

# THE SCORE

VOL. I, No. 3



Beverly Hills, California

MARCH, 1944

## MUSICAL OSCARS MEET WITH APPROVAL

MARLIN SKILES

*Says*

Among the subscribers to THE SCORE, there are undoubtedly many people who wonder just how the arranger functions in the music profession. Consequently, I think it would be well to give a description of just what the arranger's place is in musical society.

Most of our popular music is written for voice with piano accompaniment. As there are many mediums of performance other than vocal, it is necessary then to have this music transcribed, or re-written so that it is possible to perform it in another manner.

This is the arranger's job. Every time a piece of popular music is performed in any other version than that of voice and piano, an arrangement or orchestration has to be made for the particular way it is to be performed.

The arranging profession came to the fore with the advent of the jazz era, and it is a singularly unique American development. It is a definite expression of the American way of life, caused by the desire for individualism, variety and the demand for something new and different.

A competent arranger is expected to be, among other things, an excellent musician, a clever "idea" man, an inventor of new styles or patterns, and a composer of sorts. He is supposed to shun the thought of imitating any previously employed devices in his idiom.

This, of course, is quite an assignment, and it is remarkable that so many thousands of music writers in this country pass the test. The arranger has become as necessary to our present popular music production as the mouthpiece is to the wind player or the bow to the fiddler. It can truthfully be said that without the arranger, easily 80 per cent of our popular songs would never have been written. This estimates the percentage of popular songwriters who cannot so much as write their own melodies. Hence jazz itself would never have risen above the cacophonous state in which it was born, had not the arranger appeared on the scene.

### Holiday for Strings With Symphony

Eugene Ormandy has invited Dave Rose to Philadelphia to make a special symphonic arrangement of "Holiday for Strings" to be performed by the Philadelphia Symphony Orchestra.

The annual Academy awards for the best music in films were received by all with favor. For many weeks predictions were being made as to what score would get the coveted oscar, and Alfred Newman's "The Song of Bernadette" was unquestionably the favorite.

To a great many people the results of the balloting were no surprise, but merely a confirmation of what they thought all along: that the musical score of the "Song of Bernadette" is one of the finest ever produced by Hollywood.

Ray Heindorf received the award for the best scoring of a musical picture in "This Is the Army." ASMA members feel that the award is a well deserved one, for Ray Heindorf is considered one of the best composer-arrangers in the industry. His climb

to prominence has been a steady one and this year's award comes as a tribute to a fine musician.

### Large ASMA Representation In Academy Nominations

The American Society of Music Arrangers had an imposing array of members listed in the nominations for the annual awards by the Academy. As customary the nominations were made for three groupings, best scoring of a musical picture, best scoring of dramatic or comedy pictures, and best songs. ASMA members represented in all three groups included Walter Scharf, Charles Wolcott, Edward Plumb, Paul Smith, Leigh Harline and Ray Heindorf for best scoring of musical pictures; Frank Skinner, Walter Scharf, Leigh Harline and Arthur Lange for scores of dramas; Charles Wolcott of Disney was also nominated for best song in "Saludos Amigos."

### Chamber Music Meetings

The first Chamber Music meeting of this season was held on February 15th at the Beverly Hills Athletic Club. Compositions by ASMA members were given readings by a fine group of studio artists. As in the past the meeting was quite informal in character with everybody enjoying himself.

Compositions played were: "Fugue," by Arthur Schoepp; "Chinese Temple" and "Prelude and Scherzo," by Vernon Leftwich; "Suite for String Quartet," by Maurice de Packh. Ralph Richards' "Quintet No. 1" and "The Power of the Waltz" were rendered with the composer at the piano. Concluding a well filled evening were "Inventions and Improvisations on Two Themes," by Glenn Halley, and "Valse Caprice" by Robin Taylor.

Joachim Chassman, violin; Claire Sheftel, viola; Julian Kahn, cello; and Adrian Holland, violin; contributed their artistry in making the meeting a successful and enjoyable one.

The next Chamber Music meeting is scheduled for March 21st at the Beverly Hills Athletic Club.

Mack Gordon and Harry Warren received the award for the best song, "You'll Never Know." All in all the distribution of awards proved to be fair and well justified.

The event was a complete success with a record attendance. We wonder why the Star Spangled Banner as sung by Suzana Foster was pitched so high that the audience could not participate in the singing. Her high E flat at the finish left the audience wondering whether or not to applaud.

