



FILM MUSIC NOTES

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FOREWORD:

"GOD BLESS OUR SHIPS AND ALL THOSE WHO SAIL IN THEM." What an appropriate prayer to offer at the beginning of this NEW YEAR! This prayer is given so sincerely in the recently released picture, IN WHICH WE SERVE (British-United Artists, Noel Coward). It should become the universal appeal of all.

Music is doing much to preserve morale and bring about National Unity among the people of the Allied Nations. America is a melting pot where the races of the world flow in our veins. Each man in an orchestra may play a different instrument but whatever the individual variation in tune, there comes forth a beautiful blending of sound in harmonious symphony.

The inspiring hymns of all creeds and the stirring patriotic songs are sung by the fighting men in many of the motion pictures of today prove to us that RIGHTEOUSNESS OUTLIVES RUTHLESSNESS.

FILM MUSIC NOTES brings reviews of the best pictures of the month. The music, written by some of the finest musicians in the world, is outstanding. We commend them to our readers.

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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 Boulevard, Hollywood, California. October, November and December issues available.

A Note on the Music of IN WHICH WE SERVE, by Sigmund Spaeth, President National Association American Composers and Conductors.

"Amid all the superlatives showered upon the great Noel Coward picture, IN WHICH WE SERVE, comparatively little has been said thus far about the music. Mr. Coward, who has long been established as a composer, particularly of popular songs, is responsible for the complete score of this outstanding film, and it fully measures up to the writing, directing, acting and photography.

"The music is wisely subordinated to the action, except where it becomes definitely a part of the picture. During the scenes of the building of the ship and at other exciting moments one is aware of a background of music, but it never becomes obtrusive. Best of all, the composer has resisted the temptation to pepper his accompaniment with snatches of patriotic melody. It is on the whole descriptive and atmospheric music, not at all elaborate and never self-conscious. It shares in the restraint which is the real secret of the success of the picture as a whole.

"Where music fits into the action, Mr. Coward has chosen wisely. His announcing of the carol, 'Good King Wenceslas,' after the prayer on shipboard, is a nice touch, and the sailors sing it in a natural and hearty fashion. Even more effective is the introduction of the popular 'Roll out the Barrel,' while the men are clinging to the life raft. One of them actually produces a harmonica for instrumental accompaniment, and the singing is just enough out of tune to be realistic. Much is made also of a scene in which a mechanical piano provides a bit of psychology.

"The music of IN WHICH WE SERVE deals in understatement, like everything else in the picture, and therefore does its full share in contributing to a great and moving work of art."

* * *

Word comes from Staff Sergeant Alexander Steinert, that he is in charge of the Music Department of the first Motion Picture Unit of the Army Air Forces, making training films for the air cadets. Dave Rose is a Corporal in the Unit. They are adapting and composing the music for the films and find it most interesting.

Leith Stevens, who scored music for SYNCOPATION; Meredith Willson, of radio fame and scorer of THE LITTLE FOXES; Dallas Franz and Douglas McPhail of M.G.M; Dennis Day and others have entered the service.

A showing of the picture, JACARE, with music by Miklos Rozsa was given before a group of Hollywood musicians and the preview committee at the United Artist's Studios on the evening of December 23rd. They pronounced the music excellent. Last month's issue of FILM MUSIC NOTES gave an excellent review by Dr. Sigmund Spaeth.

The London Symphony Orchestra with Muir Matheson as conductor is furnishing background music for many British films. This orchestra tours all the provinces of England on a cooperative basis, playing popular programs to packed audiences. The response is the greatest in the most heavily blitzed towns. The song "I'll Walk Beside You" by Alan Murray, used on many radio broadcasts, has sold 750,000 copies.

Franz Waxman, composer of the excellent scores for "Rebecca" and "Suspicion" is now under contract with Warner Bros. Studios. He has recently completed scoring AIR FORCE, a magnificent picture of the present struggle, and is now working on EDGE OF DARKNESS. He writes that the main part of the music is based on the well-known choral, "A Mighty Fortress is Our God" which serves as a symbol of the freedom-loving people of Norway.

Your editor, Grace Widney Mabee, finds the BETTER FILMS COUNCILS in the east very active in promoting good pictures. She spoke on MUSIC IN FILMS for the Philadelphia Motion Picture Forum at the Bellevue Stratford Hotel on December 28th.

