



# FILM MUSIC NOTES



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**FOREWORD:**

FILM MUSIC NOTES begins its third year of publication. With this issue we inaugurate the first in a series of cinema themes by outstanding composers from the various major studios. We feel the Portfolio series will be a notable contribution to the understanding and study of Film Music. Because of the growing interest of our readers, the fine suggestions and assistance in spreading the news of the only publication of its kind, we are able to continue our efforts in behalf of film music. As the films represent perhaps the most important of all outlets for the music of the future, your editors are hopeful that this coming year will bring an even greater desire on the part of the public to take cognizance of the excellent scores being written for the ever-increasing great productions on the screen.

"TO FOSTER PUBLIC INTEREST IN THE MUSIC OF THE FILMS; TO ENCOURAGE FILM MUSICIANS TO CREATE A NEW ART-FORM; TO AWAKEN STUDENTS TO THE ARTISTIC AND WORTHWHILE POSSIBILITIES OF THIS NEW MEDIUM OF EXPRESSION" - a NATIONAL FILM MUSIC COUNCIL has been formed by the editors of FILM MUSIC NOTES.

Leading music educators throughout the country are joining with us in previewing films from a musical standpoint. They will promote and publicize, in their respective states, the pictures that are worthwhile. The use of films for fundamental educational objectives has just made a beginning and we look to the future for marvelous developments."

Will you become a subscriber to FILM MUSIC NOTES published from October to June, inclusive, and keep informed as to the progress of this all-important project? Send one dollar to FILM MUSIC NOTES, 6162 Hollywood Boulevard, Hollywood, California.

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## NEWS ITEMS

We are extremely fortunate in securing the services of Margery Morrison as Associate Editor of FILM MUSIC NOTES for this coming year. Miss Morrison, eminent repertoire coach and lecturer, will continue to act as a member of the western preview committee. From time to time she will present material of special interest to schools and colleges.

The organization of THE NATIONAL FILM MUSIC COUNCIL is the greatest news item of today, for the musician is fully aware of the importance of the screen as a medium for the distribution of great music. A NATIONAL ADVISORY COMMITTEE consists of such personalities as Dr. Sigmund Spaeth, chairman, and author and lecturer, also President of the National Association of American Composers and Conductors; Dr. Leo Sowerby, noted American composer and Director of the American Conservatory of Chicago; Philip James, an outstanding composer and Head of the Department of Music of the Graduate School, New York University; James Shelley Hamilton, Executive Director, National Board of Review of Motion Pictures, New York City; Dr. J. Warren Erb, Head of Instrumental Department, School of Education, New York University; Adelaide Gescheidt, leading voice teacher and Chairman Film Music, New York City; Dane Rudhyar, noted musician and critic; Naomi Reynolds, leading radio music commentator on the West Coast (NBC Hollywood); Grace Widney Mabee and Constance Purdy, Editors; and Margery Morrison, Associate Editor, FILM MUSIC NOTES. States are being organized and the leading music educators will promote and publicize as well as preview pictures in their respective states. News of these activities will be featured in the monthly bulletin. The address of THE NATIONAL FILM MUSIC COUNCIL will be 70 Fifth Avenue, New York City, Grace Widney Mabee, Chairman.

Walt Disney, in a recent address said, "The Motion Picture will never replace the teacher in the classroom, but when educators and motion picture producers begin to cooperate in earnest on a constructive program of visual teaching, the possibilities offered are without limitation."

It is interesting to note that musicians are becoming directors and producers in the Hollywood studios. PRESTON STURGES, is reported eyeing a musical as his next picture for Paramount. Sturges is producer, director and writer. SAM COSLOW, who wrote songs for 41 Paramount pictures before forming his own SHORT SUBJECTS PRODUCING COMPANY several years ago, returns to the studio today in the dual capacity of associate producer and composer. REGINALD LEBORG, an author and composer of unusual ability is considered an ace director of musical and operatic sequences. He will direct THE NUTTY'S GHOST at Universal. VINCENT YOUMANS, composer, is planning embarking on film production and expects to film the life of Tchaikowsky. ARTHUR SCHWARTZ, composer of many songs in films is the producer of the new technicolor picture, COVER GIRL, Columbia. E. Y. HARBURG, lyricist-musician, is producer of MEET THE PEOPLE, MGM. Let us hope that out of these musicians' efforts some fine musical pictures may appear and the musical fraternity will rally to the cause of music in films.

