



JOHN WILLIAMS

— AND —

“THE PRESIDENT’S OWN”

VOL. 3

THE UNITED STATES MARINE BAND  
JOHN WILLIAMS, GUEST CONDUCTOR



“PERFORMING *with*  
‘THE PRESIDENT’S OWN’ HAS  
BEEN ONE *of the* HIGHEST HONORS  
*of MY WORKING LIFE in MUSIC.*”  
- JOHN WILLIAMS

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VOLUME 3

UNITED STATES MARINE BAND

JOHN WILLIAMS, GUEST CONDUCTOR

LIEUTENANT COLONEL RYAN NOWLIN, DIRECTOR

COLONEL JASON K. FETTIG, USMC (RET.)  
FORMER DIRECTOR

RECORDED LIVE IN CONCERT ON JULY 16, 2023  
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS  
WASHINGTON, DC

VOLUME 3  
JULY 16, 2023

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2-4) SELECTIONS *from* INDIANA JONES  
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5) THEME *from* JURASSIC PARK .....6:18  
*Col Jason K. Fettig, conducting*

6) "WITH MALICE TOWARD NONE" *from* LINCOLN.....5:25  
*Thomas Hooten, trumpet soloist*

7) "FAWKES *the* PHOENIX" *from* HARRY POTTER.....3:59

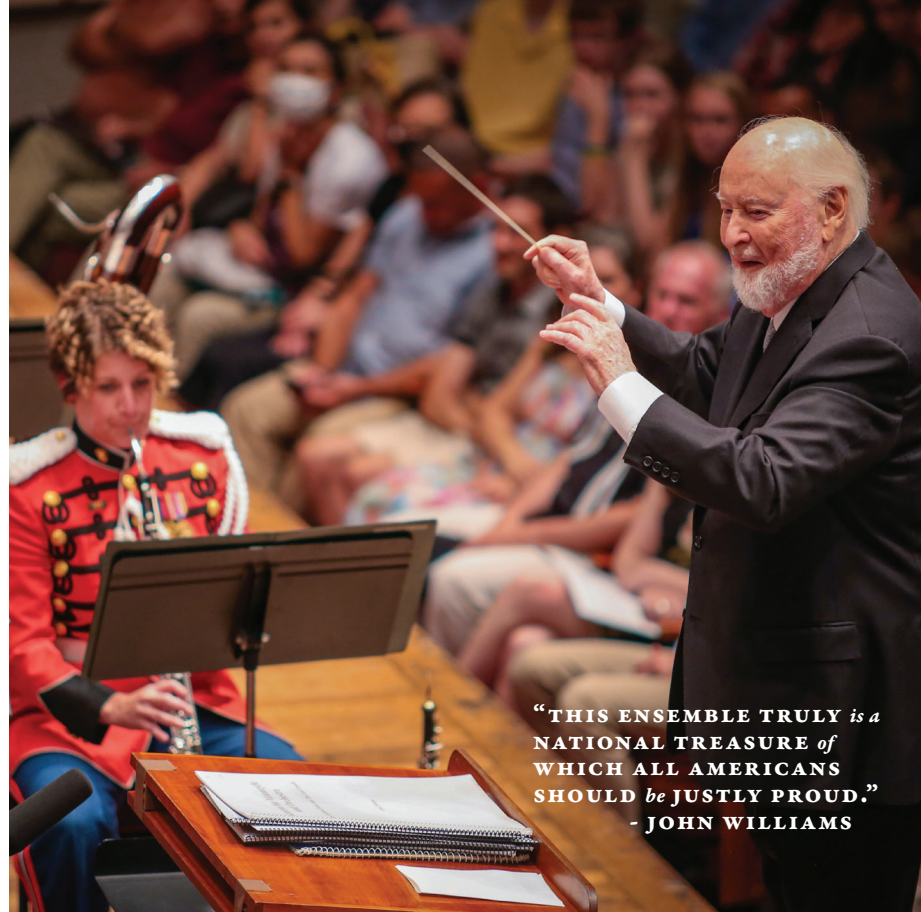
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**"THIS ENSEMBLE TRULY *is* a NATIONAL TREASURE *of* WHICH ALL AMERICANS SHOULD *be* JUSTLY PROUD."  
- JOHN WILLIAMS**