### "Bernadette" Aired

Excerpts from Alfred Newman's "The Song of Bernadette" score were performed on Sunday, February 20, over KECA Radio Hall of Fame program. Jennifer Jones and Charles Bickford, the two protagonists of the named picture, gave a condensed dramatic version. Alfred Newman, who conducted, is permanent musical director of this program.

### Schoepp at International

Arthur Schoepp is with International Pictures, Inc., where he will act as assistant to Arthur Lange.

### Minstrel Man Grows

PRC production "Minstrel Man" which originally was to use only a twenty-piece band, will use instead a forty-two-piece orchestra with Ferde Grofe conducting.

### Bill Hatch in Showcase

"Hollywood Showcase" with Hedda Hopper and Vivian della Chiesa has Bill Hatch as musical director.



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## Incidentally . . .

Among the many problems facing the composer the chief one is that of having his works performed. The unknown composer finds the problem especially complex; where can he turn in seeking the means by which his creation may be brought to life? Dreams, thoughts, and feelings may look well on paper, but are worthless as a medium of expression unless they are expressed by musical instruments.

The American Society of Music Arrangers is one of the very few groups in this country sponsoring a movement whereby capable musicians volunteer their services so that the composer may have a chance to hear his music played.

The Beverly Hills Symphony Orchestra, which in the past met twice monthly to perform works by ASMA members, was a shining example of what true co-operation can mean when performers and composer get together. That same spirit of good-will and unselfish co-operation on the part of Los Angeles musicians was once more displayed when plans were made for a miniature symphony orchestra. It is gratifying indeed to see how many fine artists responded to our request for volunteer services to our first Symphonette Night on January 25 at the KFWB, Warner Brothers Studio. Our sincerest thanks to:

Thomas Mancini, Morris Haigh,  
Dwight Muma, Rene Williams, Salvatore Crimi, Janice Simmons, Olive Hoss,  
Roy Frankson, Steve Gorish, Van A. Gatewood, Dick Aurandt, Muriel Donnellan, Paul McLarand, Robert Frost,  
Al Peterson, Gene Miller, James Arthur Decker, Howard Fenimore, C. Kenney, Al Marineau, Emil Farnlund.

We are indeed lucky to be here in sunny California where generous impulses are not always hampered by pecuniary thoughts, and where contributions to cultural advancement can genuinely be given for Art's sake alone.

RUDY DE SAXE, Editor.

## SYMPHONY NEWS

An unusual event took place the night of Thursday, Feb. 3, at the Los Angeles Philharmonic Auditorium. Alfred Wallenstein presented an enraptured audience with three first performances.

The stirring, but withal nostalgic and spiritually moving "American Salute" by Morton Gould opened the program. The symphonic picture from George Gershwin's "Porgy and Bess," adapted and arranged by Robert Russell Bennett, proved to be iridescent, charming and powerful. Gian-Carlo Menotti's one-act opera, "The Old Maid and the Thief," was a tasty dish composed of delightful melody, interesting and often intriguing orchestral counterpoint, satirical characterization and broad fun.

There must be magic in Wallenstein's baton, because even the larger part of the grim conservative worshippers at the shrine of yesterday paid him and the orchestra homage by remaining until the third and fourth bows at the end of the performance.

Yes, fellow-musicians and music-lovers, this fine ensemble of individual artists has now a chance to become one of the really great orchestras and it deserves the active support of all of us. Don't just applaud from a distance, whenever you may hear them on the radio, but—if necessary—hitch-hike or take a bus down town and judge for yourselves.

CHARLES MAXWELL

## MUSIC IN THE ANIMATED CARTOON

By PAUL J. SMITH

As in live-action, cartoons are divided into sequences and scenes, but in this medium a further breakdown is accomplished by the animator who may draw a different picture for every frame of film, or in other words, 24 pictures a second.

Unless the picture is pre-scored, the musician receives a complete outline of the picture with the placement of scene cuts, dialogue, sound effects and action as drawn by the animator. The animation has been set up into numbered measures (groupings of frames) of predetermined length in which the action is minutely described. Measures may have as few as 14 frames or as many as 40 or more. With the speed of film constant (24 frames per second), a "pulse" or "beat" is established for the measure. Measures of fewer frames will take less time than those of greater length, and consequently will have a faster beat.

The artist animates the point he wants musically emphasized at a position in the measure where the musical accent normally falls, or at a point where a syncopated thrust of the music will enhance his work. A 32-frame measure has, in cut time, a normal accent on the first and seventeenth frames and a secondary accent on the ninth and twenty-ninth frames, with syncopated beats almost anywhere ("Charleston" on the thirteenth frame). If the animator lacks musical knowledge, or if things go wrong (in 10,000 probable ways), the composer finds a series of unrelated, illogical points of emphasis that should be, but cannot be, pointed musically.

