



# FILM MUSIC NOTES



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6162 Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA

MAR 3 1943  
84

VOLUME II

NOVEMBER, 1942

NUMBER II

FOREWORD:

MUSIC must still continue to hold its place in the lives of people throughout the world. The musical activities in camps, production units, club and civic organizations should be publicized in every possible way in order to keep it a live issue. Concerts, opera, motion pictures, in embattled Russia and England attract larger crowds now than in peace time, which proves the value of MUSIC as an antidote to strife, danger and loneliness.

Musicals on the screen are becoming more popular and the great demand for classic recordings by the men in the service is most gratifying to all who are interested in the highest standards of music. Through the efforts of the National Federation of Music Clubs and its president, Mrs. Guy P. Gannett, over 200,000 records, 500 pianos, 1000 radios and several thousand phonographs have been sent to army camps, naval bases and outgoing transports..and this includes reports from only two-thirds of the states, at a recent board meeting. The government has recognized, through the appointment of one of America's fine young composers, Gail Kubik, as consultant, the need for only the best music to be used in the war films being released.

This is our THANKSGIVING month..a time for special prayer and thanksgiving for the wonderful men and women throughout the world who are fighting for the freedom which we so highly prize. Let us renew our efforts to make way for cultural and spiritual force, a vital, helpful and living thing.

FILM MUSIC NOTES brings to your attention what is best in the music to be found in the films.. Clubs should sponsor these pictures as they are informative, educational and entertaining.

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

Three students, one in Chicago, one in Boston and the other at our own University of Southern California, recently received their Master's degrees with the subject "Music in Films" as their theses, using FILM MUSIC NOTES as source material.

Letters have been received from a Flying Cadet at Sheppard Field, Texas; a private at Fort Dix, New Jersey; and, another young man in the service at the Bliss Electrical School, Washington, D. C., all asking for FILM MUSIC NOTES that they may be kept informed on motion pictures and good music. These are gladly sent with the compliments of the editors.

Jay Leyda, writer, lecturer and an authority on the Soviet Union music, will serve as technical advisor on Warner Bros' picture, MISSION TO MOSCOW. Director: Michael Curtiz. Adapted from book by Joseph E. Davies.

Disney is filming Seversky's VICTORY THROUGH AIR POWER, the purest fantasy in marvelously animated drawings which may well be reality in the world of tomorrow.

Deanna Durbin's next picture, FOREVER YOURS, will soon be released.

NORWAY is becoming very popular with the picture makers because of the dramatic conflicts in its surroundings. Norwegian hymns will be used in the picture, EDGE OF DARKNESS, now being filmed by Warner Bros. THE AVENGERS, British production soon to be released, also has its setting in Nazi-occupied Norway. Muir Matheson directed the score played by the London Symphony Orchestra. Marc Blitzstein, composer of film music, who enlisted as a private in the Army Air Corps, is now writing the score for a British documentary dealing with aviation.

Send to BELL AND HOWELL FILM SOUND LIBRARY for catalog of Educational Motion Pictures, in 16mm, for use in schools, churches, etc. Hundreds of musical films are available for rental at a modest price. Classic, Operatic, Instrumental, Modern Composers, History, Choral and misc., films about Carrie Jacobs Bond, Walter Damrosch, Schumann-Heinck and Sigmund Spaeth's famous demonstration of the art of listening are among those available. You doubtless have a Bell and Howell branch library in your city.

Have you heard the Victor records of Miklos Rozsa's score of the Jungle Book which represents the very finest in film music recording? With the narrator, Sabu, it makes a beautiful program to present on any club program and illustrates what can be done with many of the music scores being composed for films today. Especially fine for Junior Club programs.

Erich Wolfgang Korngold has been released by Warner Bros. to conduct a season of the Strauss' Opera, "The Fledermaus" for the New Opera Company in New York. Critics are loud in their praises of his production and it is to be hoped they will present his newest opera, "Kathrine" which we are all anxious to hear. His last film score for "The Constant Nymph" will be released early in the new year. He will return to Warner Bros. when the season in New York is completed. Watch for more about Dr. Korngold in FILM MUSIC NOTES in future issues.

