



FILM MUSIC NOTES

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6162 Hollywood Boulevard
HOLLYWOOD, CALIFORNIA

VOLUME II

DECEMBER, 1942

NUMBER III

FOREWORD:

"PEACE ON EARTH, GOOD WILL TOWARD MEN." These words have never meant so much to all mankind as they do now. The outward signs of the YULETIDE.....the bells, the carols, the cradle of Bethlehem have rarely before symbolized so much that is dear to humanity. In the struggle for a better world, men have been drawn together by their belief in the survival of the ideals and spiritual values for which they fight. Friends and neighbors share a common sympathy born of the response of their men and women to the call of the flag. Only the spirit of Christianity can write a real and lasting peace in Justice and Charity to all nations.

That the spirit of CHRISTMAS might live through the coming year, is the wish of the editors of FILM MUSIC NOTES. Many of the films being released this year bring to you this message of PEACE AND GOOD WILL. Those listed each month in this bulletin are recommended to all who wish to see pictures with good musical scores.

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Those desiring to subscribe for FILM MUSIC NOTES for the year, eight issues, October to May, inclusive, may send one dollar to 6162 Hollywood Blvd., Hollywood, California

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NEWS ITEMS.....COMENDATIONS

"This note will thank you for sending the copy of FILM MUSIC NOTES. I have enjoyed reading it very much. You are doing a valuable work in calling attention to the part that music plays in the making of motion pictures. Even those of us who are musicians, too frequently, are only vaguely conscious of the creative effort that has gone into the musical background of a film, while the general public, I fear, is completely unaware of the added richness a well composed score brings to the film entertainment it so greatly enjoys." Louis Woodson Curtis, Head Music Supervisor, Los Angeles City Schools - Past National President, Music Educators National Conference.

"I have read your FILM MUSIC NOTES with great interest, and congratulate you and your committee for your efforts on behalf of motion picture music." Abe Meyer, Music Corporation of America, Artists, Ltd.

The November Motion Picture Music Council of the New York Preview Committee was in charge of the National Association of American Composers and Conductors, Dr. Sigmund Spaeth, president, and Mme. Adelaide Gescheidt, chairman, of the New York Preview Committee. It was held on Wednesday at 4 P.M. in the preview room of the United Artists Studios. A showing of the film JACARE preceded the discussion on the general theme of "Music in Films." Some of the leading composers and musicians of New York City and vicinity were in attendance....members of the NAACC and all expressed themselves as willing to cooperate in the cause of film music. Dr. Spaeth spoke of his review of the picture JACARE in the November issue of FILM MUSIC NOTES, and all present agreed that Dr. Miklos Rozsa's musical setting was one of the finest ever composed in the Hollywood studios.

Rudolph Polk, formerly manager of such artists as Lily Pons, Lawrence Tibbett, Jose' Iturbi, Jascha Heifitz and others, has been appointed assistant to Morris Stoloff, head of Columbia Pictures music department.

"White Christmas," by Irving Berlin, used in the picture HOLIDAY INN sells 20,000 copies weekly.

Katharine Cornell will appear in Sol Lesser's STAGE DOOR CANTEEN to be released soon-Frank Borzage, director.

CAPRICCIO, PASTORALE e DANZA by Miklos Rozsa was recently performed by the Chicago Symphony Orchestra and will be played by the Philadelphia Symphony Orchestra on their pair of concerts, December 26th and 28th - Mr. Ormandy, conducting.

The premiere of Noel Coward's new naval film, IN WHICH WE SERVE, was held in London recently on a Sunday evening at six-thirty with such distinguished guests as the King of Greece, Lord Mountbatten, Foreign Secretary Anthony Eden, First Lord of the Admiralty Alexander, Admiral Stark, Admiral Sir Dudley Pound and most of the service, social and theatrical celebrities in London, and of course, Noel Coward himself. As Coward provided the music, directed the picture and acted in it, we are extremely interested in its release in this country. The Royal Navy was privileged to preview it.

MAKE SINGING A JOY, by Mme. Adelaide Gescheidt, published by R. L. Huntzinger, New York, is a book on Normal Voice Development as taught by this eminent voice teacher. She is the New York preview chairman of the National Federation of Music Club's Motion Picture Music Committee. Grace Widney Mabee is National Chairman.

