



FILM MUSIC NOTES

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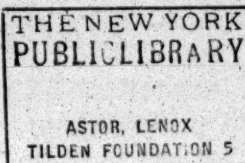
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FOREWORD:

This special issue of FILM MUSIC NOTES completes the second year of its publication. The interest has grown rapidly, especially among the educational institutions and library associations. The fact that eight million dollars, approximately, is spent for music in films each year makes it necessary that information on this phase of music be made available. The future of music in films is assured as the producers are calling in the greatest musicians to create the psychological effects and emotional climaxes. There is a vast unexplored field in the popularization of good music through all the devices of motion picture technique.

The National Preview Committees have furnished reviews of current pictures containing good music; the musical staffs of the major studios have supplied exceedingly interesting and informative articles on film scoring; leading orchestras of the country have performed some of these scores on their concert programs; students of music are basing their Theses for their Master's Degrees on Music in Films; clubs are cooperating with the theater managers and sponsoring films with good music.

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NEWS ITEMS.....COMMENTS

The presentation of the two short films by M.G.M. - PLAN FOR DESTRUCTION, music by Nathaniel Shilkret and HEAVENLY MUSIC, produced by Sam Coslow and music by Shilkret proved a happy closing to a three day business session of the Board of National Federation of Music Clubs, held at the New York Biltmore Hotel, Saturday, May eighth. Mrs. Grace Widney Mabee, introduced Dr. Sigmund Spaeth, noted music critic and radio "tune detective" who commented on the values of the two shorts. "Mr. Shilkret is given excellent material for a musical score in the brief but telling exposition of the development of the Nazi menace." As to HEAVENLY MUSIC, he says, "Although strictly comedy, such pictures do serve to humanize the classics and make them more familiar. HEAVENLY MUSIC deals with the trials and tribulations of a swing musician who has to prove his musical worth to a court of music's immortals before he can be admitted to Heaven." M.G.M. Studios are planning some very interesting musical shorts to be made in the near future and FILM MUSIC NOTES awaits them with keen anticipation.

The National Association of American Composers and Conductors, Dr. Spaeth, President, presented awards to Miklos Rozsa, for his Jacare score, also to Gail Kubik for his score, World at War, at a recent reception given at the Waldorf-Astoria. Dr. Spaeth is teaching at the summer session of the Utah State Agricultural College this summer.

The novel, "Valley of Decision," a story of American life, by Marcia Davenport, will be produced this summer. Miss Davenport is a daughter of the late Alma Gluck.

Walt Disney's SALUDOS AMIGOS and SURPRISE PACKAGE, soon to be released, are said to be the best and most effective pictures yet produced to bring good will and better relationship between the two American hemispheres. Manuel Esperon, Mexican musical director, assisted Charles Wolcott, one of Disney's fine musicians, on recordings of the latter.

Louis Gruenberg has joined M.G.M. music department to write the score for AMERICA.

A recent Terrytoon, 20th-Century Fox release, titled SHIPYARD SYMPHONY is receiving splendid reviews, on the music score by Philip Scheib. Original music on THE BUTCHER OF SEVILLE, a cartoon opera, also with music by Scheib will soon be released.

Leith Stevens, composer of music for SYNCOPATION is now in service. He is extremely interested in music and its effects in war industries and its therapeutic value in times of crisis. He believes that music may well take up where medicine leaves off in the rebuilding of war nerves and injuries. Music has expanded beyond mere appreciation. Music is now being played not only in factories as a nerve and pep tonic for workers but in hospitals as well to calm patients undergoing spinal anaesthesia before operations. He predicts that eventually special albums, scientifically classified, will be placed in hospitals, rest homes, bomb shelters and first aid stations where music can soothe hysteria and stimulate those suffering from shock or fatigue.

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As you probably know, FILM MUSIC NOTES is not published during the summer months. We are giving you, however, in this issue, a short preview of some of the more important films which will, in all probability, be released during the next few months.

FILM MUSIC NOTES always enjoys hearing from its readers. It also welcomes suggestions and constructive criticism; so, if any of you have the time to write and care to we sincerely hope you will do so. We take this opportunity to thank you for your continued interest and hope you will have a pleasant summer and be ready to receive us into your homes in the fall when FILM MUSIC NOTES resumes publication for its third year.

Notes From a Talk Given to the Music Educators' Conference,
Western Division, At Santa Barbara, May Sixth
by Constance Purdy

"In a recent issue of Time one of our leading generals is quoted as saying that our young men are 'all right,' essentially...but that the lack of discipline among them is one of the major difficulties in knowing how to cope with them in this war.