THE NATIONAL FEDERATION OF MUSIC CLUBS Board of Directors passed a resolution at a recent board meeting condemning the ban placed by James C. Petrillo, president of the American Federation of Musicians, on recordings and urges its entire membership to express this condemnation and disapproval to the local unions on the ground that such ban is detrimental to the morale of a nation at war, which needs the comfort and pleasure given by music in homes or wherever recorded music is used.

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

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

These are fine illustrations of the power of the screen at this critical time.

**BATTLE OF MIDWAY.** Filmed in technicolor. The photographs were taken by Commander John Ford, U.S.N.R., who was on Midway Island when the Japanese attacked it in June. He climbed to the top of the powerhouse which commanded a view of the island, while one of the enlisted men (a member of the camera crew) with another camera jumped into a machine gun pit from which point he was able to take a number of shots showing dive bombers attacking and anti-aircraft batteries in action. A naval officer and an enlisted man, both with cameras aboard an aircraft carrier, took the sea and air shots. Two other cameramen had their cameras blown out of their hands by the impact of concussion from the first stick of bombs which fell on the island. Ford was hit in the arm with shrapnel early in the battle, but continued to keep his camera going and thus recorded one of the most extraordinary records of actual battle ever released. The sound track was dubbed in after Ford and his men got back to the United States and announcers were used to heighten the dramatic effects. It is real war for civilian consumption, presented by a master director. Ford directed *Grapes of Wrath*, *The Informer* and *How Green Was My Valley*. The dramatic music score accompanying the picture was most appropriate. Mature-Family.

**ACROSS THE PACIFIC,** Warner Bros. Dir: John Huston. Music by Adolph Deutsch  
A suspenseful drama of timely interest with clever dialogue and ample comedy relief. Casting and direction are excellent and the music especially fine, particularly the "leit-motif" manner of handling various themes for the different characters. Much of it has an oriental flavor and at times there is an abundance of "hurry" music which adds to the pace of the action. It also appropriately sets the atmosphere for scenes foreboding sharp contrast. All in all, Mr. Deutsch has woven unusually telling background to an exciting picture. Mature-Family.

**THE MOON AND SIXPENCE,** Loew-Lewin, U.A. Dir: Albert Lewin. Music by Dimitri Tiomkin  
Starkly realistic, Somerset Maugham's life story of a famous artist whose intense craving to paint brought hardship to all those within his human sphere, has been made into an absorbing and distinctive screen vehicle. Direction reveals keen intelligence and the novelty of presenting narrators adds to the interest and better understanding of the values so effectively presented. The accompanying musical score is eloquent, finely tempered and interesting throughout. Mood is set from the beginning. Silences are interspersed with good effect and the music foretells with subtle insinuation the tragedy compensated by the desire fulfilled. Feeling and atmosphere are skilfully blended so that the oriental, pagan flavor is well established. Orchestration and instrumentation are carefully considered with the injection of Deva Dja and her Javanese dancers adding authenticity to the Tahitian scenes. Mr. Tiomkin has more than enhanced the entire production with music drama. Adults.

**THE MAJOR AND THE MINOR,** Para. Dir: Billy Wilder. Music by Robert Emmett Dolan  
This amusing comedy romance with the clever title offers refreshing entertainment, once the theme of a woman in the middle twenties passing herself off as a girl of twelve, is accepted. It is excellently photographed, expertly handled, both as to dialogue and direction and can generally be enjoyed by old and young alike. Music is agreeable, making good use of popular numbers as mood music. Family.

**NOW, VOYAGER,** Warner Bros. Dir: Irving Rapper. Music Dir: Leo Forbstein  
Music by Max Steiner

A social drama with fine supporting cast, with beautiful photography and flawless direction. It is a pleasure to see Bette Davis in a film in which she has the sympathy of the audience. In a most difficult part, her reactions from the first are psychologically sincere and, therefore, doubly convincing. The music is beautiful from the very outset, with the introduction against the background of the huge liner, a keynote for the whole picture. Once again Steiner assists mood and dramatic intent by

giving this picture a symphonic musical background of impressive strength. The love motif filtering through the superb action is a symphonic tone poem of great beauty, stressing a vivid spiritual quality. The ratio between dialogue and music and action is well defined at all times, eloquently supporting description, emotion, action, mood and pace. The work is heavily orchestrated by that veteran Hugo Friedhofer in keeping with the weight of the story, varying in range, to contrast with the production structure. Adults.