GUIDE TO ORCHESTRAL MUSIC by Sigmund Spaeth gives recognition to some of the film composers in his recently published book. This is a comprehensive volume on the great symphonic works and many other instrumental compositions of the younger contemporaries. Themes are given for identification. A list of recordings is also listed. Publisher, MODERN LIBRARY, 20 East 57th Street, New York City. Price \$1.45

All who love animals should not miss MY FRIEND FLICKA, 20th Fox, music by Alfred Newman; and LASSIE COME HOME, MGM, music by Daniele Amfitheatrof. Highly recommended for the Family.

A New Dimension  
By Margery Morrison

"Somewhat to my surprise, I am constantly finding that the field of Film Music is in the doldrums with the intelligentsia. 'We are not interested in popular music,' they say. Or else 'quite in the Hollywood vein' faintly damning the product. We must confess that the public, by and large, prefers Freddy Martin's version of 'Tonight We Love' to the Tschaiakowsky B Flat Minor Concerto; the Victory Theme to Beethoven's Fifth Symphony.

"But people are listening with keen and open minds to a new type of score. They realize that a change is coming over movie and musical psychology. Younger students and composers are obtaining a new set of values to which the ever-increasing and intelligent fan mail bears witness. The older compilations and arrangements from the classics are being definitely demoded. The average synchronized score now being composed illustrates the story, gives proper atmosphere and setting, points the situations and often has a dramatic continuity of its own.

"You will observe that the outstanding scores written by Kornzold, Copland, Rozsa, Waxman, Deutsch et al, have a life of their own. They do not attempt to illustrate detailed happenings. The mood is basic - the fundamental theme and its divisions have musical integrity and a structure identified with the story. Increasingly the scores have taken on concrete form, evolve a parallel with symphonic program music. You do not have to know the legend to enjoy, for instance, 'Don Juan' of Strauss, but it does add appreciation. A few excerpts presented in concert form are proving their worth in symphonic programs. They possess the vital appeal and dynamic tempo needed for this medium. The more film music is identified with stories rich in human values, epic events capable of inspiring a composer to his best effort - the more he receives the necessary cooperation from the studios, the more we shall appreciate the meaning of this new dimension, this fusion of elements now definitely in our grasp."

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The following excerpts from "Film Music" by Kurt London, 1936, are pertinent today:

"Film music hitherto has remained the stepchild of experts and laymen alike. A new generation of music listeners is arising. Methods of artistic performance change also..Film appeals to millions of men of all races and classes. It is already shaping ideas and tastes of countless numbers. Film Music, as a synthetic art, has a future before it of which it is as yet quite impossible to guess details and implications.

"The cardinal error lies in the idea that the sound film is nothing but a substitute for art, a mere mechanization of traditional arts. As long as the shadow of this idea hangs over it, no further activity can attain an object worthwhile. The guiding principle must be the conception, as it were, of a new dimension."

And in the introduction Constant Lambert points out, "The sound film offers the serious composer what has been lacking since the Eighteenth Century - a reasonable commercial outlet."

FILM MUSIC FOR ALL MEN

by  
Dane Rudhyar

"We are accustomed to think of the great change which has come to humanity during the last hundred years in terms of what we call the 'Industrial Revolution' or the birth of the Machine Age. But when we think of this radical transformation of man's way of life in such a manner we consider only externals. We fail to understand the most significant fact of all. This fact is that for the first time in human history men all over the globe have become able to know one another and feel one another actually and concretely.

"Before 1800, the 'brotherhood of man' was a beautiful ideal, but only an ideal. Today practically every man can see, hear, experience the way every other man lives. Radio and Motion Pictures, the phonograph and the aeroplane have made this possible. This is indeed 'one world,' and men everywhere can bear witness to the fact that underneath external differences of customs and culture, of color and race, all men have common feelings, common needs, common interests. Our soldiers and sailors will bring back to us this realization of man's common humanity; they will have gained it by fighting to eradicate the doctrine and ambitions of men who have become tragic examples of man's inhumanity to man. Their sacrifice will have proven this new reality of human experience - and no longer only of human dreams - All men are leaves and flowers of one tree.