"Discipline does not mean necessarily either security or punishment - it also means training which molds, strengthens or perfects and it is my firm belief that music can be one of the finest disciplines in the world when applied in this score to the younger generation. This greater need for music is manifesting itself all over our country. On the Metropolitan Opera Company's broadcast from Cleveland just the other day, Governor Bricker of Ohio said this: 'Music can mold people into a common purpose.' It is being proved more and more as time goes on that music's place is in war as well as in peace.

"I have been asked to say a few words about our little publication - FILM MUSIC NOTES. I wish our editor, Mrs. Grace Widney Mabee, were here to tell you of its inception, but she is in the East, so I will try to 'pinch hit' for her. I am happy to say that while our infant is still in swaddling clothes we see signs of its growing into a healthy and sturdy child. Our thanks are due to Alice E. Field, Director of the Department of Studio and Public Service of the Motion Picture Producers & Distributors of America, Inc., for her invaluable aid and cooperation in bringing this about.

"When we first launched FILM MUSIC NOTES it was with the idea that it would appeal first to Music Clubs and then to the general public but to our gratification it is the colleges, schools and libraries which have given us the greatest response and that is why I am so glad to be allowed to address you today.

"It has been interesting to me as one who was a fan from the very start of pictures to see what a long way we have come since I used to go to two and three in one afternoon (when I lived in Russia as a girl) and return home thrilled if eyesore. Not for nothing were they called 'flickers' - the gory Westerns which we exported at that time and which the Russians loved. How many Redskins have I seen bite the dust far away from my native land! Russians have always liked American films and 'Lady Hamilton' is at this moment the talk of Moscow. There was music even then to accompany the pictures, but such music - usually supplied by a tinny piano which sometimes made an attempt to follow the film, but oftentimes not - all at the discretion of the player - and the results were either lamentable or funny.

"Later, the stars liked to have a violin or a small organ on the set to help them emote, but from these beginnings music has become more and more important and today is as necessary to a picture as the photography or dialogue.

"Those of you who attended the Music Educators' Conference in Los Angeles several years ago were shown scenes in current productions run without sound and then with the accompanying music. I, myself, wouldn't have believed it possible that it could make such a difference.

"Music, so long the stepchild of the Industry, as the many fine musicians who have worked and struggled in the studios, can tell you, is coming triumphantly into its own. So, our little magazine seems to fill a need and certainly the response from schools and colleges, as I've said before, has been most gratifying. We welcome your criticisms and suggestions and I wish to take this opportunity to thank the educators for their part in making its existence possible. We hope for and value your continued interest."

An Afternoon in the Home of Erich Wolfgang Korngold
By Margery Morrison

Here in Hollywood a new art form is in process of evolution - the dramatization of emotions in music which expresses the growth and development of character or soul, as well as action or plot: synchronized drama, sound, music and light in a modern frame. From the adaptation of classics and semi-classics as movie background, to the specially composed and synchronized score has taken a comparatively short time. The proceeding has been complicated with many people in control (author, script writer, producer, composer, arranger) with the music always subsidiary and written under high pressure.

This is all apropos of a visit to the home of Erich Wolfgang Korngold and hearing part of his score of THE CONSTANT NYMPH. Something new has been added to the history of screen music. Perhaps you think only the "cognoscente" will be interested! I wish you might read some of the spontaneous letters of appreciation written constantly to Mr. Korngold. Especially about KINGS ROW now in the second run houses. One man, not a musician, had been to see and hear it sixty-eight times. Another enthusiast made a transcript of the main theme, and countless requests have come for recordings of the score. Still another writer looks forward to the day when dialogue and sound effects other than music will be eliminated! Korngold has been given a free hand in the creation of this score - THE CONSTANT NYMPH. The story is a triangle situation. Charles Boyer is the composer, Joan Fontaine the child-woman who loves him, the socialite whom he marries is Alexis Smith. We have a main theme, naive, tender and beautiful with underlying strength and simplicity. The same theme finds maturer expression as played by the family group - piano, violin and cello. Later, it becomes sophisticated, brilliant and mechanized, then as the story nears completion and the soul of the composer attains its growth, it culminates in a great and stirring symphony.