MY SISTER EILEEN, Columbia. Dir: Alexander Hall. Music Dir: M. W. Stoloff  
The stage play made from Ruth McKenney's delightful sketches in "The New Yorker" has been well adapted to provide palatable entertainment for the entire family. While the brilliant Rosalind Russell is not at her best, the role with its high spots of comedy, well directed and played at a swift tempo, is sure to find favor with the average movie goer. The story concerns the madcap adventures of two mid-western girls when they go to New York to seek their fortunes. What music is used blends well with the action and is never obtrusive. Perhaps it can't be, with all the noise necessitated by the picture's background. Family.

FOR ME AND MY GAL, M.G.M. Dir: Busby Berkeley. Music Dir: Georgie Stoll  
Loosely constructed and overly long though it is, the theme of this picture is so sincere and the treatment of it is so sympathetic that one's interest is held through out. The vaudeville sequences are excellent. In fact the whole film has a nostalgic flavor which will carry an especial appeal to the older generation, much in the manner of Yankee Doodle Dandy. The war songs of World War I have lost none of their popularity, even when they are done in the modern manner. Music is excellently produced, and, in the moment when Palmer willfully maims his hand, outstanding. The way in which Mr. Stoll has introduced symphonic touches cannot fail to be appreciated even by the uninitiated, so definitely does it build and enhance the mood of the important scene. Family.

GET HEP TO LOVE, Univ. Dir: Charles Lamont. Musical Director: Charles Previn  
Children will undoubtedly enjoy this innocuous little musical with the silly title, in which Gloria Jean's singing is smoothly offered with reasonable realism. She is cast as her true character, a young singing star. Employment of "teen" age activities revolves around the current "jive" craze and is supplied by some clever young entertainers who add considerable attractiveness for young movie patrons. The background music emphasizes action and mood of the narrative, coordinating the star's solos in well polished matter-of-fact manner which gives a definitely smooth atmosphere to the entirety. It was a pleasant touch to have the musical director, Charles Previn, as accompanist for the singer in the opening sequences. Family.

MRS. WIGGS OF THE CABBAGE PATCH, Para. Dir: Ralph Murphy. Music by Victor Young  
Mrs. Wiggs, with the homely philosophy and virtues which have endeared her to several generations of young and old, is with us again - this time in the person of Fay Bainter. When Miss Bainter was a very young girl she was familiar to the theater goers as one of Mrs. Wiggs' brood. Now it is her picture from start to finish and the artistry to which she rises in the scene where her boy is dying is something in its beauty and poignancy to see and remember. An attempt to modernize the story detracts rather than adds to its value and one scene in particular is cheap and in poor taste. Otherwise, the picture is wholesome entertainment. Victor Young does well with the music which is at all times fitting and never obtrusive. Family.

GEORGE WASHINGTON SLEPT HERE, W.B. Dir: William Keighley. Music: Adolph Deutsch  
Amusing and well-paced light comedy, successfully adapted from the popular stage success, and well acted by a capable cast headed by the popular Jack Benny and Ann Sheridan. Anyone who has struggled to establish "a little home in the country" will relive their vicissitudes right along with this young couple. The film is clean and sufficiently amusing to furnish entertainment for the entire family. The music provides a good background, pleasing and gay. Family.

## MUSICAL SHORTS

The entertaining short subject is still the best answer to the evil of double bills. Among the shorts, the greatest possibilities seem to lie in the field of music. These may be classified under several heads. There are the primarily educational pictures which concern themselves as a rule with the lives of great composers. Many of these have been excellent and others undeniably dull. The pictorial interpretation of actual pieces of music reached its climax in Walt Disney's FANTASIA, which is actually a series of short cartoons of varying value and should really be shown piece-meal, rather than as a complete feature.