"Motion Pictures constitute probably the most powerful agency in helping to make every human being become fully aware of this new human reality. Pictures tell more than mere words; they tell more vitally, more feelingly. Thus the power of the American films to create global human understanding is great, almost beyond conception. Conversely, they could become means to sow distrust, misconception, even racial hatred, if they did not live up to their most sacred function. In either case, we must not forget the part that music can play in the film presentation; for music is the great arouser of human emotions. We can radiate human brotherhood in film sequences, yet subtly we may belie our best intentions by correlating with these scenes a type of music which is utterly western and set along European modes of expression.

"If we are truly to live in 'one world' of man, then we must forget our sense of musical superiority as well as of color and race superiority. Every civilization has produced its own original music. Our music is still almost wholly European music. And if we wish to feel really as the Chinese or the Javanese feel, when we see pictures dealing with these people, we should be willing to open our ears and our hearts to their own music. Eventually there may come to birth a music truly human in its global appeal. Even now the earlier sacred music in all races is readily felt by all men, because they deal with the most basic, most common human yearnings and aspirations. The Motion Pictures should seek for a new type of music which in its simplicity and directness, its lack of formalism and of emotional exaggerations, would be truly human. The heart of mankind is one; the blood-plasm of any man may save the life of any other man. The 'music of man' yet to come should sing to this one heart and stir this one blood in all human beings."

## PHANTOM OF THE OPERA - A DARING MUSICAL

Every once in awhile a motion picture is released from Hollywood that dares to be different. Latest of these is Universal's Technicolor film "Phantom of the Opera," starring Nelson Eddy, Susanna Foster and Claude Rains.

Its difference lies in its treatment of musical interpretation.

Edward Ward, a composer and arranger of outstanding ability, having previously scored over 200 pictures for the film studios, was contracted by Universal to do the musical score for "Phantom" because he possessed the daring to do something new and different.

As a result of the impression expected from his screen innovations with "The Phantom of the Opera" there is likely to be a drastic and welcome change in the presentation of legitimate opera. To date, the operatic audience has been limited to one million people. Now, through the medium of motion pictures, that number is likely to increase to multiple millions, inasmuch as opera seems likely to be due for a change.

Universal found it impossible to secure rights for standard operas such as "La Boheme," "Traviata," "Faust," etc., and so composer Ward and the studio evolved the idea of using symphonic music with librettos suitable to the music, therefore composing a brand new opera, but still with the familiar ring of music that everyone knows and likes.

But first Mr. Ward wanted the opinions of established people connected with opera. Was his new stuff good opera? He contacted William Wymetal, stage director for twenty years at the Metropolitan Opera in New York City, and William Tyroler, conductor at the Metropolitan for twenty-six years, to get their reactions.

Wymetal and Tyroler accepted Ward and Universal's offer to come to Hollywood and work with them on the "Phantom." Wymetal became director of the operatic sequences. Tyroler became choral director for the chorus of one hundred voices. So impressed were Wymetal and Tyroler with the results, that they are now trying to convert both the Metropolitan and Chicago Opera Companies, to Edward Ward's new "invention."

In "Phantom," movie-goers will see and hear a French opera, "Chislaine d'Armanac," based on themes of Chopin; a Russian opera, "Le Prince de Caucasic," based on Tschai-kowsky's Fourth Symphony. The librettos were written by George Wagner, producer of the picture, who also is a musician of long standing.

All themes are interpolated into the score. A piano concerto, an original by Ward, is used as the musical theme for Claude Rains' appearance as the "Phantom." A Chopin theme (Nocturne) is used for Susanna Foster; and the Porter's Song from "Martha" for Nelson Eddy.

The balance of the score is pure orchestral effects, with unusual combinations of instruments, such as three bassoons (never used before), and a Novachord with orchestra.

Different from most pictures, "The Phantom of the Opera" contains no saccharine love theme, no scherzo movements, and no comedy music. It is a musical drama, and not a fantastic horror picture, and, timed in the 1960s, it is a story that could easily re-occur today.

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

Grace Widney Mabee, New York Chairman. Constance Purdy, Hollywood Chairman.