COMANDOS STRIKE AT DAWN, Columbia. Dir: John Farrow. Music by Louis Gruenberg

While the preview committees have not been privileged to see COMANDOS STRIKE AT DAWN, we feel sure that our readers will all be interested in the picture, as one of the most noted American composers, Louis Gruenberg, composed the background music. Gruenberg, you remember, won the National Federation of Music Clubs' plaque in 1941 for having written the best musical score (adjudged by two hundred of the best musicians in the country) for Loew and Lewin's picture, SO ENDS OUR NIGHT, and the documentary film, THE FIGHT FOR LIFE.

Mr. Gruenberg is one of the world's outstanding American composers, being thoroughly grounded in the fundamentals of classicism, romanticism and modernism. His compositions in the larger forms have won him prizes from Elizabeth Coolidge, the New York Symphony, the Victor Phonograph, the Columbia Phonograph, Lake Placid, David Bispham and the National Federation of Music Clubs, and they have been performed by all the leading orchestras and Chamber Music Societies. His operas, EMPEROR JONES, JACK AND THE BEAN STALK, GREEN MANSIONS, have all been recognized among the best American operas. EMPEROR JONES was first produced, most successfully, by the Metropolitan Opera Company, with Lawrence Tibbett in the lead.

THE FOLLOWING REVIEW IS GIVEN BY HARRY MINES, ONE OF THE LEADING CRITICS OF THE LOS ANGELES DAILY NEWS:

"In company with Morris Stoloff, chief of the Music Department at Columbia Studios and the celebrated composer, Louis Gruenberg, this writer sat in the projection room the other day and listened to sound tracks of COMANDOS STRIKE AT DAWN. You'll find the music in the finest Gruenberg vein and fully deserving of being transformed into a symphonic poem on its own.

The surging drama of Norwegian patriots fighting against Nazi encroachment gave Gruenberg complete emotional outlet. He has created a stirring portrait of the Commandos in battle, a charming love thread illustrating the episodes between Paul Muni and leading woman, Anna Lee, some rollicking folk dance tunes and an especially lovely pastorelle depicting everyday life in the village before the oppressors' thrall.

It's a score amply illustrative of plot development and of setting. For example there's the 'chase' as Muni eludes the Nazis. He rushes up and down hills, hides in the tall grass, peers out at pursuers not far away, pauses for breath beside a waterfall. In turn the Nazi soldiers keep thinking they see a figure skulking in the foliage, but upon examination are constantly fooled. The menace and comedy of these various scenes are richly dramatized by Gruenberg.

'It was a job; one I enjoyed very much,' spoke Gruenberg. 'Now I'm looking forward to my next picture, wherever it is. Not just any picture, understand, but one that interests me and gives me opportunity.'

What primarily attracted Louis Gruenberg to motion pictures was the hope of establishing a new type of opera form in the combination of music and photographed action. Whether on the right track toward his anticipated goal he's not ready to say, for he's only participated in the production of three films by composing the original scores. Gruenberg is anxious to remove music from static action as, for instance, when the hero of an opera starts singing an aria. 'Nothing happens on stage, except maybe a few extras crossing from right to left of the tenor,' explains Gruenberg. 'That's one director's futile attempt to introduce movement. You can see the unlimited possibilities of picture to overcome this stiltedness.'

Gruenberg would like to interest either Samuel Goldwyn or David Selznick in his experiments. He's prepared a script on Tchaikowsky with the Russian composer's life reflected through his music, that fully points up his theories of action and music synchronization."

AN APPEAL TO THE EDUCATORS OF MUSIC IN SCHOOLS, COLLEGES, UNIVERSITIES

MUSIC has definitely taken its place in the production of every picture. Little by little its importance has entered the consciousness of motion picture directors. Today many of them are inviting the musicians to sit in on story and script conferences. Certainly this is a step in the right direction. A motion picture is a symphony which, to be successfully rendered, must give proper stress to its component parts; MUSIC thus comes into its MOTION PICTURE OWN.

The National Federation of Music Clubs, through its Motion Picture Division, brings to the attention of all educators of music, this new idiom of music composition. With such excellent composers (over three-fourths of them American born) as Gruenberg, Copland, Hageman, Korngold, Steiner, Newman, Rozsa, Prokofieff, Tansman, Young, Waxman, Herrmann, Willson, Stothart, Bradley and many many more, providing the background music and the leading popular song writers of the day that for musicals...we should be interested in studying this new phase of music. Many students of music in various parts of the country are now attending the picture theaters for the special purpose of studying the music of pictures as recommended by the Hollywood and New York music committees and sending in reports as they hear it.