How does Korngold achieve his scores? What is the appeal to the general public? In the first place, he is a master musician and composer. Known throughout Europe as a Wunderkind, he was a full-fledged composer at seventeen. His operas were given in continental opera houses and Jeritza sang in "Die tote Stadt" at the Metropolitan Opera. His first movie music in this country was for "Midsummer Night's Dream" and that began his long association with Warner Bros. Studios.

In the silent days there were skilled pianists and organists who used to improvise for the movies or adapt appropriate and well-known themes. In something of the same manner the completed picture is run off reel by reel in the projection room. Here Korngold sees it for the first time; here he has a piano and works out the music spontaneously - creating and adapting his own thematic material. The music is beautiful and complete in itself; the silences are telling; the timing of the dialogue fits the music without breaking the continuity. This is the music of a composer who has achieved human values - who has earned the right to inspirational surroundings.

Not five minutes from Warner Bros. you will find his home on a residential street. First you see the garage and the sweep of lawn; you turn a corner and you are in another world. The low, homelike structure has an unobstructed view of mountains, lake and friendly trees. Whether working at his desk in the huge window of his study, or at the piano on a lower level in the same room, Mr. Korngold has the privilege of complete privacy or by opening a door he is in contact with the rest of his household a household whose motto is "Live, love and laugh!" An understanding wife with a beautiful singing voice, two sons - one at eighteen soon to join the Marines; the younger at fourteen with appreciative and expert knowledge of recording...remember this background when you hear the Korngold scores.

Both THE CONSTANT NYMPH and DEVOTION (story of the Bronte Sisters) will add vitally to the story of screen music, and delight a growing public eager for real values.

And when the framework of the story and of the music demands it, our new art-form will find its audience ready and keenly appreciative.

INTERESTING PICTURES IN PRODUCTION

Columbia - Director of Music Department: Morris Stoloff

APPOINTMENT IN BERLIN. George Sanders. Music Score: Werner Heymann

COVER GIRL. Rita Hayworth. Music by Jerome Kern and Ira Gershwin

FIRST COMES COURAGE. Merle Oberon, Brian Aherne. Music Score: Ernst Toch

SOMEWHERE IN SAHARA. Humphrey Bogart. Music Score: Miklos Rozsa

M.G.M. - Director of Music Department: Nathaniel Finston

AMERICA. Technicolor. 1905 to present time. Brian Donlevy. Music Score: L. Gruenberg

AS THOUSANDS CHEER. Technicolor. Kathryn Grayson, Jose Iturbi. Featuring "The United Nations Song" by Shostakovich. Music Score: Herbert Stothart

CRY HAVOC. Nurses on Bataan. Music Score: Nathaniel Shilkret

LASSIE, COME HOME. Technicolor. Roddy McDowall. Music Score: D. Amfitheatrof and David Snell

MADAME CURIE. Greer Garson, Walter Pidgeon. Music Score: Herbert Stothart

RUSSIA. Dir: Gregory Ratoff. Music Score: Herbert Stothart and Albert Coates

THE WHITE CLIFFS OF DOVER. Irene Dunne, Alan Marshall. Music Score: H. Stothart

Paramount - Director of Music Department: Louis Lipstone

DIXIE. Bing Crosby in story of Dan Emmett. Music Score: Robert Emmett Dolan

FOR WHOM THE BELL TOLLS. Gary Cooper, Ingrid Bergman. Music Score: Victor Young

LADY IN THE DARK. Technicolor. Ginger Rogers. Music Score: Robert Emmett Dolan

SO PROUDLY WE HALL. Story of nurses on Bataan. Music Score: ~~Sigmund Krumscholtz~~ MIKLOS ROZSA

RKO-Radio - Director of Music Department: Constantin Bakaleinikoff

BEHIND THE RISING SUN. Margo, Robert Ryan, Tom Neal. Music Score: Roy Webb

THE IRON MAJOR. Pat O'Brien. Film Biography. Music Score: Constantin Bakaleinikoff

THE LADY TAKES A CHANCE. Jean Arthur, John Wayne. Music Score: Roy Webb

THE NORTH STAR. Goldwyn. Lillian Hellman's screen original - Russian setting.

Walter Huston, Ann Harding, Walter Brennan. Music Score: Aaron Copland

THE SKY'S THE LIMIT. Fred Astaire, Joan Leslie. Music Score: Leigh Harline

VICTORY THROUGH AIR POWER. Walt Disney. Music Score: Charles Wolcott.