Here the musician must dip into his bag of tricks. He must use judgment as to what is important to point musically; knowledge of mathematics as to what can be emphasized without musical distortion; discretion as regards the general mood of the scene without undue emphasis on minor points of action. At times he finds that a tempo different from that the animator planned, will give better results, that is, animation planned for 24 frames per beat actually might be enhanced by music in a 22 beat.

Careful consideration must be given to the smooth connection of short musical sections of different tempos. Perhaps if a complete "take" is shifted forward or backward a few frames, the music will "jell" with the picture.

The music is recorded to a beat loop\* of  
(Continued on page 4)

## Saludos Amigos Decca'd

Decca Recording Co. is to release shortly two albums of music from Walt Disney productions, "Saludos Amigos" and "3 Caballeros." Special feature of recordings is the use of original Brazilian rhythm instruments in addition to regular orchestra. Charles Wolcott was musical director on both productions.

## Adolph Deutsch Scores Mask

Adolph Deutsch composed the original music for "The Mask of Dimitrios," a Warner Brothers picture.



from the  
PRESIDENTS  
DESK . . . . .

At the last general meeting held February 9th, several guest arrangers were

present. Joe Dubin introduced Lou Martin, Bill Lava introduced Bill Ellfeldt, and Bruno Doc Mason introduced Walter Sheetz and Wilbur Schwandt. All four applied for membership. This definitely indicates how ASMA is rapidly growing in strength. It was indeed gratifying to notice how the membership turned out for the meeting. Gil Grau, chairman of the liaison committee between the Musicians Congress and ASMA, read his first report. He said that the Musicians Congress was definitely including the arranger's problems in their panels.

Other important business was discussed, and the spirit of the meeting was that of good fellowship. Everyone had a good time, including Ray Heindorf and Heinz Roembeld who, although very busy men, made it a point to be on hand. That's the spirit! Let's all be on hand at our next meeting. By the way—don't you think the steaks were swell?

Thanks,

ARTHUR LANGE

P.S.—The meeting scheduled for March 8 had to be postponed due to Army priorities. The next meeting will be announced later.

## PICK-UPS

By JOE DUBIN

● It seems that Fred Stark was helping Sidney Fine make out his withholding tax report on a recent "Report To The Nation" airing. "Married or single?" inquired Fred. "Er, ah—married," replied Sid with a rather distracted air. "Any children?," barked Fred. "Sure, one. Or, wait just a minute!" And Sid rushed out as if Morgenthau himself were after him. He came back, five minutes later, wearing a broad grin (plus his usual blue serge, of course). "Make that two children, Fred," he said. It seems Mrs. Fine had just presented Sid with a new exemption, later named Judith.

● Felix Mills reports that his son, George, skipped one of the landing barges when our Marines barged in on the Nips at Tarawa. Another son, Mack, is in Officer's Training.

● It happened at a certain studio down Marathon Avenue way. The orchestra was huffing and puffing through one of those interminable chases, the kind where they have to give the brass and woodwind players vitamin shots after every "take." (Who said "Vitamin B—lack Label"?) SO-o-o-o, it seems that the conductor missed something during the first reading. There it was on the score, but he hadn't heard it played. Said the maestro to the bass clarinetist, "What are you doing in bars 172 and 173?" Came the reply, "Well, to tell you the truth, I was going to breathe there!!!"

● Has Charlie Maxwell told you about Robert Stolz yet? Stolz, a fine composer and conductor, has a very definite Viennese accent. After rehearsing a sequence recently, Stolz remarked to Charlie, "Zere iss somesing wrong in ze last part." Whereupon pianist Max Rabinowitsch, himself no mean dialectician, said, "But, Mr. Stoltz, there *is* no celeste part for this number!"

Judging from the first reports received so far concerning "The Score," it seems that we have made a good start. It is gratifying indeed to see how many people—outside of the membership—have made favorable comments and praised our efforts in bringing the name of the American Society of Music Arrangers to the fore. We are grateful to all who are helping us, with words and deeds, to make our paper successful.

### Laszlo Has Chinese Cat

Alexander Laszlo is composing score for "The Chinese Cat," a Charlie Chan pic. David Chudnow will supervise scoring.

### Young Scores Showboat

Victor Young composed score for "Showboat Serenade," a Paramount Musical Parade in Technicolor. Orchestra had 40 men.