Important Films Released by Office of War Information
by Gail Kubik - Music Consultant

BOMBER - This score was written, in part, by Jack Schaindlin, young American composer, who also wrote the score for TANKS.

LAKE CARRIER - Music for this picture was written by two composers, Morris Mamorsky and Paul Creston. Mamorsky, a young American composer, was the winner of the Paderewski prize for his piano concerto. He is a student of Richard Donovan of Yale University and is at present a composer of background music for the National Broadcasting Company. Paul Creston is one of the best known of American composers, having held a Guggenheim Fellowship for two years. His music has been played by a number of the major orchestras.

MEN AND SHIPS - Was the first of the films produced by the Government since the abandonment of the old U.S. Film Service. The score was written by Gail Kubik, and has a playing time of 24 minutes. It was recorded by the New York Philharmonic Symphony, conducted by Alexander Smallens.

RING OF STEEL - The music for this film was written by Morton Gould, and is distinguished slightly from the other scores in that the ten-minute score was not broken down during the recording session into the usual number of shorter sequences. Instead, Mr. Gould wrote one continuous piece of music in which he attempted to underscore the varying scenes and moods of the film. Mr. Gould is well-known as a conductor and composer of note and is heard often on the leading broadcasting stations. The world premiere of his "Lincoln Legend" was given recently by Toscanini and the N.B.C. Orchestra.

SALVAGE - This film has main and end title music written by Arthur Kreutz. He was the winner of the Prix de Rome in 1940, and recently won commendation through performances of his music at the I.S.C.M. Festival in California this last spring.

MANPOWER - This film contains main and end title music by Gail Kubik.

COLLEGES AT WAR - Music by Gail Kubik

DOVER - This film is an O.W.I. edited version of the film made by the British Ministry of Information. In the process of re-editing the film Gail Kubik wrote and recorded an original score. Narration by Edward R. Murrow.

THE MUSIC SCORING OF THE "MARCH OF TIME"

by Jack Schaindlin, Music Consultant, and Director of Music for This Series

"The task of fitting music to the MARCH OF TIME is not a simple one. In fact, it is, perhaps, the most complex task that any musical director has to face, for a knowledge of music is only a small part of the job, representing about one-tenth of what the musical director has to know.

"It is an accepted practice in Hollywood to give the composer three to six weeks and often longer to score a motion picture. This seemingly reasonable amount of time enables the musical director and his staff to give proper thought and care to the selections and musical treatments. Not being quite as fortunate, I sometimes have to prepare a score for a picture in two or three days.

"The MARCH OF TIME being a 'news' subject necessitates the watching of news events and very often Mr. Louis de Rochemont, the producer of MARCH OF TIME, has to issue an order to change the subject matter two or three days before the deadline.

"My having created the post of Chief Music Consultant of the Motion Picture Unit of Office for Emergency Management (now O.W.I.) enabled me to come in contact with most of the young American musicians. Among the composers, the recording of whose scores I supervised, were Russel Bennett, Oscar Levant, Paul Creston, Mark Blitzstein and numerous others. This experience has been invaluable to me in arranging scores in as short a time as forty-eight hours."

* * * *

Jack Schaindlin was born in the Crimea in Southern Russia, but came to America and attended high school in Chicago, Columbia University, Bush Conservatory and New York University. He became orchestra leader in several motion picture theaters; wrote columns on orchestration in the ORCHESTRA WORLD; has composed and orchestrated music for shorts for RKO and Universal, produced for Mentone; wrote special music for "Broadway Musical Series," "Going Places" and "Stranger than Fiction" series.

Max Steiner Comments on Music Scoring

Maxmilian Raoul Steiner is admitted to be one of the outstanding authorities on the development of music in motion pictures. Now under contract to Warner Bros., his recent scores include those for DARK VICTORY, WE ARE NOT ALONE, THE LETTER, CITY FOR CONQUEST, SERGEANT YORK, DIVE BOMBER, ONE FOOT IN HEAVEN and THEY DIED WITH THEIR BOOTS ON. Before going to Warners, his score for THE INFORMER won him the Academy Award in 1936. CIMARRON, THE LOST PATROL and other earlier outstanding scores composed by him did much to promote the present day use of music as a background for dramatic pictures.