Twentieth-Century Fox - Director of Music Department: Alfred Newman

Special scoring credits not yet announced

CLAUDIA. Dorothy McGuire, Robert Young. Dir: Edmund Goulding

GUADALCANAL DIARY. Preston Foster, William Bendix, Lloyd Nolan. Dir: Lewis Seiler

HEAVEN CAN WAIT. Lubitsch comedy. Don Ameche, Gene Tierney

JANE EYRE. Joan Fontaine, Orson Welles, Agnes Moorehead. Dir: Robert Stevenson

THE SONG OF BERNADETTE. Jennifer Jones, Vincent Price. Dir: Henry King

Universal - Director of Music Department: Charles Previn

ANGELA. Donald O'Connor, Susanna Foster. Music Score: Charles Previn

CORVETTES IN ACTION. Howard Hughes. Music Score: Frank Skinner

FOR ALL WE KNOW. Charles Boyer-Julien Duvivier. Music Score: Alexander Tansman

PHANTOM OF THE OPERA. Technicolor. Nelson Eddy. Music Score: Edward Ward

WE'VE NEVER BEEN LICKED. Walter Wanger. Music Score: Frank Skinner

Warner Bros. - Director of Music Department: Leo Forbstein

ADVENTURES OF MARK TWAIN. Fredric March. Music Score: Max Steiner

ARSENIC AND OLD LACE. Frank Capra. Music Score: Max Steiner

THE CONSTANT NYMPH. Joan Fontaine, Charles Boyer. Original tonal poem and music score by Erich Wolfgang Korngold.

THE DESERT SONG. Technicolor. Dennis Morgan. Romberg music adapted by H. Roemheld

DEVOTION. Story of the Bronte Sisters. Music Score: Erich Wolfgang Korngold

IRVING BERLIN'S THIS IS THE ARMY. Technicolor. Music by Irving Berlin & R. Heindorf

OLD ACQUAINTANCE. Bette Davis, Miriam Hopkins. Music Score: Franz Waxman

SARATOGA TRUNK. Gary Cooper, Ingrid Bergman. Music Score: Max Steiner

Adolph Deutsch Comments on His Score for ACTION IN THE NORTH ATLANTIC

To an appreciative audience of critics, musicians including Paul Whiteman (to whom Mr. Deutsch paid a nice tribute) and members of clergy gathered to see the film, Mr. Deutsch spoke as follows; at a Warner Bros. Studio preview, May 24th.

"Good afternoon ladies and gentlemen.

"There's a little touch of novelty about this screening - instead of the music being incidental to the picture, the picture is incidental to the music. Of course that's wishful thinking on my part.

"There is a lot of music; the score would last almost two hours if all of the sequences were joined together. You will also hear some occasional dialogue, and a few torpedoes. If I notice that you are paying too much attention to these distractions I'll signal to you by coughing very audibly.

"Seriously though, I was very happy when the studio assigned me to write the score for ACTION IN THE NORTH ATLANTIC. The subject appealed to me very strongly, and I hope that I've done it justice. In a score of this length, certain sequences are bound to come off better than others. I'd be interested in your opinions on some of these scenes. The main title music is my theme for the United Nations. It occurs again later in the picture.

"After the title there is a piece which depicts an oil tanker moving through a heavy fog. This is mood music. No attempt is made to underscore action. This music subsides under the thumping of the ship's engines. Pretty soon you begin to get action, and at that point I expect to start coughing. The music will probably come to your attention again when you see the crew's survivors drifting on a raft.

"I got tangled up with the Hays Office on one little motif. There is no musical expression to describe it. Alan Hale delivers the Bronx cheer, and as this device is censored, I was asked to write a more decorous sound. The musicians must have peeked at the screen during the recording because the Hays Office objected even more strenuously to the musical effect. Needless to say, we compromised and made it over.

"A new Liberty ship sails from New York. There is a short musical reference to COLUMBIA THE GEM OF THE OCEAN; the treatment, however, is not too obvious. The ship joins a large convoy at a Canadian port, and here, after a brief reference to the Canadian anthem, you will hear the United Nations theme.

"The convoy is ready to cast off for its long North Atlantic journey. There is almost continuous music in this half of the story and you will begin to recognize an attempt on my part to give the thematic material as much form as the cutting would allow. There have been additional cuts in the picture since the music was dubbed in, and consequently, the development is - shall we say - telescoped here and there.

"This half of the picture called for some delicate decisions. I hope that I have not offended any of the various nationalities represented upon the screen. I have tried to avoid flag waving and other obvious cliches. There is a sea burial which called for simple dignity. I am told that the music achieves this feeling.