BEHIND THE RISING SUN, RKO. (Inside Japan). Dir: Edward Dmytryk

Music by Roy Webb. Musical Dir: C. Bakaleinikoff

This interesting and absorbing study in Japanese psychology makes a sincere effort to present all sides of that country's national character. It is based on authentic material and is well told and produced. If J. Carrol Naish and Tom Neal, in spite of their good acting, could have seemed as convincingly Japanese as the women in the cast the picture might almost be rated as exceptional. At no time, however, did they seem anything but American - perhaps this is to their credit. Lines, values and composition of the photography in this film are outstanding. Their map of the world and the Japanese reaction makes real the desire for domination which is a part of their tradition. Unlike the Chinese, the Samurai or soldier caste is the highest in Japan. In China it is the intellectual who has that rank. Need one say more? The women in this picture did a simply grand job. Gloria Golden appears in the poignant and dramatic role of a newspaper woman, and Margo and Adeline de Walt Reynolds are always perfectly in character. A highlight is the fight sequence between the Japanese wrestler and the American boxer - superbly done. The exceptionally fine score is supplied by Messrs. Webb and Bakaleinikoff and shows a sure knowledge of Japanese fundamentals, capturing most subtly their essence and flavor in an orchestration distinguished and facile. Adults.

CLAUDIA, 20th-Fox. (Love, Laughter and Tears). Dir: Edmund Goulding

Musical Dir: Alfred Newman

Light and delightful escape entertainment. Dorothy McGuire gives a charming interpretation of the young, undisciplined wife. Her action and timing in a demanding part are handled with consummate skill. Robert Young is excellent as the captivated, exasperated, devoted husband who brings his wife to a realization of her responsibilities. As for the music, the brief interlude - orchid bound - is gay, youthful and intriguing but gathers strength on the way. It sets the pace for the picture and is exceedingly well done. Some sequences of the picture, however, have unnecessary music and Claudia's song as she announces Mme. Daruschka's visit is definitely out-of-date. The three separate knells for Mrs. Brown, while beautifully written and orchestrated, over-accent the situation for they seem to indicate that Death is already present. Mme. Daruschka's sequence is amusingly conceived and the bit of "Siegfried" coming over the radio gives the right atmosphere, but as a whole, the music seems too detached throughout. Perhaps it is difficult to strike the balance between musical content and interest and the key of the situation. Photography, especially of the interiors, is exceptionally fine, the effects of sunlight, dusk and lamplight make one enjoyably familiar with the charming little house. All things considered this is a picture of much appeal, charm and sincerity. Mature-F.

THE CONSTANT NYMPH, WB. (Beauty and Pathos). Dir: Edmund Goulding

Music by Erich Wolfgang Korngold

Without "pointing a moral or adorning a tale" this picture is food for thought on what makes success in life; what strange and complete fruition stems from unexpected suggestions and reactions. The Bohemian household of the Sangers is the greatest possible contrast to the conventional House of Creighton in London. How do the two elements mix? Well, that is the story - one of the finest tragic romance films since Meyerling. It is real, delicately and sensitively handled by all concerned, with acting of the highest order and photography which is outstanding, especially in conveying a fleeting, evanescent quality of youth and charm. The interiors are not only beautifully created but the composition of certain scenes (the room in which Sanger did his work in the Swiss chalet has all the subtlety of a lovely etching) gives

(THE CONSTANT NYMPH cont'd)

added enjoyment. But it is the music of the film which is its pulse, its motivation, and those who are familiar with the novel and the play cannot but receive a new stimulus and a sense of great underlying values when they are made aware of the superb score which Mr. Korngold has written for the picture, and who is by way of creating a new art form thereby. Direction is intelligent and convincing with only one scene which could have been bettered - that of the singer and chorus at the concert would have been twice as effective in a dim long shot. Mature-Family.

THE FALLEN SPARROW, RKO. (War Psychology and Espionage). Dir: Richard Wallace  
Music by Roy Webb. Musical Dir: C. Bakaleinikoff

A mature and up-to-date tale of present day happenings, expertly cast and directed. Although suspense is well maintained for the most part, the picture could be tightened to advantage in many places as, at times, one is confused and bewildered by the turn of events. The music, bearing the unmistakable stamp of Messrs. Webb and Bakaleinikoff, is by far their best score as regards synchronized atmosphere. Low frequencies, unresolved for suspense, recur with high, insistent accents. The limp, the drip of water imperceptibly merge into the pattern of the music. It is cued in from sirens, from intuitive alarms and so horror takes shape - this psychic approach to undermine Kit's will is most interestingly developed. In contrast, we have suave strings for the society sequences. The Chopin C Sharp Minor Waltz seems definitely in this mode in several recent pictures. Adults.