FILM MUSIC NOTES carries reviews of the best pictures as the preview committees appraise them. It also contains pertinent articles by the leading film musicians, who are doing so much for the pictures of today. The bulletin is issued monthly from October to May, inclusive. May we urge your consideration of its contents for your music students and invite your suggestions as to your needs on this all-important subject of music study. Your students may become some of the Motion Picture composers of tomorrow.

Grace W. Mabee, Ch. of Motion Picture Music, N.F.M.C. Editor FILM MUSIC NOTES
Constance Purdy, Artist Member, N.F.M.C. Associate Editor FILM MUSIC NOTES

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GAIL KUBIK, MUSIC CONSULTANT OF THE OFFICE OF WAR INFORMATION BUREAU OF MOTION PICTURES, PROVIDES THE FOLLOWING INTERESTING FACTS REGARDING THE USE OF MUSIC IN PICTURES

ANCHORS AWEIGH - Splendid background scenes of the Navy at sea stir the audience while Conrad Thibault sings the Navy song in a rousing manner.

KEEP 'EM ROLLING - A rousing patriotic subject, with production scenes as a kaleidoscopic background for the song. The Rogers and Hart song is sung by Jan Pearce "off screen," and the audience is asked to join in the last chorus, with guiding words superimposed upon the film scenes of industry in action to "keep 'em rolling."

THE CAISSONS GO ROLLING ALONG - Robert Weede sings this well-known song of the Field Artillery, "off screen." Scenes of the Field Artillery in action make a stirring background. The audience is asked to join in the chorus.

TANKS - The photography is magnificent, the musical score by Jack Schaindlin forms a meaningful background to the film; and Orson Welles reads a fine script with dramatic excellence. In telling the tale of how the M-medium tank is assembled, tested and shipped overseas, all the component factors are fused into an outstanding reel. Exhibitors will find the subject an exciting way of showing how our production plants are forging the "armament of victory." Film Daily.

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REVIEWS OF CURRENT PICTURES FROM THE VIEWPOINT OF MUSIC INTEREST COMPILED BY THE
MOTION PICTURE PREVIEW COMMITTEES OF HOLLYWOOD AND NEW YORK.

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

THE AVENGERS, Para-Eng. Dir: Harold French. Musical Dir: Richard Addinsoll
The technique for telling a war tale has been mastered in the bomb-torn British studios as has been evidenced in the recent pictures released. The story of **THE AVENGERS** is depicted with an air of eagerness and suspense. The Norwegians' complacency while the Germans systematically build their Quisling machine, their final awakening, and the capture of Englishman and his crew, are most engrossing. An occasional touch of dry humor tends to lighten the tragic story. The music is good and contributes much through the use of the beautiful Norwegian songs and dances. In one scene "Rule Britannia" is used to good effect. The London Symphony Orchestra plays a great part in the musical background. Mature-Family.

THE BLACK SWAN, 20th-Fox. Dir: Henry King. Music by Alfred Newman
In turning back the clock of one's imagination to its early days, one is amazed at the strides taken in the art of Technicolor. The color in **THE BLACK SWAN** is uniformly ravishing in exteriors, interiors and costumes alike. With an impressive cast, its lavish production and expert direction, the film leaves little to be desired in the way of action and display; and to those who relish adventure of the swashbuckling type, whether they be young or old, this pictured story promises a gift of spectacular make-believe. The Newman musical score is a very satisfactory blend of adaptations and original themes, with the music anticipating adventure in the dawn before Waring finds Leech on the Revenge, an exceptional bit of imaginative scoring. It is all colorful, sensitive and beautifully suited to the requirements of the picture. F.

CAT PEOPLE, RKO-Radio. Dir: Jacques Tourneur. Music by Roy Webb
A horror picture of an advanced type, skilfully directed and well acted and produced. Tightened, it would gain in entertainment value. The best part of the picture is its music, which really lifts it into another class. The score, beautifully and cleverly orchestrated, builds and sustains the eerie quality of the action, definitely establishing an occult atmosphere. Irena's humming is good purring and she registers well for the character - we could have seen more of Simone in this role, to advantage. Tom Conway also contributed a definite accent to building the story and Jane Randolph is a promising new personality. Adults.