"As to the orchestra - most of the score was played by sixty musicians. The responsibility of recording this group with the proper balance and sonority was that of Mr. David Forrests. (Stand up David). He knows his decibels. The orchestrations were made by Mr. Jerome Moross. Mr. Forbstein, our musical director, helped considerably by keeping the front office at arms length while I was beating the deadline.

"Here we go for some ACTION IN THE NORTH ATLANTIC."

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

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

ACTION IN THE NORTH ATLANTIC, W.B. Dir: Lloyd Bacon. Music Score: Adolph Deutsch
Adolph Deutsch believes that the movie-goer should be a participant - not merely a
spectator of screen proceedings. And so, "not too many forebodings or presagings,
please!" This apropos of the noble and stirring United Nations theme which develops
when the convoy (26 nations) leaves Halifax. The thematic material for the main
action - second half of this picture - resolves itself into the United Nations theme;
the development of a phrase from the old chantey "Blow the Man Down" to typify the
unbreakable spirit of the men; the submarine menace; dissonant and harsh treatment,
somewhat similar to Waxman's in EDGE OF DARKNESS and associated in our minds with
the Wagnerian ideology. The impact of the music is terrific. And the over-all
quality of the majestic theme as the Liberty ship takes its place in the convoy gives
one the same feeling of liberation experienced when starting out on an adventurous
voyage. You sense the contact of mighty and mysterious forces beyond the ken of man.
In this part of the picture there is no attempt to cue in the various situations and
the score gains in breadth and epic quality. The interlude is concerned with a ro-
mantic episode for the mate in which "Night and Day" is featured, and delightfully
paraphrased; with muted sentiment for the Captain and his Lady. Mature-Family.

BATAAN, M.G.M. Dir: Tay Garnett. Music Score: Bronislau Kaper
This is strong medicine, but salutary and convincing for those who can take the ter-
rible lessons of its stark, unrelieved tragedy. It is magnificently performed by an
all-male cast headed by Robert Taylor doing the finest role of his career and is so
poignant as to be at times almost unendurable. Photography and direction are in
keeping and the somber music of the accompanying score, punctuated by telling si-
lences, effectively carries the mood of the picture. Mature-Family.

BOMBARDIER, RKO-Radio. Dir: Richard Wallace. Music: R. Webb and C. Bakaleinikoff
This is thrilling entertainment, skilfully directed, which gives us a glimpse of
interceptor angles and anti-aircraft methods. The picture shows vividly the train-
ing and experience of our bombardiers; conflicting views of the relative importance
of pilots and themselves, and the obstacles which progressive views must overcome.
The group whose adventures we follow give human interest and story value. The re-
action of the various types to danger - the understanding and constructive psychol-
ogy maintained in their training, are of real moment at this time. Randolph Scott
and Pat O'Brien are well matched and the latter gives the best and most authorita-
tive performance of his career. He is "on the beam" throughout. Of especial inter-
est is the opening of silhouetted figures with the music beginning at a distance and
gradually increasing. The adventurous Bombardiers Song, with its virile accents, is
featured throughout the film. Out of the inferno of screaming bombs and general con-
flagration, it emerges triumphant at the end. Mature-Family.

CONEY ISLAND, 20th-Fox. Dir: Walter Lang. Musical Dir: Alfred Newman
Glamorous technicolor and Betty Grable, equally glamorous, are here combined in an
entertaining musical along the lines recently made familiar to us by others of the
same type. It has much of satisfying beauty and variety, and while those who knew
the real Coney Island of 1905 would have some difficulty in recognizing it as pic-
tured here, the gaudy background is sufficiently colorful to give at least some of
the feeling of those pre-war days. The cast is excellent and while the ethics of
the picture are not to be taken too seriously, the "daring deviltry" as well as the
naive gayety of that carefree and spendthrift period is delightfully captured, and
Mr. Newman has skilfully blended old and new songs in his always pleasing and melo-
dious score to give us authentic music of that date. Mature-Family.

DR. GILLESPIE'S CRIMINAL CASE, M.G.M. Dir: Willis Goldbeck. Music: D. Amfitheatrof
This familiar pattern is still good for indefinite development; the lovable, crotchety character of the famous Dr. Gillespie; his devoted aides who never can keep up with him and whose conspiracies are always forestalled; the keen rivalry of his young assistants; baffling border lines in disease and crime; these factors all are of unusual human interest and give us realistic glimpses of hospital routine. The weariness of the vigil with the children and the problem of the epidemic find expression in extra dimensional music, beautifully balanced. The piano is used with fine effect in the orchestration of the introduction, and this has been notable in other recent pictures. Mature-Family.