FIRST COMES COURAGE, Col. (Norway Again). Dir: Dorothy Arzner  
Music by Ernst Toch. Musical Dir: M. W. Stoloff

Another drama of the underground spy system, again with the now familiar Norwegian background. However, thanks to the fine work done by the principals (Mr. Schunzel in particular), the story is made both exciting and believable. For this picture, Mr. Ernst Toch of the brilliant pre-Hitlerite group has given us a noteworthy score. Though modern in orchestration it is dated as to method - the music for the most part background or descriptive rather than synthetic. But the emotional content builds into the structure until the tension is almost unbearable. It is practically a continuous score with very few silences, but these are telling. Dissonant, mounting sequences foretell catastrophe - one of ninths being especially effective. The use of the "Peer Gynt" Morning Mood and Hall of the Mountain King has a novel value in characterization and is well incorporated in the score, the texture of tone throughout being rich and somber. The introductory bars are strong and national in character leading into the first sequence, sturdy, fine and sunny until interrupted by the Nazi tread. Incidentally, it may be of interest to our readers to know that Mr. Schunzel is not only a splendid actor and director but a fine musician and eminent conductor as well. Mature-Family.

FLESH AND FANTASY, Univ. (Mind and Matter, Fact and Fancy). Dir: Julien Duvivier  
Music Composer: Alexander Tansman. Music Dir: Charles Previn

An absorbing blend of the evident and the intangible, this is a film for the discriminating, for although beautifully acted by a top-ranking cast, the picture is too much out of the ordinary to have wide audience appeal. The original introduction presents phantasmagoric forms as fleeting and eccentric as the underlying music which is exciting in character, impelled by a driving force. Here is really expert direction. In the prologue, the amiable Mr. Benchley inveigles us into applied psychology, much as he himself was drawn into its depths and thereby widely diversified tales illustrating the power of suggestion furnish a rare type of entertainment. The first episode is scored with Mardi Gras music - gay, persuasive and admirably imaginative in effect. In the second story, the photography holds the center of attention. Extra-dimensional, with marvelous treatment of reflections, shadows, etc., especially in the Dean's wine cellar; London Bridge and vast perspectives

(FLESH AND FANTASY cont'd)

somehow relating the characters to infinity! In the last episode, the vast upper spaces of a circus tent are dealt with primarily and we are in an actual circus atmosphere, induced and enhanced by the music. All episodes are linked by the exciting mood of the introduction. The dream texture throughout is admirably and deftly suggested and the ending has a droll character all its own. Adults.

FOR WHOM THE BELL TOLLS, Para. (Patriotism, Power and Passion). Dir: Sam Wood  
Music Score by Victor Young

This picture surpasses in sheer power any other yet produced, with the acting, from the most to the least important part, a marvel of casting. The photography has a depth, the color a vibration like reality itself. The strength of the characterizations is wonderfully attained. A newcomer to the screen, Katina Paxinou, brings one, brilliant, sharp-edged as a razor, which never once fails to fascinate and enthrall. She is indeed a great artist. All the events, including the macabre flashback, are true to life. The story develops swiftly and inexorably; the human values transcend the picture itself and brings one face to face with the verities of these our times. There is beautiful distance in this score - just far enough away to make it blend into the land itself - the sweep of the horizon - and to permeate the scene. A characteristic Spanish theme "Granados" unites the whole. Richly authoritative and portentous it introduces the sombre, menacing grandeur of the Pyrenees, spelling tragedy as well as romance. Aspiration, defeat, terrifying suspense, the rush of events, Victory and Fate are all embodied in the magnificent and varied orchestration. The score is typically Spanish throughout. Plastic in rhythm, the changes of key and tempo, use of the guitar is superbly handled. Often the background effect is like a thin veil or haze in the distance. Mature-Family.

HEAVEN CAN WAIT, 20th-Fox. (Family Chronicle). Dir: Ernst Lubitsch  
Music by Alfred Newman

This depiction in brilliant Technicolor of an American family of the "Mauve Decade" results, through the capable and experienced handling of Ernst Lubitsch, in suave and delightful entertainment which makes no demand on the intellect, but depends on clever direction and smooth performance for its appeal. Even its patent exaggerations have charm while the fantasy treatment at beginning and end lift it into the unusual as well. For those seeking a welcome relief from war pictures this pleasant panorama will prove indeed a God send. It is healthy, happy and humorous from beginning to end. Music is thoroughly in keeping throughout - properly nostalgic where necessary and melodious at all times. Opera goers of the Golden Age will see in Laird Creger a vivid reminder of their beloved Edouard de Rezske's characterization of Mephistopheles (in spite of his impeccable modern clothes) and this in itself is no mean compliment. Mature-Family.