Soon to be released are WATCH ON THE RHINE and THE ADVENTURES OF MARK TWAIN. Comment on his score for CASABLANCA is included in the reviews of this issue.

Mr. Steiner believes that music won a major victory when he and men like him in his own and other studios convinced producers that the background score should not always be completely subordinate to the story.

"Not long ago," he says, "music had to fit each scene of a picture as that scene was photographed by the director. It was unheard of that a scene should be lengthened in order that a musical idea might be more effectively developed. Now, if I need ten feet more of film to complete a musical development, I usually get it. In a recent picture I lengthened one scene seventeen feet. I think that was my biggest fight - and music won! However, we have always to keep in mind the fact that we are making pictures, that a successful picture is a matter of close cooperation among all those contributing to it. That, of course, is true of grand opera composing and producing as well as of composing for the film."

Unlike some other composers, Steiner refuses to look at "rushes" of a film - the showings of a day's camera work which are so important to directors in determining the progress of a picture. Until the whole film has been shot and edited, he does not see any part of it. Once it is turned over to him, he has it put through a mechanical device which exactly times every scene, every action, every bit of dialogue. From this, elaborate cue sheets are compiled. Meanwhile, Steiner, having studied his "libretto" closely, evolves a general plan for music which will heighten its dramatic effect and sustain its moods.

"I create themes for the principal characters, among other things," he says. "At this point I do not consider the all-important matter of timing. When the cue sheets are ready, I have the picture run again, reel by reel, to refresh my memory. After that I begin composing, according to the cue sheets, fitting my music to the many changes of scene and location that help to give the modern motion picture life and interest. That, of course, is the great problem of composing for the films - to give the score continuity, to keep the audience unconscious of any break, yet to make the music perform its function of sustaining each mood and scene. Of course, some scenes are more effective without music. I am the first to admit that, and when I feel that music can add nothing to a scene I refuse to try to find a way to make it do so."

Mr. Steiner believes that much of the music being written for background scores could, if it had the opportunity to do so, "stand alone" - in other words, that it has merit as "pure" music. Eventually, he hopes that music publishers will recognize this, and make the best of it available for concert hall performance.

"Now," he says, sadly, "music created for a picture almost invariably dies with the picture, at least insofar as the music-supporting public. But I am optimistic. Much as we have been able to do we have only begun to realize the possibilities. I'm convinced that, in the not too distant future, opera and symphony will find their proper place in this great medium. Finer and finer music is being produced - to satisfy yourself to that, you have only to compare a modern movie-score with those of a few years ago. I am firmly convinced that the best of present-day movie music has lasting worth."

MUSIC OF THE AMERICAS

By Charles Wolcott, Music Director of SALUDOS AMIGOS

In connection with the charming Disney picture SALUDOS AMIGOS, reviewed in this issue, the following article by Charles Wolcott, Music Director at Disney's, will be of special interest to our readers. In his foreword he writes: "The music for "Saludos Amigos," although composed after returning from South America, is a sincere attempt to adhere to forms assimilated while on that trip. "Aquarela Do Brasil" of course, is by a native Brazilian composer and what you hear in the picture is my arrangement of it. Similarly, in the Argentine section of "Saludos Amigos," the music of the four folk-dances by 'Goofy' are by a native Argentine composer."

"Music of the Americas could easily be subject matter for an enormous volume thoroughly uninteresting to the layman but filled with spice and all things nice for the serious investigator. So that we may eat our cake and yet keep it, let's just nibble at the frosting.

"In Latin America, climate and geographical location have been important factors in the development of music and its forms. Old World influence, Spanish, Portuguese, English, Italian, German and French, has colored the so-called native or 'Tipica' music so much that practically no indigenous music survives. The fascinating rhythm of the Brazilian Samba is based directly on the drum patterns brought from Africa. The exciting rattles the Cabaca, Chocalho, Reco-reco and Pandeiro are half African and half Indian.

"Argentina has folk music akin to our North American cowboy songs and dances. The Triste, as its name implies, is a sad song. The Argentine Gaucho, like the North American cowboy singing a ballad in the great open spaces, used to tell stories of his misfortunes or brave deeds with only his guitar for accompaniment. At Fiestas, the Gaucho and his 'China' danced to El Gato (the Cat), La Chacarera (the Farmer's daughter) and El Pericon, all similar to our square dances. These are, of course, rural, as the people of the cities dance to Tangos, Milongas, Waltzes and popular songs of the day. Uruguay, adjoining Argentina and with similar climate, was stimulated with the same European influence.