DU BARRY WAS A LADY, M.G.M. Dir: Roy Del Ruth. Musical Dir: Georgie Stoll
Music and lyrics by Cole Porter
Elaborate settings, beautiful costumes, and music which is scintillating and gay, highlight a rowdy comedy, which is, nevertheless, of prime entertainment value. Lucille Ball is ravishingly lovely in technicolor, Red Skelton supplies amusing acrobatics and Virginia O'Brien her inimitable dead-pan lyrics, while Gene Kelly proves himself to be not only an actor but a fine singer and dancer who expertly balances the whole. Direction is skilful and timing perfect; the Cole Porter songs are most pleasing to the ear and the playing of Tommy Dorsey and his Orchestra are sure to win the favor of the younger generation. Mature-Family.

FIVE GRAVES TO CAIRO, Para. Dir: Billy Wilder. Music Score: Miklos Rozsa
This thrilling and suspenseful adventure picture has tremendous sweep and force. Characterizations are especially fine - Anne Baxter is always under the skin of her role, and typically French. Von Stroheim and Franchot Tone are convincing and Bonanova, as the Italian General, gives a lift with his singing of the gay "Mattinata" of Leoncavallo. The team work of music and direction in the film is magnificent. The introduction (credits) epitomizes the whole picture and is a masterpiece of mood, balance, orchestration and anticipation. The Oriental rhythm and fateful sequences of descending passages is never overdone. There is some very fine counterpoint with human values emphasized in place of pedantic skill. Bits of "Rune Britannia" with fundamental rhythm unchanged, emerge at strategic moments. And there are long musical silences, but the tingle of the nerves is always intensified by its (the music's) re-entrance. Mature-Family.

THE LEOPARD MAN, RKO-Radio. Dir: Jacques Tourneur. Music: R. Webb & C. Bakaleinikoff
The unbeatable combination of Tourneur, Webb and Bakaleinikoff makes this chiller fascinating! The photography is masterful, especially in treatment of night effects; vague shadows and depths of blackness with the accompaniment of suspense; dreadful silences; unexplained movements, all making one experience the terror of the participants. Very imaginative, too, are the walking shots, the panorama as one goes down the street, and the various backgrounds. The locale is unusual and picturesque, giving added value to the picture, of which Margo, naturally, is the heart. The accompanying music at once sets the atmosphere - the weird jungle beat of the rhythm giving place to the click of the castanets (which plants the rivalry between the two women). Vague, unresolved sequences, expertly balanced for overtone effects, subtly build up fear and premonition. It is the synchronization of music, drama and photography that gives unique value to the direction. Adults.

MR. BIG, Univ. Dir: Charles Lamont. Musical Dir: Charles Previn
This swift action musical combines the light fantastic touch, youth and "jive," and songs old and new in a medley of dance and dialogue in which the change from classic to swing is well handled and fairly humorous. Donald O'Connor and Gloria Jean are both excellent and the youngsters associated with them all give of their best to put over a show which will undoubtedly delight the modern generation. To some of the

(MR. BIG continued)

more thoughtful, the leer, the innuendo, the indecent gestures, suggestive action and expression is a sad commentary upon what happens when inhibitions are released. The elementary dances and songs of the European races reveal passion and thrilling sensuous beauty, but these "jive" pictures have not this saving grace; they are simply bawdy in most cases, in spite of expert direction and music that clicks. However, these acrobatics seem to be an integral part of the lives of the majority of our young people, so perhaps the fault lies in our restricted vision. After all, the waltz and polka were deemed indecent by our grandfathers and grandmothers. It is doubtless all a matter of taste. Family.

MR. LUCKY, RKO-Radio. Dir: H. C. Potter. Music: Roy Webb

This interesting and well told story, with its complete absence of war scenes, though with a background of humming war activity, makes a good picture. It is lively, refreshing and clean-cut and in its fine handling of an old, old theme is constructive without too obviously pointing a moral. Cary Grant handles the "tough guy" role exceedingly well with his own subtlety and finesse. Laraine Day is attractive and adequate, the War Relief ladies quite priceless and Vladimir Sokoloff is outstanding, though it is never explained why he, as a Greek priest, is not Orthodox but Roman Catholic. Photography of the film is distinguished; misty shots and shadows on the wharf lend a mysterious and compelling atmosphere which, with the music, build up to climax after climax. Only a small amount of music is used and its absence through more than half the picture adds to the tenseness of the more dramatic scenes. The Australian slang, a keynote in the dialogue throughout, gives a fresh touch and the symbolism of the tie is another nice detail. To producer, director and actors, congratulations on a job well done! Mature-Family.