I WALKED WITH A ZOMBIE, RKO. (Mystery and Voodoo). Dir: Jacques Tourneur  
Music by Roy Webb. Musical Dir: C. Bakaleinikoff

Voodooism, however one may feel about it, is a reality to a primitive race and it is here convincingly presented. So original the conception and composition, so unusual the locale, and so subtle the creation of mystery, one is swept into a strange borderland, and the music is inseparable from this effect. The music is most skilfully and artistically scored; it is given an envelope of remote, melancholy charm that gradually steals into the senses with foreground for emotional climaxes; Chopin fits well into this frame. The native songs are interesting and soundly authentic and this is perhaps the first time that a Calypso singer has been featured in a picture. In the West Indies these singers take the place of the old time bard or early minstrel. They make into a song any chance happening of the day which may occur or appeal to them and in many instances the natives base their knowledge of current events on the songs of the Calypso singer. The story is somewhat obscure but that does not seem to detract from the weird charm of the whole. Adults.

LASSIE COME HOME, MGM. (Simplicity and Charm). Dir: Fred M. Wilcox

Music Score by Daniele Amfitheatrof

A very beautiful and infinitely touching picture has been recreated from the novel by the late Major Eric Knight in this lovely color film. It is superbly acted by an all-English cast who fit into their parts as though there were actually living them. And this time Roddy McDowall seems perfectly at home. A word of praise must be given to the canine protagonists (both the big dog and the little one) or, perhaps we should say to their trainers, for the amazing performances they contributed to the realism and authenticity of the whole. Photography is at times breathtaking in its beauty and the accompanying background music, based largely on folk melodies, is both melodious and satisfying throughout. Family.

MY FRIEND FLICKA, 20th-Fox. (A Boy and His Horse). Dir: Harold Schuster

Music by Alfred Newman

A charming out-of-door story; with the sense of human values, the relation between father and son, the growth and development of their mutual understanding brought out by the training of the wild colt - all accomplished by apparently simple means, as the result of expert balance and great sincerity. Preston Foster and Roddy McDowall turn in exceptional performances and the whole is directed with intelligence and sensitivity, with the masterly direction of the horses as much in evidence as the superb direction of the story itself. The photography is beautiful and gives the feel of vast spaces. There are some fine interior shots also and that of the approaching thunderstorm is magnificent! The main theme of the score has the serenity and out-of-door quality of the Grieg "Morning Mood" and the breadth of the Siegfried Forest Idyl, and yet it is original and beautifully developed. It is good to hear frank and joyous music like much of this. Imaginative, also, with the rum-tum-tum triplets for galloping horses. It is not difficult to trace occasional nickering and whinnies in the pattern and in one place the high and insistent violins were cued in from a piercing neigh. Muted horns are effective in the texture and many danger signals. An unforgettable picture for young and old alike. Family.

THE PHANTOM OF THE OPERA, Univ. (Music and Melodrama). Dir: Arthur Lubin

Musical Dir: Edward Ward

This revival of the old Lon Chaney thriller proves a welcome escape from the current avalanche of war pictures. It has been most satisfactorily developed into a real musical melodrama, excellently produced in rich and opulent color, beautiful settings of the second Empire period, and performed by a skilled and unusually competent cast headed by Nelson Eddy and a new brilliant Susanna Foster singing as they have never sung before in pictures, and ably seconded by Edgar Barrier and Jane Farrar, with Claude Rains carrying off top acting honors as usual. Horror, in the new version, is relegated to a less important place and music is given the first. All of the lead voices are beautiful and better still, and almost a novelty in pictures, intelligently used with Miss Foster's high notes true and clear, a delight. The opera scenes in particular are admirably conceived and enacted and musical direction throughout is of high caliber. Direction was, in general, good though it must be admitted the comedy is a trifle on the stilted side, and the last sequences a trifle too long to sustain audience interest. Mature-Family.