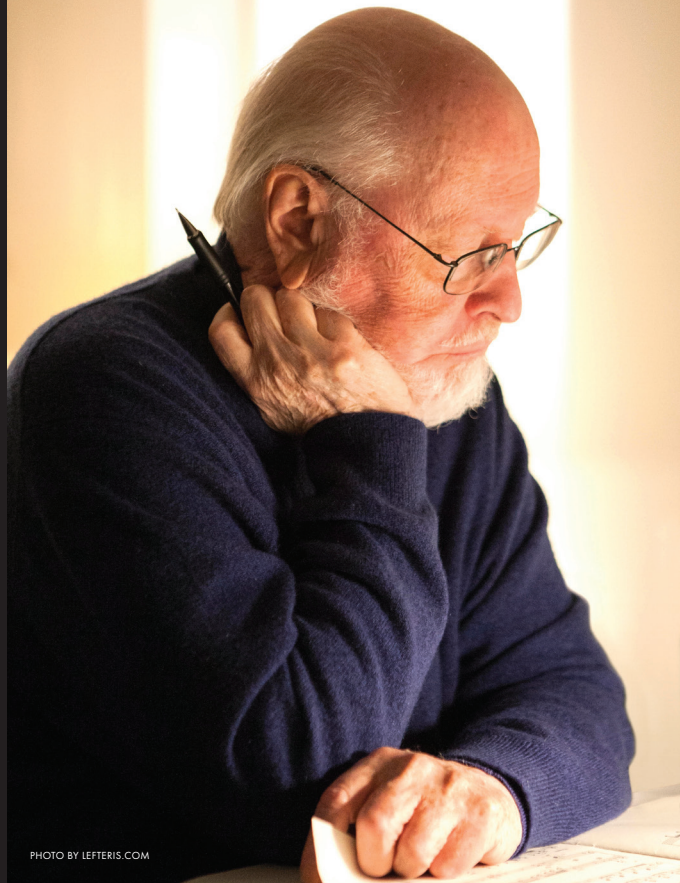


PHOTO BY LEFTERIS.COM

## JOHN WILLIAMS

### COMPOSER AND CONDUCTOR

One of the most popular and successful American composers, John Williams is the winner of five Academy Awards, twenty-seven GRAMMYS, four Golden Globes, three Emmys, and seven BAFTA (British Academy of Film and Television Arts) Awards. Best known for his film scores, Williams is also a noted composer of concert and ceremonial music, and a renowned conductor.

John Williams' music has become an important part of the American musical lexicon and has proliferated popular culture across the globe. His compositions for film, television, and the concert stage, as well as countless significant national and international events, have played a major role in defining the "American sound."

Williams was born in Queens, New York. The son of a jazz drummer, he studied piano and composition at the University of California, Los Angeles (UCLA). After a three-year enlistment as an Air Force musician with secondary duties as an arranger, he continued his studies at The Juilliard School and worked as a jazz pianist in New York City. He established a successful career composing for television and films when he met Steven Spielberg, then an ambitious young director, in 1974. The two began one of the most incredible artistic partnerships in modern filmmaking. That year, they collaborated on their first film together, *The Sugarland Express*. A year later they teamed up for *Jaws*, which won Williams his second Academy Award. In addition to his multiple wins over the years, his fifty-four Oscar nominations are the most ever achieved by a living person.