THE OX-BOW INCIDENT, 20th-Fox. Dir: William A. Wellman. Musical Dir: David Snell
Stark and tragic in the extreme is this somber study of human reactions. Just as we dislike hearing about our mistakes in Porto Rico, Haiti, the Virgin Islands, etc., it is not pleasant to relive this phase of our national life shown in the Ox-Bow Incident. That it is salutary, however, when it brings a changed viewpoint as in the case of these men, is not to be denied. Lamar Trotti has given us an adaptation of the novel which is as slow moving, as inexorable as Destiny itself. It is photographed and acted in the same key, with the music also grim and portentous and pregnant with long silences. A fine and courageous picture but not for the average audience. With the thoughtful it will rank high. Adults.

PILOT #5, M.G.M. Dir: George Sidney. Music Score: Lennie Hayton

In a rather original method of flashback presentation, the final episodes of a man's life are shown, during which brief period his past life is reconstructed by the members of his crew, who have known the different phases of his story. There are some timely lessons to be learned in the picture as Howard Freeman, in his role of the corrupt governor, brings the Fascist problem squarely home to us. It is all well acted, with Franchot Tone giving a sensitive and sincere performance and Gene Kelly an equally fine one in good contrast. Direction is well handled throughout and music and sound effects lend convincing atmosphere. Mature-Family.

SQUADRON LEADER X, RKO-Eng. Dir: Lance Comfort. Music: William Allwyn

An interesting and well-done story, with Eric Portman doing exceptional work in the part of a Nazi officer called upon to be a spy as well. Direction and photography are most satisfying, and the showing of the British bomb-sight in action adds a clever and informative touch. The music of William Allwyn and the London Symphony gives excellent support and is never overdone. In the scenes where Portman is trying to escape, the piano and orchestral sequences were of exceptional interest and power, building up as they did an almost intolerable suspense. The recording was also above the average for English pictures. Family.

PRELUDE TO WAR, Capra-Columbia. Music Score: Alfred Newman

This is an outstandingly fine presentation of factual records, assembled and brought into line with great vision and an historical sense of proportion. It is both vital and prophetic, with music which adds greatly to the feel of the picture. Family.

STAGE DOOR CANTEEN, Sol Lesser-U.A. Dir: Frank Borzage. Music: Bakaleinikoff & Rich
Entertaining and fast-moving is this picture, full of interest for its glimpses of so many stage stars and even more for the sight of what they are doing to give the boys in the service a good time and happy memories to take overseas. It is all a kaleidoscope of acting, dancing, singing and band playing with a thread of romance to weave it all together. The photography, so fine in most respects, is not always kind to the stars, but aside from this, and the fact that the film would have lost nothing had it omitted the strip tease act, it is worthy of the highest praise. For musicians, the shots of Menuhin's hands are especially interesting, but all the music is varied and good, with each orchestra differently paced and directed and the songs easy and agreeable to take. There is a friendly atmosphere and freedom from pose which is well-sustained throughout the picture, and all in all it is a delightful and vivid documentary of its kind. Family.

STORMY WEATHER, 20th-Fox. Dir: Andrew Stone. Musical Dir: Emil Newman

There is a particularly engaging approach to this picture, as children question Bill Robinson about his "testimonial" program, and the story of Negro entertainment from the period of the last war to this one, is then shown by him most engagingly, aided and abetted by the fascinating and exciting Lena Horne, the magnetic Katherine Dunham and her dancers, Fats Waller and those amazing Nicholas Brothers. They all do fine work. Robinson's dancing is in a class by itself, and his scene with the drums is one to remember. The cake walk is superb in timing and showmanship and racial quality, and the various locales give good variety. All in all the picture is good entertainment throughout. The musical score is smooth and well integrated, with what easily might have been a hodge-podge welded into one harmonious whole. Family.

SHORT SUBJECTS MUSIC

The pictorial interpretation of actual pieces of music reached its climax in Walt Disney's FANTASIA, which is actually a series of short subjects. In SALUDOS AMIGOS we had a delightful presentation of South American music and dancing, with score by Charles Wolcott. You may recall his special article on "Music of the Americas" written for the January issue of FILM MUSIC NOTES. We shall have another taste of his fine blending of these themes in SURPRISE PACKAGE, soon to be released. Amusingly, this pictures Donald Duck's birthday party, at which time he is the recipient of gift packages from his South American friends. As he opens each package the characters come to life and give us gay and colorful bits of entertainment. New on the Disney schedule, too, is VICTORY VEHICLES - with music by Oliver Wallace.