CHINA GIRL, 20th-Fox. Dir: Henry Hathaway. Music by Alfred Newman
Exciting melodrama, fast moving and well acted, and with photography unusually graphic and out of the ordinary, making the effect even more brutal in living values presented than we have become accustomed to in the current magazines. Ethically, the picture is open to question, but not from a musical point of view. The Newman score is distinguished, authentic in style, background and technical Chinese characteristics. The introduction is interesting and the titles over Oriental blossoms establish Chinese tonality and atmosphere. "Chandu" has a theme as definite as that of the little slave in "Rosenkavalier" - very engaging. Emotional values throughout are sensitively scored and make a fine contrast to the ominous punctuations often employed. M-F.

DR. GILLESPIE'S NEW ASSISTANT, M.G.M. Dir: Willis Goldbeck. Music: D. Amfithéatrof
Good human interest and psychology mark this latest picture of the popular series, with the clever idea of the American, Australian, and Chinaman all competing as assistants adding an original touch. The cases have value and the Gillespie legend continues to grow. Mr. Amfithéatrof supplies a fitting musical accompaniment. M-F.

I MARRIED A WITCH, Para-U.A. Dir: Rene Clair. Music by Roy Webb
Based on an unfinished story by the author of the popular "Topper" series, this amusing fantasy, with its supernatural angles makes good entertainment for the average audience. Fredric March makes the most of a trying role in which his Puritan forebears strive for mastery, and Veronica Lake is her usual seductive self as the witch who returns to earth to haunt the descendants of the family responsible for her death in the early days of Salem witchcraft. Music is delightfully appropriate and deftly treated throughout. Mature-Family.

JOURNEY FOR MARGARET, M.G.M. Dir: Major F.S. Van Dyke II. Music Dir: Franz Waxman
By no stretch of the imagination can this be called a great picture, but it is a very moving one, as any story depicting unhappy and bewildered children is bound to be. The story is reminiscent of "The Pied Piper," inasmuch as it concerns the difficulties of a lone man in getting a little boy and girl out of a war-torn world into the (supposedly) safe harbor of America. Robert Young, Laraine Day and Fay Bainter head the fine cast, and the pitiful plight in which the little orphans find themselves is good enough to carry the interest and heartbreak through to any audience. The importance of the picture lies in its power to arouse sympathy and compassion for helpless children. The music by Franz Waxman, noted for his excellent scores for "Suspicion" and "Rebecca" was subdued throughout, as was demanded by the story, except at the end, when "America the Beautiful" was sung, bringing a note of hopefulness and cheer. Mature-Family.

LIFE BEGINS AT 8:30, 20th-Fox. Dir: Irving Pichel. Music by Alfred Newman
This refreshing comedy-romance is "good theater" throughout. It is convincing and amusing, with fine timing and expert dialogue, yet contains moments of real drama bordering on tragedy. The theme of a daughter's devotion to her father, versus marriage, home life and children for that daughter, is well handled and the solution is logical, just and eminently satisfactory. With one exception (though she plays it beautifully, Sara Allgood is not suited to the role she portrays in this picture), it is well cast, with Monty Woolley in a part seemingly made to order for him, and Ida Lupino, as always, outstanding. The accompanying musical score is almost continuous, expertly synchronized, arranged and balanced, and "Jingle Bells," in particular, delightfully done, with real Christmas overtones. Mature-Family.

MY HEART BELONGS TO DADDY, Para. Dir: Robert Siodmak. Music by Victor Young
A fairly entertaining picture based on the formula of a recluse young professor, compromising situations, naively innocent bubble dancer, domestic complications, night club and back stage atmosphere, etc. Audiences, who, misled by the title which she has made so particularly her own, expect to find Mary Martin in the cast, will be sadly disappointed. However, Cecil Kellaway and Florence Bates give us, in this picture, finished and delightful work, and there are plenty of laughs throughout. The accompanying music is suave, with nice chromatic whirls for wind and snow. M-F.

ONCE UPON A HONEYMOON, RKO-Radio. Dir: Leo McCarey. Music: Robert Emmett Dolan
The mixing of romantic comedy with a theme which is essentially tragic, even with such talented stars as Ginger Rogers and Cary Grant, does not seem in good taste. Some of the scenes are rich in humor, however. The music is the best part of the picture, contributing much in the sequences of the prison scene when an effective Jewish chant is used, also in the cocktail scene where "boy finally penetrates girl's shell." The accompanying music score is a very fine one, not too modern, not too orthodox, with easily understood emotional accents which interpret the situations. Dolan has composed some fine music recently in several pictures. We will watch the progress of this young American. Mature-Family.