Williams' close relationship with the Marine Band began in 2003, when he accepted an invitation to conduct his music for the ensemble's 205th anniversary gala concert at the Kennedy Center. Williams then chose the band to perform as part of his Kennedy Center Honors tribute performance in 2004. He returned for the band's 210th anniversary, which featured several new transcriptions of Williams' works. Since that concert, those selections have become standards in the concert band repertoire. He conducted the band twice while on its national concert tour, in 2004 and 2019 at UCLA's Royce Hall. The culmination of this twenty-year relationship was his return to conduct the band's 225th anniversary gala concert in July 2023, along with the release of this 2026 album, John Williams and "The President's Own," Vol. 3.



## “HOORAY for HOLLYWOOD”

Richard W. Whiting  
arranged by John Williams  
transcribed by Jay Bocook

Williams shared the following regarding his arrangement of “Hooray for Hollywood” for his 1988 recording with the Boston Pops Orchestra, entitled “Salute to Hollywood”:

“Hooray for Hollywood’ was written in the 1930s when the world was heavy-laden with the weight of the Great Depression, and written when Hollywood was indeed the land where dreams are made. As the song says, if you were lucky enough to go there, you might even meet Donald Duck or Mickey Mouse ... or even become a movie star yourself.

This delightful piece was written by composer Richard Whiting for the 1937 film *Hollywood Hotel*, named for an actual hotel ... on Hollywood Boulevard ... in the township of Hollywood! And coincidentally, speaking of locations, Mr. Whiting lived in a house that is on the same street and directly opposite from the one I have occupied for many years.

Doing this orchestration was purely a lark for me, and allowed me to salute some early orchestrator-heroes of mine such as Adolph Deutsch, Nathan Van Cleave and Conrad Salinger, all of whom were masters of the early Hollywood style. The lyrics for this song are by the immortal Johnny Mercer, with whom I had the great privilege of collaborating on several songs over the years.

What a delightful legacy these great men have given us ... and what a joy to remember and salute them!”

The arrangement includes quotes from Irving Berlin’s “There’s No Business Like Show Business” and Howard Dietz and Arthur Schwartz’s “That’s Entertainment.”

## SELECTIONS from *INDIANA JONES*

John Williams  
transcribed by Paul Lavender

Shortly after scoring the music for *Star Wars: The Empire Strikes Back*, Williams collaborated with Spielberg on a different type of adventure film. After Harrison Ford’s swaggering portrayal of Han Solo in the *Star Wars* films, he was tapped to play a bespectacled archeology professor who moonlights as a globe-trotting treasure hunter in the first film in the Indiana Jones series, *Raiders of the Lost Ark*. The film took theaters by storm in 1981 and Williams’ soundtrack featured a rousing march that eventually served as the main theme of the entire series. “Raiders March” has since become an instantly recognizable musical portrayal of the iconic adventurer.

“Scherzo for Motorcycle and Orchestra,” from *Indiana Jones and the Last Crusade*, was composed for the fast-paced rescue of Indiana’s father from the Nazi-controlled Castle Brunwald. With Indy’s daredevil navigating, the father-son duo successfully elude capture by a band of Nazis in a motorcycle and sidecar. Spielberg lauded that Williams’ music for the scene “rousingly heightened the spirit of adventure, wit, and suspense.” Spielberg admits, “John is the poet in me. He makes me look so good each time out.”

“Helena’s Theme” is from Williams’ score for *Indiana Jones and the Dial of Destiny*, the fifth and most recent installment in the franchise, premiered at the Cannes Film Festival in May of 2023. In the film, British-born Helena Shaw, as portrayed by Phoebe Waller-Bridge, is Jones’ goddaughter, companion, and comedic sidekick. Director James Mangold describes her character as “a wonderful set of contradictions: charming and brilliant, but also a lot of trouble ... the girl next door and a grifter.” At the work’s surprise concert premiere at the Hollywood Bowl in September 2022, Williams shared, “[Phoebe’s] a combination of an adventuress and a femme fatale, and she has music that is very lyrical, like an old movie star.”