At M.G.M., Scott Bradley and Max Terr contribute most of the music for short subjects. Mr. Bradley's special field is cartoons. Watch for his YANKEE DOODLE MOUSE to be released on the Fourth of July. Among the recent shorts scored by Max Terr are: FALA (a gay and amusing glimpse into the life of the President's little Scottie, with a background of historical events); INCA GOLD (MGM Miniature); and WHO'S SUPERSTITIOUS? (Passing Parade - John Nesbitt). Of special interest is HEAVENLY MUSIC (reviewed in our May issue) in which Mr. Terr and Nathaniel Shilkret shared honors.

At Warner Bros., Howard Jackson's scores for the shorts made in cooperation with the U.S. Army are especially noteworthy. Among the most recent are FIGHTING ENGINEERS and MOUNTAIN FIGHTERS. Now in preparation is WOMEN AT WAR. Mr. Jackson also gives much of his time to music for the Army Training Films made at this studio.

A Word to the Readers of FILM MUSIC NOTES
Alice E. Field, Director, Department of Studio and Public Service
Motion Picture Producers & Distributors of America, Inc.

The Editors of FILM MUSIC NOTES have asked me to say a word to you in this closing issue of the year, as it has been my privilege and pleasure to have some small share in the publication of this unique and valuable bulletin. Watching it grow from its inception, it is a joy to note its rapidly extending reader interest and the approval given to it by the men who write the film music scores, in Hollywood.

There is a little poem by Edna St. Vincent Millay which runs as follows:

"When I was one, I was just begun;
When I was two, I was nearly new;
When I was three, I was really ME!"

FILM MUSIC NOTES will begin its third year next September. Still "nearly new," it is filled with great promise and shows every sign of fulfilling the dreams of its editors and friends, as a unique and triumphant personality.

Throughout the past year, its editor-in-chief, Grace Widney Mabee, has been sojourning in New York - handling by "remote control" the publication of the bulletin here in Hollywood. While there she has been able to enlist the interest of many leaders of the music world whose contributions you have enjoyed in its pages. On the West Coast, her associate-editor, Constance Purdy, has directed the activities of the previewing committee in exceptionally fine evaluations and analyses of the music in coming pictures. Skilfully written, intelligent and penetrating, these comments (in addition to their invaluable contribution to FILM MUSIC NOTES) serve constantly to arouse interest in the value of music scoring throughout the previewing committees of the other nine state and national organizations who see pictures with them in our projection room at 5552 Hollywood Boulevard.

As its third year dawns, many new and interesting ideas for the improvement of FILM MUSIC NOTES present themselves to its editors, who will make their own announcements in the fall. Among them is the possibility of bringing to you the themes and motifs of important scores, which you may enjoy trying out on your own musical instruments, with arrangements of your own contrivance. Special interviews with such men as Aaron Copland, Louis Gruenberg, Ernst Toch, Albert Coates and other composers whose names you will find listed on page five of this issue will be arranged through the summer - as recordings of these scores are set up in the various studios. Reports of a few such interviews have been brought to you by Miss Margery Morrison, of the West Coast Previewing Committee, and in them I am sure you have enjoyed the rare insight and the fine flavor of her reporting.

Mrs. Mabee has commented frequently on the interest of music educators and students. Evidence of that fact was given by the Music Educators' Conference, Western Division, held in Santa Barbara in May. Notes from Miss Purdy's address are given elsewhere in this bulletin. Miss Morrison vividly outlined some of the highlights of music in films; and Gertrude Hoffman, character actress and member of the previewing committee, delighted the audience with her humorous "behind-the-scenes" experiences on the sound stages. Following the talks we presented a series of short subjects of music interest, closing with the engaging HEAVENLY MUSIC. So well received was the program that we have been asked to repeat it, in its entirety, for the Music Teachers' Conference to be held in Los Angeles in July.

Warmest best wishes to the editors and friends of FILM MUSIC NOTES. It has in its pattern limitless possibilities for usefulness and inspiration. Growing interest within the studio music departments assures a flow of valuable information; the support of music leaders throughout the country gives proof of its quality. Long may it live and prosper!