil Thompson, \$1.00. Also there are patriotic films for music in defense programs: AMERICA'S CALL TO ARMS, 10 minutes, \$1.25; OUR BILL OF RIGHTS, to celebrate 150th anniversary, 2 reels, 20 minutes, \$4.00; OUR CONSTITUTION, 2 reels, 20 minutes, \$4.00; DECLARATION OF INDEPENDENCE, 2 reels, 20 minutes, \$4.00

Four operas (made in Paris) 35mm available for theatres: LA BOHEME, BUTTERFLY, LIFE OF VERDI and SCHUBERT'S SERENADE. Write William J. Healy, 729 Seventh Avenue, New York City, Room 505, for information. Pictorial events, class room reels with study guides, film strips for stills are: OUR GOVERNMENT, WESTERN MIGRATION, WESTERN UNION, NEW WINE, SERGEANT YORK, etc. For sale at \$2.50 each. Write M. R. Teshnor, Chanin Building, 122 East 42nd Street, New York City