"The West Coast countries of South America, with the exception of Chile, retain more of the Indian characteristics in their music. Peru, particularly in the villages high in the Andes, has the quaint combination of Quenas (small wooden fifes), guitars and homemade harps. The music is without exception played in keys sympathetic to facile rendition by the native guitarist. The player makes his own Quena, adapting the fingerholes to the peculiarities of his own hands. Consequently Quenas, played in duo style, produce inaccurate, but fascinating sounds. Bolivia is also Andean, and in addition to instruments already mentioned has the Zampona, or Pan pipe. The dances are generally in slow, or fast 2/4 time, similar to North American Indian dances. Ecuadorean folk-music and dances follow the same trend in Indian derivation.

"Although Chile is on the West Coast, its music and dances reflect more of the European influence than Indian. The Cueca, a 6/8 allegro, is much like the Argentine Zamba, or vice versa. Again is found the predominant duet style of melodic structure with harmony and rhythm peculiar to guitar technique.

"Symphonic music, as in North America, is aloof from the influences first mentioned above, being for the most part in classical tradition. In recent years, certain Latin American composers have based their compositions on folk material, if anything, to a greater extent than composers in North America.

"Generally speaking, music of all the Americas has the same basic characteristics. An arbitrary division of music by what has influenced it would show classical or art form affected by Old World tradition, folk music colored by Indian and Negro heritage and popular song types, a mixture of both."

REVIEWS OF CURRENT PICTURES FROM THE VIEW POINT OF MUSIC INTEREST COMENDED BY THE MOTION PICTURE COMMITTEES OF HOLLYWOOD AND NEW YORK.

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

SALUDOS AMIGOS, Disney-RKO. Musical Director: Charles Wolcott

"Saludos Amigos" bears the unmistakable Disney stamp of originality and initiative in treatment. The combination of first impressions and the evolution of types and modernistic background is cleverly presented by characteristic technicolor, actual scenes and the ensuing fantasy. Disney has always made a noteworthy contribution to the use of the best music in films; even his first backgrounds and uncanny adaptations were deftly orchestrated in a new idiom. The music in "Saludos Amigos" is delightfully Spanish in feeling, rhythm and color—all expertly balanced. The film should have a world market. Family.

ARABIAN NIGHTS, Universal. Dir: John Rawlins. Musical Dir: C. Previn and F. Skinner
A tale of high adventure, gorgeously produced, with superb backgrounds, beautiful photography, and Montez, Hall and Sabu a glamorous trio in the leading roles. The color is lovely in the introduction. However, in the tailpiece there are Balaban and Katz effects; the complementaries are lacking, and this makes for crudity. The "comic" episodes of the smithy will also seem to some like introducing a chromo into a painting; the material is good but badly handled. Music in the score is well paced, delightfully orchestrated and smoothly directed. As in the first screen production of the "Merry Widow," when the Lehar music could not be used and a strikingly similar musical score was evolved "within the law," this one has the Rimsky-Korsakov flavor, and yet is not an adaptation. It has a true oriental flavor. Mature-Family.

CASABLANCA, W.B. Dir: Michael Curtiz. Music by Max Steiner

Swiftly moving scenes, poignant, heroic, and exciting; camera shots which seem to place one actually on the scene, and the magnificent acting of an outstanding cast - all these are given us in a picture in which the times and deeds of today make those of Dumas seem pale by comparison. As regards the accompanying music - the trio of musicians headed by Steiner has given a great score, expertly cued in and with an essentially atmospheric background, convincing rhythms, tempo and balance. The great moment, of course, is when the "Marseillaise," sung by the patriotic French in Rick's cafe, drowns out the "Wacht am Rhein." This cannot fail to draw a thrill even from the most hardened audience, and the face of Madeleine LeBeau as Yvonne at this moment will also be long remembered. Various hints of these themes in different moods, and a bit of 1812, skilfully interwoven, heighten the effect. The cafe music is especially interesting in the way it is presented; when Elsa meets Sam and gets him to sing the Key song, there is no break in the action - no mere interpolation. Symbolic photography at the close of the picture is beautifully casual and inspirational. M.F.