## THEME from *JURASSIC PARK*

John Williams  
transcribed by Paul Lavender

Based on Michael Crichton’s bestselling science fiction novel, Spielberg’s film adaptation of *Jurassic Park* premiered in the summer of 1993. The film was an instant box office success and eventually surpassed Spielberg’s own *E.T. the Extra-Terrestrial* as the highest-grossing film to that point. It was revolutionary in its use of computer-generated special effects, integrating the nascent technology with practical effects like large-scale models and puppetry. The technological innovations of this film won it the Academy Award for Best Visual Effects, Best Sound Effects Editing, and Best Sound.

*Jurassic Park* tells the story of a group of scientists who are invited to tour an experimental zoological park on an island in Central America. There, dinosaurs were reincarnated using DNA extracted from prehistoric mosquitoes preserved in amber. While first contact

with the creatures inspired wonder and amazement, the situation quickly devolved into chaos as the scientists and children in their care fight for their lives.

The film marked the twelfth collaboration between Williams and Spielberg and its theme is one of Williams' most memorable melodies, capturing both the sense of awe and nobility of the giant prehistoric animals. The composer shares the following:

"I created a theme for the park itself, which could be used in several different places, and when orchestrated differently, could convey the beauty of what [the visitors] were seeing at first. So when the passengers in the Jeep pass by the group of dinosaurs for the first time, this is the theme I used. Instead of a sense of fascination, I believe the theme conveyed the feelings of the dinosaur researchers in the Jeep and their overwhelming happiness and excitement at what they were encountering."

### "WITH MALICE TOWARD NONE" from *LINCOLN*

John Williams  
transcribed by Paul Lavender

Williams and Spielberg collaborated in 2012 for the director's highly anticipated biopic of Abraham Lincoln starring Daniel Day Lewis. Williams drew on American music of the Civil War era for his score to *Lincoln* bringing to life the turbulence of wartime and the sixteenth president's warmth and humanity. The composition "With Malice Toward None" features an extended solo for the trumpet, the title of which is drawn from the immortal words from President Abraham Lincoln's second inaugural address.



THOMAS HOOTEN  
TRUMPET SOLOIST

Thomas Hooten is Principal Trumpet of the Los Angeles Philharmonic Orchestra, a position that he has held since 2012. Prior to joining the LA Phil, Hooten served as Principal Trumpet in the Atlanta Symphony from 2006 to 2012 and as Assistant Principal Trumpet with the Indianapolis Symphony. He

began his professional career in 2000 with a trumpet/cornet position in "The President's Own" United States Marine Band in Washington, D.C. He released *Trumpet Call*, his first solo album, in 2011. Hooten, along with his wife Jennifer Marotta, edited the most recent version of Arban's Complete Conservatory Method for Trumpet, one of the most widely used etude books for trumpet students and players, published by Carl Fischer.

Hooten is currently on the faculty at the University of Southern California and he also serves on the faculty for the Aspen Music Festival, acting as a guest artist and teacher. While in Atlanta, he taught trumpet at Kennesaw State University. Hooten travels across the world as a soloist and clinician, and he is currently active in the Los Angeles studio scene. A native of Tampa, Florida, he earned his Bachelor of Music degree from the University of South Florida and his Master of Music degree from Rice University. His primary trumpet teachers have included Armando Ghitalla, John Hagstrom, and Don Owen. Tom Hooten is a Yamaha performing artist.

## “FAWKES the PHOENIX” from *HARRY POTTER*

John Williams  
transcribed by Paul Lavender

The wildly popular Harry Potter series was already a world-wide phenomenon by the time Chris Columbus directed the wizard’s 2001 big screen debut: *Harry Potter and The Sorcerer’s Stone*. Williams was invited to compose the music for this magical adventure and delivered a brilliant collection of themes now inextricably linked with Harry and his colorful entourage. Given the tremendous affection for the series, it was a challenge Williams was honored to undertake: “The story’s imaginative array of wizards flying on broomsticks and mail-delivering owls offered a unique canvas for the music, and the prospect of sharing it with some part of the great army of readers who love these books is a great joy to me.”