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Score and Manuscript Paper  
for the Professional Musician

## THE MONTH IN RADIO

By ALBX LAW

● One of the busiest men in Radio today is Lud Gluskin. Besides being Musical Director for CBS, Lud has five commercials: "Amos and Andy," "Suspense," "I Was There," "Dick Powell," and the new "Orson Welles" show. Takes a lot of energy to handle all that work. . . . What does Lud eat, anyway?

● All that excellent blood-curdling music you hear in "Suspense" comes from that cheery little Frenchman, Lucien Morawek.

● Claude Sweeten to continue his Saturday night show with 22 men, playing legit stuff, and doing a grand job. Claude is wide open for any new works of merit, and is always easy to approach and a pleasure to deal with. Has been Musical Director for KFI-KECA for quite a few years now and handles the Gildersleeve show on Sunday NBC Red Network.

● Robert Armbruster went east with the Pabst show for a two-week Bond selling tour, and also to do a broadcast from Milwaukee where the sponsor hangs out. Bobbie also does "Cavalcade"; writes beautiful scores for these broadcasts.

● Axel Stendahl doing some beautiful arranging on the "Swooner" show. Background like Axel puts out would make anybody feel like trying for the Met. Technicians do a fine job of "cutting in" on the broadcast, switch from Hollywood to New York after a four-bar introduction. Remember being on the first attempt at the stuff; playing a show in San Francisco and cutting to Hollywood to pick up a song by Bebe Daniels. I can see those engineers now jumping with glee when the switch was made successfully.

● Thomas Mancini, the violinist with a "style," has a very interesting program Thursday evenings on the Red network at 10:15 p.m. Tommy has gained a fine listening audience, as the fan mail shows, and is now making arrangements to do a series of transcriptions. All the numbers Tommy plays are specially arranged by himself. He runs the gamut of violin technique and is a fine exponent of everything violinistic.



## POKINGS

By SIR ALGERNON  
STUMBLEPOKE

I'm taking a week off to figure out the new price list for arrangers working

for music publishers.

Frankly, I'm a little worried about getting through in a week, maybe I'll stay a month. When I get back there won't be a guy in the arranging business who'll know more about it than I will. Maybe I'll quit arranging and become a bill auditor for musicians. BAFM for short.

I'll charge them ten per cent for figuring out how much they've earned. They can deduct my fee from their income tax.

Some of the boys might think a BAFM is just another racketeer, but I've seen several cases of arrangers short-changing themselves. One dope (I won't mention names) was charging 22 cents for second piano parts instead of 27 cents. Another "genius" was charging 27 cents instead of 33 cents. It's only a nickel a page, but those nickels add up.

I'll be able to plug up loop holes that some chiseling publishers will be sure to find. For

## The SCOREBOARD

MURRAY CUTTER orchestrated "White Cliffs of Dover," MGM.

FELIX MILLS composes, arranges, and conducts his show "Silver Theater" over KNX.

OLIVER WALLACE had his score, "Chicken Little," aired over CBS.

MARLIN SKILES composing score for "The Man From Frisco," Republic.

ALBERT GLASSER orchestrated and conducted "Devil's Apprentice," PRC Pic.

WILLIAM LAVA composed score "Tarawa," Warner Bros.

DAVID RASKIN composed "Tampico," 20th Century; David Buttolph assisted.

MAURICE DE PACKH, Musical Director on George Pal Puppetoon, "Jasper's Halo."

ARTHUR LANGE composed score to "Bermuda Mystery," 20th Century; Arthur Morton orchestrated.

HUGO FRIEDHOFER composed score "Home in Indiana," 20th Century.

ALFRED NEWMAN composed "Eve of St. Mark," 20th Century; Eddie Powell orchestrated.

CYRIL MOCKRIDGE composed music "Ladies of Washington."

*The Scoreboard is the "Who's Doing What" in radio, dance and motion-picture industry. To be included in this listing, which will appear in each issue, please send all information regarding your professional activities to THE SCORE, P. O. Box 807 Beverly Hills, California.*

instance, one publisher I know of has a Hawaiian cook, and she has been doing the cooking, the dishwashing, and all of his ukelele symbols.

Another publisher, who is quite religious and goes to church every Sunday, takes his lead sheets to the organist and gets him to make piano sketches. It works out fine, except every once in a while an "Amen" gets into the dance orchestration. Incidentally, an "Amen" costs 83 cents for twelve (12) and piano.