THE SWAN by Saint-Saena was made a number of years ago (before sound came into being) by Hugo Riesenfeld at the suggestion of Dr. Sigmund Spaeth. They used stock shots of actual swans, synchronizing with the music which was played by the theater orchestra. This was presented in the Rialto Theater, New York. Mr. Riesenfeld later made a far more elaborate musical picture illustrating the 1812 Overture of Tschai-kowsky and this is still in circulation. Later there were some sound pictures in color produced by Audio Productions, featuring such compositions as the Fingal's Cave Overture of Mendelssohn, and recently some excellent short musicals have come from France, treating various pieces in similar fashion, although emphasizing the performing artists as well as the compositions themselves. Otto Fischinger and others have experimented with the interpretation of music through abstract forms and colors on the screen, and the only criticism to be made of such pictures is from the standpoint of individual reactions to the compositions. We had the same thing in Thomas Wilfred's color organ, except that the interpretation was always under the control of the operator.

Two more types of musical shorts are worth mentioning. There is the one-reel comedy which centers in a musical idea, also at its best in the colored cartoon field and, too often a mere distortion or burlesque of musical values; and finally there is the short picture that merely presents a popular band playing jazz, with singers and perhaps dancers added as needed. MUSIC OF THE MASTERS - 16mm shorts featuring soloists, string quartets and duo-pianists were made last year. The Film Sound Library of Bell and Howell has an enlarged library of musical shorts in 16mm.

Practically all of these classifications invite some criticism, yet all of them have produced some really successful shorts. In general it may be said that the commercially successful short musicals have too often had their artistic shortcomings, whereas, conversely the pictures of unquestioned artistic merit have in many cases utterly failed to find a paying public.

The solution of the problem doubtless lies somewhere between these two extremes. It is entirely possible to interpret great works of music on the screen in such a way that the average listener will be fascinated. There is a vast and thus far unexplored field in the popularization of good music through all the devices of motion picture technique. The filming of the stories behind our great patriotic songs would make them come to life in a most vivid manner. Music for fun, showing how everybody can take some part in music and have a good time doing it, is another idea to be considered.

The National Federation of Music Clubs, the National Association for American Composers and Conductors, the Music Educators and the hundred or more national musical organizations, I feel sure, could back such musical pictures and make them good box office. Motion picture music is the greatest new development in the music world and it is bound to continue in popularity.

The short picture offers an unlimited field for the development and promotion of good music. Its potentialities have already been proved. Its perfection depends entirely on individual initiative, imagination and inspiration. We invite the reaction of our readers to this subject.

Notes on JACARE!  
By Miklos Rozsa

Having written music for Kiplin's fantasy animals of the Indian jungle, it was interesting to accompany flesh and blood animals of the Brazilian forests.

In this picture, as there is no other dialogue but Frank Buck's narration, music has an important role; to create an atmosphere, enhance musically the animals' characters, and the drama of the action scenes.

I tried to characterize every animal with clearly shaped motifs and orchestration. Thus the monkeys have a woodwind scherzo, the boa constrictor a sliding string theme, the peccaries a grunting bassoon motif, the anteaters a clumsy saxophone theme, the buffalo a heavy bass accompaniment, the armadillo a humorous bassoon march. Small animals like the raccoon, the capibara, the iguana and the coatmondi have light, bouncing music according to their characters. Finally, Jacare, the crocodile, the villain of the picture, is interpreted by a menacing brass theme.

As parts of the picture play in towns in Brazil, I wrote quite a few sequences in Brazilian style, in order to establish a South American atmosphere.

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JACARE (Killer of the Amazon). Written by Frank Buck. Mayfair Production, U.A.  
Music score by Miklos Rozsa

This picture has one of the finest musical scores ever to come out of Hollywood. Miklos Rozsa, who had already shown great skill in writing nature music for the JUNGLE BOOK, has here surpassed himself and produced a composition which is in effect a programmatic symphony.

Even though the action is full of thrilling excitement, it is fair to say that without the musical background its effect would be largely lost. The Rozsa score not only points up the picturesque details of scenery and drama, but is worthy of a careful hearing as an independent piece of music.

The composer creates a symphonic mood at the outset, but sticks closely to his program the moment the real action begins. His treatment of the sounds of the jungle is not slavishly imitative, but continually suggestive, with touches of humor and realism wherever they seem legitimate. Even the noise of a train is kept on a musical level, although the descriptive significance is unmistakable. Monkeys, birds and other animals on the screen naturally supply the basis for many fascinating effects of instrumentation, as well as rhythmic and melodic inventiveness.