ONE OF OUR AIRCRAFT IS MISSING, British-Korda. Dirs: M. Powell and E. Pressburger
A literal use of camera and of silences, in a realistic story, lies behind the tremendous power and authenticity of this picture. While not a great story yet the resourcefulness of a brave crew of airmen in a bombing flight over Germany and the gallant spirit of the friendly Dutch people who, by cautious and inventive tricks, relay them across Holland to their final avenue of escape, the North Sea, is all engrossing. No music was used with the exception of opening credits but the masterful employment of the sound of engines, of the shatter of gun fire with only the sound of birds singing, of children's voices far away when the airmen land in parachutes, a group of bicycling villagers with the tinkling of their bells, and the harsh wail of a Nazi-armored car horn bring an intensity and suspense rarely experienced in pictures. The most thrilling sequence was played in an old Dutch church with the fliers praying in the pews as a Nazi officer walks in. Only the sound of his boots is heard. The organist softly plays the opening bars of the Dutch National anthem but stops when the Nazi enters. A picture everyone should see. Mature-Family.

THE PALM BEACH STORY, Para. Dir: Preston Sturges. Music by Victor Young
That this story is a gay and witty one only the dull and dreary will deny. The dialogue sparkles; it is light comedy, very light, but amusing and also forming a welcome change from our often heavy diet of war pictures. Claudette Colbert is at her most charming best. Joel McCrea in a difficult and thankless part is an excellent foil for her gaiety. But the surprise of the picture is Rudy Vallee in a part so sensitively and understandingly underplayed that he sustains the humor without one letdown, from his first to his last word. His delicately burlesqued singing of the serenade is one of the wittiest episodes seen in pictures in many a long moon. The picture has its moments of gala entertainment but it should be better balanced for the whimsical fare it provides. There are over-exaggerations and lulls in the action. The music is at all times appropriate, and adds much to the varying moods of the picture, with its novel, fast-moving prelude, playback tabloid of "event leading up to," freezes funny and effective. All the underlying music for this and the title subject matter would make a popular wedding overture! Adults.

PITTSBURGH, Universal. Dir: Lewis Seiler. Music Dir: Charles Previn
This picture, social in character, should make for more sympathetic understanding of the various groups which must work together constructively if any country is to stand, as it deals with those problems which heretofore have been handled without vision - badly and selfishly. Casting, photography and direction are all good and Mr. Previn has provided a clear cut score as appropriate background. Mature-Family.

RANDOM HARVEST, M.G.M. Dir: Mervyn LeRoy. Music by Herbert Stothart
An exceptional picture, ideally cast and played under sensitive direction in which the amnesia theme is treated with sympathy and understanding and is worked out to a beautiful conclusion. The introduction is soft and poignant and the music throughout has definite psychological value, not so much perhaps for the audience as for the reaction on the characters. The best sequence is that in which Kitty (Susan Peters) selects the music for the wedding and Rainier (Ronald Colman) hears the music of the past, therein superimposed. A fine recording of high frequencies with the right color. The music hall tunes drifting into the dressing room all have a definite value and contrasted with Greer Garson's impersonation of Harry Lauder's singing of "She's Ma Daisy" not only explaining Paula but showing the star in a new and utterly charming light. Transitions from noise and tumult to spontaneous singing are finely handled and the muted background that is constantly used gives a strange psychological effect of past emotions just tantalizingly out of reach. A quicker tempo might have been more effective after the first intimation that Rainier's memory was returning and the Armistice din seemed "louder than loud" but on the whole this first rate Stothart score is like a Tiffany setting in its quality and the picture itself a truly fine one for the discriminating. Mature-Family.

REUNION, M.G.M. Dir: Jules Dassin. Music by Franz Waxman
An interesting story, well acted and well directed and with music exceptionally expressive of the moods depicted. This picture provides entertainment not only for the many Crawford fans but for the general public as well. It is a pleasure to see the star in a good part after some of her recent pictures and if she would only relax and play more easily she would give even more enjoyment as her softer moments are beautiful but are taken advantage of far too rarely. The accompanying score of Franz Waxman is, as always, deftly smooth and melodious and in this case, as stated above, especially appropriate. Mature-Family.