COMMANDOS STRIKE AT DAWN, Col. Dir: John Farrow. Music: L. Gruenberg and M.W. Stoloff
Strength, beauty and purpose, are all united in this exceptionally fine picture, which is stirringly enacted, understandingly directed and is, furthermore, accompanied by an exceptional musical score, well integrated and developed and of definite psychological value to the story. The prelude, with its waving flags and suggestion of national motives, flows into a serene, out-of-door theme, strong and beautiful, bringing us the Norway which Grieg made known to us. The national character, in rugged, clear-cut treatment, is in evidence throughout. The treatment of the drums, and extradimensional quality of the music in the execution scene is very poignant, the bit of "Rule Britannia" thrilling and the treatment of the score from beginning to end superbly keyed to the requirements of the picture. Mature-Family.

THE POWERS GIRL, Chas. Rogers-U.A. Dir: Norman Z. McLeod. Music by Jule Styne
Original situations and youthful tempo speed things along in this picture, with Benny Goodman's orchestra and Dennis Day bringing it into the field of really popular entertainment. It is well directed, has some lovely photography, and the recordings of Dennis Day's voice are particularly good. Mature-Family.

KEPPER OF THE FLAME, M.G.M. Dir: George Cukor. Music Score by Bronislau Kaper. That this film cannot rank with the best of the pictures, recently produced, is due solely to certain weaknesses of the story. The direction, though it accentuates characterization rather than movement and pace, and the acting throughout are of uniformly high order. Hepburn, as usual, gives a carefully considered performance, and Tracy again proves himself an artist in his use of psychological values, in his restraint but great humanity. Photography is also outstanding - the shot of Tracy and the girl reporter, silhouetted in rocking chairs, especially fine in composition, lighting and humour. The music is at all times a distinct addition to the mood of the picture, chilling to the marrow in its sombre and sinister interpretations, and the score is out of the ordinary - a background treatment like a commentary, sometimes illuminating, sometimes premonitory, but its distinguishing characteristic is a measureless beat, unresolved harmony, giving a most effective suspension. Much use of lower frequencies, with flute superimposed, or clarinet and horns, discordant brasses striving together to no purpose, but conveying the psychic impression desired. Except for the too loud introduction, the balance is wonderfully maintained, the silences are pregnant, the orchestration most subtly and skilfully colored and introduced is a very poignant suggestion of the potion theme from Tristan and Isolde. M.F.

SHERLOCK HOLMES AND THE SECRET WEAPON, Univ. Dir: Roy Neill. Music by C. Previn. A first rate characterization by Rathbone, with all the earmarks so well remembered of the great detective, and Kaaren Verne and William Post, Jr., welcome additions to the cast. Diction, English settings and atmosphere are excellent. As to music, it is good to have Mr. Previn's really great ability, dynamic timing, sense of atmosphere and color brought to a picture of this caliber. The picture gains subtly by the collaboration. As usual, the recording of the music at the very opening is overpoweringly loud. The distorted shadows in this introduction, by the way, are treated in a very original way by the photographer. Adults.

STAND BY FOR ACTION, M.G.M. Dir: Robert Z. Leonard. Music Score: Lennie Hayton. Definitely a "man's picture," capably directed and intelligently cast, this absorbing story builds up the romantic tradition of the navy, while giving us glimpses of little known procedure and operations which are its A,B,C today. In this real saga of sea life Taylor comes of age. Laughton's speeches have the impact of his famous delivery of the Gettysburg Address in "Ruggles of Red Gap." A sensitive and virile score accompanies the film, with bombings, storm winds and waves beautifully balanced. The anticipatory high action and progress on the seas might well be developed in to an overture. Low frequencies in the brass of the introduction give an interesting and adventurous turn to the briefly sketched "Anchors Aweigh." It cleverly ends in a discord and suspension as the story begins. Mature-Family.

TENNESSEE JOHNSON, M.G.M. Dir: William Dieterle. Music by Herbert Stothart. Absorbing and informative, this picture, while of limited audience appeal is carefully wrought and understandingly executed. Its theme, reconstruction of a nation after war, is especially apt at this time and the acting is good, that of Lionel Barrymore, in particular, superb throughout. Photography is excellent, with settings constituting good Americana, direction is assured and the music well balanced with appropriate background, and telling silences leading up to a fine arrangement of the "Battle Cry of Freedom" at the close. Mature-Family.