While this reviewer is primarily interested in the music, the beauty of the photography demands mention, and the picturization of animal life in the Brazilian jungle is nothing short of astonishing. Battles between wild beasts are no longer a great novelty on the screen but JACARE shows two extraordinary fights between a man and the most dangerous of reptiles. The encounter between James Dannaldson and a giant anaconda is so realistic that one can believe that this sequence actually came near to causing the explorer's death. His companions obviously reached him just in time to extricate him from the coils of the huge snake. His duel with an enormous crocodile, after being thrown into the water, is also convincingly real, and this is the only spot in the picture where an animal actually had to be killed. Fighting anteaters, a water buffalo, a jaguar, a fierce looking eagle, tapirs and other rare animals add interest and excitement to the film.

JACARE is not only far ahead of the average animal picture in its action and photography, but it is musically a masterpiece, of which its makers can well be proud. It is a picture for the whole family, with appeal to children as well as adults.

- Sigmund Spaeth

## Special Article

CONSTANTIN BAKALEINIKOFF, (Director of Music Department of RKO-Radio)

Mr. Bakaleinikoff was born in Moscow, where he graduated from the Moscow Conservatory as a cellist and composer, after twelve years of intensive study. He then entered the Russian Army and served two years. A tour with the Moscow Trio followed, through the Orient and Siberia. Coming to Los Angeles he was immediately engaged as cellist with the Philharmonic Orchestra and soon went to Sid Grauman's theaters, as musical director, where he remained until 1928. It was he who opened the Million Dollar, Egyptian, Metropolitan, Chinese, Mayan and Warner Bros. theaters with his fine orchestras. Then Paramount Pictures claimed him for seven years and, later, Metro-Goldwyn-Mayer where he remained until 1941. At that time he took the post as head of the department of music at RKO. He now handles the business management of the music department, assigns scorers to each picture, and also composes many scores himself. He personally handles all musical productions, which includes arranging, setting up routines, recording of playbacks and conducting for the scorers. He selects "takes" and always is present for dubbing sessions and previews. His technical and artistic ingenuity are afforded ample justice in this branch of studio work.

Mr. Bakaleinikoff is a brother of Vladimir Bakaleinikoff, who is assistant conductor of the Pittsburg Symphony Orchestra. Another brother, Michail, is musical director at Columbia Pictures Corporation.

Commenting on the music scoring of dramatic pictures Mr. Constantin Bakaleinikoff says: "Music definitely should not be scored through one hundred percent of the picture but placed in certain spots where there is an innate need of it. There are open spots in a picture such as montages, open scenic scenes or actual musical sequences where we can have full play. A director must select the instrumentation and type of score. One type tells the business of the scene, or the 'Mickey Mouse' treatment; another type expresses the total mood of the picture. In a way, it is neutral atmospheric music. There are many variations and combinations in between these types. In selecting instruments, we try to match against a quality of voice. A sharper instrumentation is used under a low voice while a high voice is mellowed with a softer instrument. Certain spots in the picture are over-orchestrated, as in the case of the lower register instruments, because when you score under dialogue, you lose a certain amount of low frequencies. If a scene is interspersed with silent spots, the orchestration is timed so closely that it is thicker during the silent shots. It must then be thinned down in a split second when the dialogue comes in. The trick rests in the fact that it must be done in such a manner as not to bother the human ear. Cue sheets are made to show the exact timings of the different words and actions which should be described by the music. Also on the music sheets, these timings are shown so that the conductor can play his music in tempo to the picture by following a stop-watch or an electric clock. The problem of the composer is to plan his music so that it plays to the necessary timing in a natural way."

Recent Pictures: THE NAVY COMES THROUGH, THE BIG STREET, THE CAT PEOPLE SEVEN DAYS LEAVE, ARMY SURGEON, HITLER'S CHILDREN.

In Preparation: FLIGHT FOR FREEDOM (Rosalind Russell), BOMBARDIER (Pat O'Brien), LOOK OUT BELOW (Fred Astaire), FROM HERE TO VICTORY (Cary Grant and Laraine Day).