ROAD TO MOROCCO, Para. Dir: David Butler. Music by Victor Young
Disregarding all unities or normal rules of procedure this fantastic picture goes its merry, spontaneous way, held together by the superb timing of Bing and Bob! It is completely zany entertainment, but as such, highly to be recommended, for it is zany-ness raised to the Nth power! Music is appropriate to the distinctly American approach - the songs all in the current idiom and smoothly done in the familiar Crosby manner. The mirage sequence with its unexpected vocal mixups is amusing, and it is all good harmless fun from start to finish. Family.

SEVEN MILES FROM ALCATRAZ, RKO-Radio. Dir: Edward Dmytryk. Music by Roy Webb
Now that murder, fights, and violence in general have the open door to our family via the radio, doubtless the whole family will enjoy the exciting entertainment provided by this action melodrama, economically produced according to war-time standards, but with many original situations and interesting shots made possible by the unusual lighthouse locale. Music is good and records are used to advantage in the score. F.

SILVER QUEEN, Para. Dir: Lloyd Bacon. Music by Edward Ward
A gay picture, with authentic settings, costumes beautiful and in keeping, and a melodic music score with appropriate period excerpts - Strauss waltzes, Weber's "Invitation to the Dance," etc. Chopin, however, seems a bit "highbrow" even for an exclusive gambling house in the roaring days of San Francisco, and the end of the picture leaves too much to the imagination. Otherwise it is good entertainment and a welcome relief from the tension of much of the present day output. Mature-Family.

STRICTLY IN THE GROOVE, Universal. Dir: Vernon Keays. Music by Charles Previn
This picture will undoubtedly please the youngsters and devotees of this type of music. The story leads one easily along and Mr. Previn's music always guarantees expert arrangements with dynamics in the tempo of the moment, cowboy rhythms and the Kentucky ballad type lending especial color to the background. Family.

THE UNDYING MONSTER, 20th-Fox. Dir: John Brahm. Music by Emil Newman & David Raksin
A well-known orchestra player once declared he would rather play an ultra modern composition than hear it! Undoubtedly many people would rather read this tale than see it, but for those who like the eccentric and abnormal in their movie fare, this mixture of monsters, nerve and brain specialist, and occult delvings, of which we have had so many lately, will provide plenty of thrills. Photography is fine, especially of the sea and overhead shots of interiors, and in the introductory sequences giving us the Hammond traditions, etc. Of real interest, also, are the methods shown, of identifying and classifying evidence used by the police. Music in the film is unusual and interesting - modern in treatment and effect but only supplying atmospheric background or to presage or emphasize situations. Overtones are released to give extraordinary shimmering effects, supernatural, and unusual rhythms punctuate the score. Newman is a past master for disintegrating and abnormal (off center) vibrations and his scope is definitely enlarged in this picture. Mature-Family.

WHISTLING IN DIXIE, M.G.M. Dir: S. Sylvan Simon. Music by Lennie Hayton
This fantastic tale furnishes good entertainment along established lines. Each picture of late seems to go the one before it better as regards backgrounds for fight sequences! This one takes place on a haymow! Interiors of the fine old house lend themselves to good photography and the music tunes in well with the nonsensical mood of the picture. The cockatoo song is featured in an original way and the parody bits on Carmen and Trovatore are amusing. Family.

VICTORY SHORTS

War Activities Releases for November and December

- EVERYBODY'S WAR, 20th-Fox - America's awakening since Pearl Harbor.
- JAPANESE RELOCATION, O.N.I. - Shows the standard America is setting for the rest of the world in treatment of peoples with loyalties to enemy nations.
- KEEPING FIT, Univ. - Proper diet and exercise for war workers.
- DOVER, B.N.I. - A visit with Ed Murrow to England's front-line town.
- THE PRICE OF VICTORY, Para. - Vice-President Wallace cites examples of heroism by our fighting men to illustrate his theme that the American spirit can never die.
- NIGHT SHIFT, B.M.I. - The women of Britain in the war production program.
- CONQUER BY THE CLOCK, RKO - Explaining how laxity on the part of our war workers may result in unforeseen tragedy to our armed forces.
- THIS IS YOUR ENEMY, W.B. - Graphic evidence of the nature of the enemy.
- WINGS FOR THE FLEDGLING, Col. - Training of aviation cadet from recruit to pilot.