Fawkes the Phoenix first appears in the second installment of the series, *Harry Potter and the Chamber of Secrets*, as Albus Dumbledore’s loyal companion and courageous defender. Within the Harry Potter universe, phoenixes are large, highly intelligent, magical birds with red-and-gold plumage and a long tail. Much like their analog in Greek mythology, phoenixes go through a life cycle wherein they eventually self-immolate and are reborn from their ashes, thus giving them extremely long lifespans. In *The Chamber of Secrets*, Fawkes helps Harry defeat Slytherin’s basilisk and uses his magical tears to heal Harry’s wound from the basilisk’s venomous bite.

## SELECTIONS from *STAR WARS*

John Williams  
transcribed by Paul Lavender and Lieutenant Colonel Ryan Nowlin

Williams composed the scores to all nine *Star Wars* films, collaborating with filmmakers George Lucas, Irvin Kershner, Richard Marquand, J. J. Abrams, and Rian Johnson. The trio of trilogies known as “The Skywalker Saga” was created over a span of forty-two years.

“The Asteroid Field” captures a daring action sequence from *Episode V: The Empire Strikes Back*. In this scene, Han Solo, Princess Leia, C-3PO, and Chewbacca attempt to flee the Imperial Star Destroyers in the Millennium Falcon. A faulty lightspeed engine forces Han to enter a dangerous asteroid field to escape. Eventually, the starship evades its pursuers and descends into a deep canyon on a large asteroid.

Familiar musical motifs surface in this scene, including the famous “Imperial March” and “Princess Leia’s Theme.” The music careens and tumbles with the racing starship and conveys that the fate of the galaxy may indeed rest on the outcome of this chase.

“Princess Leia’s Theme” is first heard in *Episode IV: A New Hope* when Darth Vader captures Princess Leia. This lyrical theme is ubiquitous in the original Star Wars trilogy, and appears in the prequel and sequel trilogies as well. Williams utilizes this theme like a Wagnerian *Leitmotif* throughout the films; it is at once elegant, brave, and regal, epitomizing the central heroine of the series.

“Throne Room and Finale” is a grand, celebratory fanfare that frames the medal ceremony at the end of *Episode IV: A New Hope*. Here, Princess Leia honors Luke Skywalker and Han Solo for their bravery in the battle that destroyed the Death Star.

The excerpt opens with a brass fanfare that transitions into a rousing processional march: a resetting of the “Force theme.” The march gives way to the lush and regal “Throne Room” theme before the Force theme and Princess Leia’s theme make final appearances to bring the work to its majestic, triumphant close.

### *MARCH from 1941*

John Williams  
transcribed by Paul Lavender

In the 1979 comedy film *1941* by Steven Spielberg, residents of Los Angeles mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi played Captain Wild Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to Williams, Kelso’s antics “seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by and have fun doing it.” The March from *1941* is indeed a fun-filled romp from beginning to end and is most certainly among Williams’ best efforts in the genre of martial music.

DURING THE ANNIVERSARY CONCERT, MAESTRO WILLIAMS WAS GIVEN THE TITLE OF HONORARY MARINE. THE TITLE WAS CONFERRED BY FORMER COMMANDANT OF THE MARINE CORPS GENERAL DAVID H. BERGER, AND WAS PRESENTED BY THEN-ASSISTANT COMMANDANT OF THE MARINE CORPS GENERAL ERIC M. SMITH. SINCE THE MARINE CORPS’ FOUNDING IN 1775, ONLY 109 INDIVIDUALS HAVE RECEIVED THIS HONOR.