SO PROUDLY WE HAIL, Para. (Nurses Epic). Dir: Mark Sandrich. Music: Miklos Rozsa

This is truly a PARAMOUNT picture! Beautifully produced and acted, it contains much that is heartbreaking but is nevertheless uplifting and inspirational in its powerful message. Suspense is created by showing the behavior of men and women under the stress of great events rather than the events themselves, and though there are moments of lightness and character revelation which are humorous, no disturbing comedy is permitted to mar a story which is treated with dignity and professional respect. The director has measured each scene for its human quality and emotional honesty and

**SO PROUDLY WE HAIL cont'd)**

the picture consequently reflects a compelling sincerity throughout. Colbert, Goddard, and especially Veronica Lake show new facets and a depth of understanding which adds to their status. Photography is outstanding and the rich and sober introduction, with its poignant punctuations of muted brass, epitomizes the distinguished musical score. Playbacks feature Hawaiian melodies but there is no special striving for effect and the long unaccompanied sequences are far more effective that way. M.F.

**THIS IS THE ARMY, WB. (Absolutely Tops). Dir: Michael Curtiz. Music and lyrics by Irving Berlin. Musical Dir: Leo Forbstein**

Convincingly real, up-to-the-minute, streamlined, this superb show is one which tugs at the heart strings while giving delight, at the same time, to both ear and eye! Done in technicolor, it differs from the usual picture in all the rhythmic groupings and in such spectacles as the Navy shots, etc. In general, the colors are crude, sharp and exciting thus contributing a subtle touch to the spirit of the whole. Acting is topnotch throughout. Tremendous emotional pull is not only created by the actors but also by the setting of the different scenes. Every member of the huge cast seems to love what he, or she, is doing and the audience response is immediate and spontaneous. The change of pace between 1917 and 1941 is cleverly managed, as is also the shift of story interest to the second generation. As to the music, it is by Irving Berlin - what more need be said? It is all of the type we know and love and there are nineteen songs, both old and new. The orchestrations and arrangements and the musical direction are unusually fine, adding greatly to the whole. In short, the Warner Brothers have "done it again!" Our thanks to them. F.

**THOUSANDS CHEER, MGM. (Color, Costumes, Music). Dir: George Sidney  
Musical Dir: Herbert Stothart**

All varieties of music and entertainment are found in this super-musical in beautiful technicolor, from a symphony (or was it a radio concert) in Carnegie Hall with Iturbi and Grayson, to swing and military bands. But the plot is ingenious and the picture holds together much better than the average revue. Grayson gives us delightful singing, fine production, tone, directness and sincerity. The background of Carnegie Hall, the USO Canteen, the marching song (Wichita) the circus tent (with its original and interesting photography) - all these give effective and different frames for her personality. Having the disgruntled private (clever and handsome Gene Kelly) a star circus performer affords an original angle on the psychology of democracy and team work and adds thrilling acrobatic sequences. The versatile and charming Iturbi, always his natural, human self, develops boogie woogie in addition to directing a symphony orchestra, accompanying and directing also from the piano, playing a Liszt rhapsody (over the telephone) in true Hungarian style, directing a military band and as a finale the United Nations March! Besides all this, he has a real screen personality and establishes it definitely. It is to be regretted that a few vulgarities in the vaudeville sequences are allowed to mar what is otherwise first class entertainment. Family.

**VICTORY THROUGH AIR POWER, Disney. (History by Disney). Dir: Frank Ryan  
Music by Edward Plumb, Paul T. Smith and Oliver Wallace**

This combination of accurate history and applied psychology is irresistible. After the introduction of Major de Seversky, the film ceases to be a bid for laughs and becomes the valuable document demanded by this important subject. Music is exceptionally fine. Disney is a pioneer in synchronizing and adapting good music for his productions. The main interest in this one is the development of the work rhythms and stepping up of the production tempo, but it is all suited to every phase and need of the picture - stirring and martial, humorous and tender and toward the end magnificent in its depth and breadth, yet never once intruding. In a most satisfying live action-animation picture it answers thoroughly the questions as to how this war

(VICTORY THROUGH AIR POWER cont'd)

can and must be won. It is, furthermore, an invaluable contribution in bringing the story of our conquest of the air to the public. It is rather a pity that in the beginning of the film the intrusion of the bulbous-nosed bums make it lose immeasurably in dignity. In providing humor it is not necessary to descend to this type of vulgarity and the amusing drawings of the early planes and their pilots, the thin man cracking the engine, etc., are witty enough to provide all the lightness required in the picture. Family.