One especially shrewd publisher is going through all of his old publications and lifting out introductions, interpolations, and first and second endings. When you arrange a tune for him you leave all of these things out, and his head copyist (who is on a weekly salary) pastes in a suitable set. I saw one of these orchestrations in print and here's the way the credits read:

"HE'S MY G. I. JOE"

Words by:	Irving Donaldson	Music by:	Jerome "Pinky" Schwartz
Original Piano Part by:	Reverend Aloysious Smythe	Arranged by:	Jack Kolodin
Ukelele Symbols by:	Moana Lulu	Introduction by:	Arthur Lange
Copied by:	Guisepppe Largo Lucelli	1st Endings by:	Ted Eastwood
Proof Reading by:	Ted McCarthy	2nd Endings by:	Sam Katzman
		Modulations by:	Domenico Savino

A fine example of the melting pot at work; democracy in action. Keep your embouchure open.

## New Music Literature MUSIC

### L. A. PUBLIC LIBRARY

Coward—Zigeuner (song)  
Rodgers—Collections from "Oklahoma"  
R. Strauss—Concerto F Major (horn)  
Gershwin—Short Story (for 2 pianos)  
JOHN DE KEYSER  
Khachaturian—Concerto (Violin & Orch.)  
Concerto (Piano & Orch.)  
Moussorgsky-Rimsky Korsakow-Boris Godunow  
(Orch.score)  
Barber—Essay for Orchestra (min.score)  
Roy Harris—3d Symphony (min.score)  
William Schuman—Symphony No. 3 (min.sc.)

### PREEMAN

Bantock—Sonata for 2 Pianos and Orchestra  
Copland—A Quiet City (large sc.)  
Vaughan Williams—London Symphony (min. score)  
Rachmaninoff—Isle of the Dead (min.score)

### SCHIRMER

Anis Fuleihan—Melody for Winds (piano & orch.)  
Landmarks of Early American Music (1760-1800)—Collection  
Barber—String Quartet Op. 11

## BOOKS

### L. A. PUBLIC LIBRARY

Fletcher—Study of Omaha Indian Music  
Eisenstein—Music for Jewish Groups  
Reeder—The Singing Touch  
Field—Johann Sebastian Bach  
Khin Zaw—Burmese Music

### JOHN DE KEYSER

Ewen—The Book of Modern Composers  
Weinstock—Tchaikowsky  
Shostakovich—The Life and Background of a Soviet Composer  
Taubman—Music on My Beat

### PREEMAN

History of Music Symphony and Drama  
Hindemith—Craft of Music Composition

## BOOK REVIEW

By RUTH DE SAXE

THE BOOK OF MODERN COMPOSERS, by David Ewen. (Knopf, New York, 1943.)

As a vivid cross-section of the music of the past 50 years, this volume emphasizes varied schools of composition and the leading exponents of each school. Mr. Ewen has called upon qualified critics to discuss the different phases of modern music, since he feels that the critic best equipped to write about Schonberg and Atonality is not likely to be equally tolerant of Rachmaninoff—and vice versa!

Brief word-sketches focus light on each composer's background and personality; are enlivened with photographs and composer's own statement about his aims as an artist. Included are such names as Sibelius, R. Strauss, Ravel, Schonberg, de Falla, Bartok, Ralph Vaughan Williams, Hindemith, Shostakovich, Villa Lobos, Roy Harris, Gershwin and Copland.

Membership in the American Society of Music Arrangers is open to professional composer-arrangers in all fields. Membership applications will be forwarded by Secretary Vernon Leftwich upon request.



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## MUSIC IN THE ANIMATED CARTOON

(Continued from page 2)

the same tempo as the music written for the scene, and since the animation, the beat-loop and the recording film all move at the same rate of speed, the score, good or bad, ultimately fits the animation like a glove.

The above system is employed mainly in "shorts," and applies only partially to feature cartoon technique, in which the animator is allowed greater freedom of accent placement; thereby further complicating the musician's attempt to justify his own existence.

\* A beat-loop is a loop of sound film prepared for the purpose of projecting a regular metronomic beat through earphones to the conductor of the orchestra.

(EDITOR'S NOTE: Writing music for cartoons is a highly technical development. Readers of THE SCORE will be interested to know how music and the animated cartoon are synchronized. Paul J. Smith, composer, arranger, and conductor at Disney Studio is in a position to discuss this subject. In his 11 years of association with the Disney Studio his screen credits include: "Snow White," "Pinocchio," "Bambi," "Saludos Amigos," "Three Caballeros," and numerous other short subjects.)

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