## RECORDING PERSONNEL

### PICCOLO

GySgt Courtney Morton

### FLUTE

MSgt Ellen Dooley  
SSgt Christina Hughes  
MGySgt Elisabeth Plunk\*

### OBOE

MGySgt Leslye Barrett\*  
GySgt Trevor Mowry\*

### OBOE/ENGLISH HORN

MSgt Joseph DeLuccio  
GySgt Tessa Gross

### E-FLAT CLARINET

GySgt Jonathon Troy

### B-FLAT CLARINET

MSgt William Bernier  
SSgt Kristin Bowers  
SSgt Alexander Bullard  
SSgt Harrison Burks  
GySgt Lucia Disano  
GySgt Parker Gaims  
SSgt Zachary Gauvain  
SSgt Lewis Gilmore  
MGySgt Vicki Gotcher  
GySgt Christopher Grant  
SSgt Tyler Hsieh  
SSgt Andrew Jacobi  
GySgt Meaghan Kawaller  
MSgt Patrick Morgan\*  
SSgt Jacob Moyer  
MSgt Harry Ong  
SSgt Angelo Quail  
SSgt Nicholas Thompson

### BASS CLARINET

GySgt Andrew Dees  
GySgt Shannon Kiewitt

### BASSOON

SSgt Matthew Gregoire  
MGySgt Christopher  
McFarlane\*  
SSgt Stephen Rudman

### SAXOPHONE

GySgt Jacob Chmara  
MSgt David Jenkins  
SSgt Connor Mikula  
GySgt Rachel Perry

### CORNET/TRUMPET

SSgt Anthony Bellino  
SSgt Robert Bonner  
SSgt Nathan Clark  
MGySgt Christian Ferrari  
MGySgt Matthew Harding\*  
SSgt Tyler Lindsay  
GySgt Amy McCabe\*  
GySgt James McClarty  
SSgt Brent Proseus  
MGySgt Susan Rider

### FRENCH HORN

SSgt Joseph Cradler  
MGySgt Hilary Harding\*  
GySgt Timothy Huizenga  
GySgt Brigitte Knox  
GySgt Cecilia Kozlowski  
MSgt Greta Richard  
SSgt Claire Ross  
SSgt Rebecca Sieff

### EUPHONIUM

GySgt Hiram Diaz  
MGySgt Mark Jenkins\*  
GySgt Ryan McGeorge

### TROMBONE

MSgt Darren Bange  
MGySgt Samuel Barlow\*  
MGySgt Chris Clark  
MSgt Timothy Dugan  
GySgt Christopher Reaves  
SSgt Russell Sharp

### BASS TROMBONE

MSgt Karl Johnson

### TUBA

MSgt Frank Crawford\*  
SSgt Benjamin St. Pierre  
MSgt Christopher  
Tiedeman

### TIMPANI

MGySgt Mark Latimer\*

### PERCUSSION

GySgt David Constantine  
SSgt Alexander Garde  
SSgt Jeffrey Grant  
SSgt Michael Hopkins  
MSgt Steven Owen  
MGySgt Christopher Rose  
MSgt Kenneth Wolin

### DOUBLE BASS

MSgt Eric Sabo  
SSgt Kevin Thompson

### KEYBOARD

GySgt Christopher  
Schmitt

### HARP

MGySgt Karen Grimsey

## LIEUTENANT COLONEL RYAN NOWLIN



Lieutenant Colonel Ryan Nowlin is the 29th Director of the United States Marine Band. He serves as the music adviser to the White House and has led the band at presidential inaugurations, state dinners, state funerals and other events of national importance under four presidential administrations. Entrusted with command of one of the nation's most visible and historically significant ensembles, LtCol Nowlin is proud to continue a tradition of musical excellence dating to the band's founding by an Act of Congress in 1798.

Prior to being appointed to his current position in 2023, LtCol Nowlin was named Assistant Director in 2014 and Associate Director/Executive Officer in 2018. Since his commissioning, he has conducted

the Marine Band and Marine Chamber Orchestra in their dynamic schedule of public concerts on some of the nation's most prominent stages, on international trips to Japan and Europe and on the band's annual national concert tour—an initiative begun under its 17th Director, John Philip Sousa.

LtCol Nowlin first joined "The President's Own" in 2010 as staff arranger. His arrangements, transcriptions and compositions have been featured on numerous Marine Band recordings as well as at many White House events and other high-profile performances in collaboration with such artists as Beyoncé, Kelly Clarkson, and John Williams.