WATCH ON THE RHINE, WB. (Fibre of the Underground). Dir: Herman Shumlin

Music by Max Steiner. Musical Dir: Leo Forbstein

A deeply moving drama, memorable for the superb performance of Paul Lukas and an outstanding cast headed by Bette Davis. It is emotionally rich from beginning to end, exceptional in its presentation of psychic values and character projection, in telling situations and from the angle of development and elimination of the conventional ending. Photography and lighting are of the finest and direction shows a deep understanding. Especially noteworthy also is the characterization of Lucile Watson as Fanny. The story has a noble theme and cannot fail to stir and inspire, while in the music score Steiner displays a breadth of treatment, which resolves itself into emotional sequences following the tragic course of that story. Heroic and somber is the introduction, with its adventurous notes, deep and tender the accompaniment for Sara's homecoming, elemental and rhythmic the background when Kurt tells of his early life, mounting to a climax of impending doom and tragedy - all these form a closely woven part of an absorbing and beautiful picture. Mature-Family.

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Owing to lack of space it will be impossible for us to give detailed reviews of the summer releases. The following pictures, however, are recommended either for their general interest or musical content:

APPOINTMENT IN BERLIN, Col. George Sanders. Dir: Alfred E. Green. Music by Werner Heymann. Musical Dir: M. W. Stoloff

THE CITY THAT STOPPED HITLER - HEROIC STALINGRAD, Para.

DIXIE, Para. Bing Crosby. Dir: A. Edw. Sutherland. Musical Dir: Robert E. Dolan

GIRL CRAZY, MGM. Mickey Rooney, Judy Garland. Dir: Norman Taurog. Gershwin music

HERS TO HOLD, Univ. Deanna Durbin. Dir: Frank Ryan. Music by Frank Skinner

HOLY MATRIMONY, 20th-Fox. Monty Woolley. Dir: John Stahl. Music by C. Mockridge

I DOOD IT, MGM. Red Skelton. Dir: Vincente Minnelli. Musical Dir: Georgie Stoll

A LADY TAKES A CHANCE, RKO. Jean Arthur. Dir: William Seiter.

Music by Roy Webb. Musical Dir: C. Bakaleinikoff

THE MAN FROM DOWN UNDER, MGM. Charles Laughton. Dir: R. Leonard. Music: David Snell

SALUTE TO THE MARINES, MGM. Wallace Beery. Dir: S.S. Simon. Music: Lennie Hayton

SOMEONE TO REMEMBER, Rep. Mabel Paige. Dir: Robert Siodmak. Music Dir: W. Scharf

THE STRANGE DEATH OF ADOLPH HITLER, Univ. Dir: James Hogan. Music Dir: H.J. Salter

SWEET ROSIE O'GRADY, 20th-Fox. Betty Grable. Dir: Irving Cummings.

Musical Direction: Alfred Newman and Charles Henderson

TARTU, MGM. Robert Donat. Dir: Harold S. Bucquet. Musical Dir: Louis Levy

TRUE TO LIFE, Para. Mary Martin. Dir: George Marshall. Musical Dir: Victor Young

WE'VE NEVER BEEN LUCKED, Wanger-Univ. Richard Quine. Dir: John Rawlins.

Music by Frank Skinner

WINTERTIME, 20th-Fox. Sonja Henie. Dir: John Brahm. Musical Directors: Alfred

Newman and Charles Henderson

YOUNG IDEAS, MGM. Susan Peters. Dir: Jules Dassin. Musical Dir: David Snell

SONG "Tomorrow"

# THE CONSTANT NYMPH

ERICH WOLFGANG KORNGOLD

When I am dead. — an-oth-er love — will cheer you The sun will rise as bright to-mor-row morn.

Musical score for the song "Tomorrow". It consists of two staves. The upper staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lower staff is the piano accompaniment, starting with a bass clef, the same key signature, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and dynamic markings like *p*.

## Tessa (Switzerland)

Musical score for "Tessa (Switzerland)". It is a single melodic line on a treble clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is composed of eighth and sixteenth notes, with some triplet markings.

## LOVE THEME

Musical score for the "LOVE THEME". It consists of two staves. The upper staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes dynamic markings like *espr.* and features triplet and sixteenth-note patterns. The lower staff is the piano accompaniment, starting with a bass clef, the same key signature, and a 3/4 time signature. It includes dynamic markings like *mp* and features a mix of eighth and sixteenth notes.

## FLORENCE

Musical score for "FLORENCE". It consists of two staves. The upper staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes dynamic markings like *mp* and features triplet and sixteenth-note patterns. The lower staff is the piano accompaniment, starting with a bass clef, the same key signature, and a 3/4 time signature. It includes dynamic markings like *mp* and features a mix of eighth and sixteenth notes.