THEY GOT ME COVERED, Goldwyn-RKO. Dir: David Butler. Musical Dir: Leigh Harline. The very engaging Bob Hope in an extravagant adventure type of story. It does not measure up to "My Favorite Blonde" but he carries on in supremely entertaining style through his mad career as a newspaper correspondent, ably seconded by a new and demure Lamour and an excellent supporting cast. Lenore Aubert is intriguing and Marion Martin evidently the type preferred by the gentlemen involved. Her death scene is dramatic and tragic and the song she sings, haunting. Comedy "gags" are all elaborately and carefully chosen and the music ranges from Russian to floor show and music hall background, with some mystery moods thrown in. The scenes in the beauty shop sequences, however, would be better liberally cut and the action thereby tightened. Plenty of laughs throughout. Mature-Family.

WHEN JOHNNY COMES MARCHING HOME, Univ. Dir: Charles Lamont. Music: Ted Cain
The name of Spitalny represents a forward era in American music. When the New York Symphony Orchestra, under the Damrosch direction disbanded, it was Spitalny who incorporated a large number of the players with a movie orchestra in the Allen Theater in Cleveland. They played classics and jazz equally well about the time Roxy and Rosenfeld were popularizing good music in the Eastern area. So the "Hour of Charm" is deservedly popular, presenting an "all girl orchestra," with novel arrangements and legitimate musical backgrounds. Their appearance in this picture and the fine singing of Allan Jones give it its chief interest for the older generation, while for the younger there are attractive Gloria Jean, her amusing friend "Dusty" (Peggy Ryan) and Frankie (Donald O'Connor) to add zest to the proceedings. The film brings out a phase of hero worship and the ensuing publicity engineered by those who bask in reflected glory, that is timely; and though the story is not overly well constructed, the picture will undoubtedly prove popular. Family.

YOU'RE NEVER LOVELIER, Co-F. Dir: William A. Seiter. Music Dir: Leigh Harline
In spite of the fact that Astaire, Hayworth and Menjou are top box office names and as such do not produce gratifying results something is lacking in this picture. The story is amusing and fantastic. Kern's tunes are charming, and the music as a whole is first class entertainment, especially as regards the intricate and graceful routines of the dance sequences devised by Astaire. Yet even Hayworth's quality is undermined - her usually superb showmanship is the wrong medium. The music is the best feature of the picture but it is hybrid in character. Cugat's plastic and sensuous rhythm, verve and color have here the American commercial accent and style, instead of the long lilt which the Latin style demands. The result is unsatisfactory. Direction, photography and timing are all of the best, however, and the picture will undoubtedly prove deservedly popular. Mature-Family.

SHORT SUBJECTS

EDUCATION FOR DEATH, Disney-RKO. Musical Director: Oliver Wallace
While good Disney in spots, it will not make much appeal to those who read the fine book on which the film is based, nor to musicians and others who take their Wagnerian opera seriously. There is too much grossness in the burlesque employed, and propaganda can be better furthered than by this special kind of exaggeration. Mature-F.

DER FUEHRER'S FACE, Disney-RKO. Multiplane Technicolor. Music: Oliver Wallace
Donald Duck in a timely if less amusing story than usual. Herein, he experiences a nightmare in "Nutziland," working twelve hours a day on a munitions assembly line, where he is constantly required to give the Hitler salute. Through it all runs the strain of the title song, written by Oliver Wallace, which has become a popular favorite. Family.

WE ARE THE MARINES, 20th C.F. (March of Time). Music Score: Jack Schaindlin
A feature-length documentary film record of the training and fighting of the Marine Corps. The training of the 5th Marines under Major General Alexander A. Vandegrift, from the first brief experience of a recruit; enlistment through "boot camp," on to the ultimate destiny of every member of the Marine Corps - combat is vividly shown. The cast was composed not of actors but of the marines themselves who are now fighting in the Solomons. Major Edward Hagenah of the Marine Corps was the technical advisor. Jack Schaindlin provided a most fitting and intelligent score. Family.