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A series of articles on the duties of the heads of music departments of the Hollywood Studios will be one of the features of FILM MUSIC NOTES this year. Excerpts from "Musically Speaking" will also be given. (This booklet, because of conditions, is delayed until later in the year.) "A Page in a Singer's Life in the Studio" will also be a feature, through interviews with some of our leading artists. "The Studio Arrangers and Their Duties," "Will Operas Ever Be Filmed?" and other such articles will appear from time to time.

FLYING TIGERS, Republic. Dir: David Miller. Music by Victor Young  
Republic Studios deserve great credit for making this drama, honoring America's heroes who fought in China previous to our entry in the war. The picture is timely and thrilling, showing how much was accomplished against great odds and with little in the way of equipment. The ethical and moral aspects of the film rank high. Music is used mostly to accentuate the lighter and more tender scenes and in these the violins and strings stand out to exceptional advantage. The poignant moment when Jim Gordon recalls Hap's death is superbly seconded by the score, and the sound effects also. Especially excellent are those heard when the bombs are being loaded. Mature-Family.

MOSCOW STRIKES BACK, Artkino-Republic. Music Dir: Dimitri Tiomkin  
One of the most vivid and compelling documentary films ever produced. MOSCOW STRIKES BACK is one which should be seen by every adult who can stand knowing what war by a ruthless and brutal enemy really is. The facts presented are stark and dreadful beyond belief. They are shown us in their unadulterated horror and they are not fiction but set down by Red Army photographers when and as they took place. While it is not one of the heart sickening sequences of the film, to musicians, the desecration of the Tschaikowsky Museum (once his home) at Klim is especially poignant coming at the hands of the country which is too often called that of the mood of his inspiration, the place of Germanic Kultur is here well exemplified. Edward G. Robinson as the narrator does a wonderful piece of work - quiet and restrained throughout. And Dimitri Tiomkin has arranged a music score that is especially fine and telling, intensifying the pulse of time and action. Adults.

HENRY ALDRICH, EDITOR, Para. Amusing and entertaining for family, with sinister effects emphasized by the music scored by Leo Shuken.

STREET OF CHANCE, Para. Music good. Overtones beautifully recorded, with wide spacing of high and low frequencies, broken by eloquent silences.

GIRL TROUBLE, 20th-Fox. A charming light comedy. Especially fine music, with interesting themes for each character. Children will enjoy the clever Scottie.

THE HARD WAY, W.B. Fine presentation of a sordid story. Music by H. Roemheld is excellent and Dennis Morgan's singing a welcome relief.

CAIRO, M.G.M. Music directed by Georgie Stoll with compositions by Arthur Schwartz, E. Y. Harburg and Harold Arlen. Jeanette MacDonald's singing is good as always.

SPRINGTIME IN THE ROCKIES, 20th-Fox. Lake Louise in technicolor provides background for music, dancing and good entertainment. Beautiful scenery.

#### SHORTS

Through the facilities of the Coordinator of Inter-American Affairs, a library of 16mm sound films is now available to educational, church and civic groups. Requests for further information may be made to that office, 444 Madison Avenue, New York City. Among the releases are: AMERICANS ALL; OUR NEIGHBORS TO THE SOUTH; TWENTY-ONE LIBERTY LOVING REPUBLICS; MEXICO BUILDS A DEMOCRACY (with music and folk songs of the Tarascan Indians, providing an interesting study of the modern adaptation of ancient modes, preserved in their simplicity); NICUARAGUA (interesting folk melodies); A LINE FROM YUCATAN (exceedingly interesting) and, ORCHIDS (showing how the flowers are grown - in color).

New war shorts include: A SHIP IS BORN; MARCH ON MARINES; ARMY FORCES BAND; TRANSPORT COMMAND; COMMANDOS OF THE SKIES (glider-pilots); MEN OF THE SKY; A LETTER FROM BATAAN and FOOD WILL WIN THE WAR (Disney).

Among interesting new releases: OUR LAST FRONTIER (Alaskan Adventures) 20th-Fox; THEY'LL LIVE AGAIN (America Speaks Series) 20th-Fox; THE GOOD JOB (produced by William Saroyan) M.G.M.; IT'S A DOG'S LIFE and SELF DEFENSE (Pete Smith Shorts) M.G.M. AMERICA SINGS WITH KATE SMITH, Col., and JOURNEY TO DELANI, Col.