Bringing the excellence and traditions of the United States Marine Band to students, teachers, veterans and audiences around the nation is among his most rewarding experiences.

## COLONEL JASON K. FETTIG



Colonel Jason K. Fettig, USMC (Ret.), was the 28th Director of "The President's Own" United States Marine Band. He joined in 1997 as a clarinetist before his selection as an Assistant Director in 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003, and became the band's Executive Officer the following year. He was promoted to major in August 2007 and to lieutenant colonel in July 2014, one week before assuming leadership of "The President's Own." He was promoted to Colonel in August 2017 in the Roosevelt Room of the White House by President Donald J. Trump.

In addition to serving as music adviser to the White House, Col. Fettig commissioned or premiered more than a dozen substantial new works for winds. He was

deeply committed to music education and developed a Young People's Concert series in 2006 which he authored, hosted, and conducted until 2015.

Shortly after assuming command of the band, Col. Fettig launched an ambitious project to re-record all of the marches of John Philip Sousa and provide free performance and educational materials online. In 2019, Col. Fettig partnered with conductor Gerard Schwarz on a television program that earned the band its first Emmy at the 62nd Annual New York Emmy Awards, and during that same year, he led the band on its first concert tour to Japan. Col. Fettig is a native of Manchester, New Hampshire, and he holds two bachelor's degrees from the University of Massachusetts, Amherst in performance and music education, and a master's degree in orchestral conducting at the University of Maryland, College Park.

## "THE PRESIDENT'S OWN" UNITED STATES MARINE BAND



Established by an Act of Congress in 1798, the United States Marine Band is America's oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps. President John Adams invited the Marine Band to make its White House debut on New Year's Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson's inauguration and is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson is credited with giving the Marine Band its title, "The President's Own."

Whether performing for State Dinners or South Lawn arrivals, events of national signifi-

cance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by "The March King" John Philip Sousa, who was the band's legendary 17th Director from 1880-92. While preserving its musical traditions, the Marine Band is equally committed to serving as a leading ensemble in the development of new repertoire for winds and continues to attract prominent guest conductors to its podium. Now in its third century of bringing music to the White House and America, "The President's Own" continues to affirm that the arts are an invaluable bridge between people.

## SPECIAL ACKNOWLEDGEMENTS

To Maestro John Williams for his inimitable and inspired contributions to American music, and for his treasured friendship with "The President's Own"

To Mr. Michael Gorfaine and Mr. Jamie Richardson of The Gorfaine/Schwartz Agency for their invaluable facilitation of the many collaborations between Mr. Williams and the U.S. Marine Band over the past twenty years

To Mr. Paul Lavender for his tireless support of our special concerts with Mr. Williams, and for providing the transcriptions of Mr. Williams' works for this recording, along with Jay Bocook and Ryan Nowlin

To General D.H. Berger, 38th Commandant of the Marine Corps and General E.M. Smith, 39th Commandant of the Marine Corps, for their superior leadership and support

To the Marine Corps Heritage Foundation and President/CEO Major General J.W. Lukeman, USMC (Ret.) for their unflinching support of the U.S. Marine Band

To Mr. Jon Burlingame for contributing program notes for Mr. Williams' works

To the following music publishers for their generosity in licensing for this concert: Warner Chappell Music; Universal Music Publishing Group;

Sony/ATV Music Publishing; Bantha Music / Disney Music Group

## BOOKLET NOTES

Col Jason K. Fettig

## EXECUTIVE PRODUCER

LtCol Ryan Nowlin

## PRODUCERS

Capt Darren Y. Lin

1stLt Jose D. Toranzo

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GySgt Michael Ducassoux

GySgt Ophir Paz

SSgt Aram Piligian

SSgt Jacob Cypher

## LIBRARIAN

GySgt Anya Brodrick

## ALBUM DESIGNER

MSgt Brian Rust



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