



THE

SCORE

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ROBERT MacGIMSEY
—Says—

MUSICALS GO 'ROUND & 'ROUND

Paul Whiteman in Atlantic City

"Atlantic City," a Republic's musical extravaganza, will have Paul Whiteman and his original 9-piece band as a special feature in a revival of the early 20's, when Whiteman played at the famed resort in his climb to success. As a grand finale, the famous band leader will conduct a 40-piece orchestra in a special production arrangement of "When Day Is Done." Arrangements and orchestration are to be done by Marlin Skiles. Walter Scharf, musical director at Republic, will conduct.

New ASMA Members

The following new members have been accepted at ASMA Board of Directors meeting on March 17, 1944.

Thomas Griselle
Ruby Raksin
William Artzt
Radie Britain
Einar Nilson
Jerry Phillips

Russell Bennett's Violin Concerto Premiered

The premiere performance of Robert Russell Bennett's *Violin Concerto* in a A major, was rendered by the National Orchestral Association on February 14th, in New York City. The concert was dedicated to the "recognition of American artists and composers." Leon Barzin conducted and Louis Kaufman was soloist.

Tansman Scoring Since You Went Away

Alexander Tansman is composing and orchestrating the musical score for "Since You Went Away," a Vanguard (D. Selznick) pic. Charles Previn will conduct the recording of the score.

Maurice De Packh Handles Two Gun Rusty

George Pal's Puppetoon, "Two Gun Rusty," used musical talents of Maurice de Packh, who acted as musical director.

Everything goes in cycles in Hollywood. We are again experiencing a flurry of musical pictures, the like of which has not been seen in several years.

The trend toward musicals, which began a little while ago, seems to have acquired a new impetus. Every studio has one or two musical pictures either in production or slated to roll before the camera in the very near future. It may be that movie-goers are getting tired of war pictures and turning toward lighter forms of entertainment.

Musical pictures currently in production include: *Meet Me in St. Louis*, MGM with Judy Garland; *Greenwich Village*, Twentieth Century with Carmen Miranda; *Can't Help Singing*, Universal with Deanna Durbin; *Atlantic City*, Republic; *Rainbow Island*, Paramount featuring Dorothy Lamour; *Christmas Holidays*, Universal; *Belle of the Yukon*, Int'l Pix with Gypsy Rose Lee and Dinah Shore; *Sweet and Lowdown*, Twentieth Century with Benny Goodman; *Minstrel Man*, PRC.

Jerome Kern Can't Help Singing

The new Universal musical "Can't Help Singing" Deanna Durbin's vehicle, will use Jerome Kern's musical talents for the many songs to be specially written for Miss Durbin. Kern will also act as musical director with Frank Skinner supervising the scoring and orchestrating.

Eugene Ormandy on Lend-Lease to Australia

Eugene Ormandy, musical director and conductor of the Philadelphia Orchestra, is to leave for Australia on May 7th, as the first "lend-lease musical artist" under arrangement made by the Office of War Information and the Australian Broadcasting Commission.

Threnody for a Soldier Killed In Action Premiered

The American premiere of "Threnody for a Soldier Killed in Action," by Anthony Collins and Michael Heming, was presented on the March of Time, last January 27th. The composition—a lament for fellow-soldiers slain in battle—was begun by Heming, a lieutenant in the King's Royal Rifles, who later was killed at El Alamein. Anthony Collins completed the work.

It is generally conceded that Negroes have produced the only distinctive folk music in America. However, little of the distinctive character of this music has ever reached the public ear. Down through the years amateur collectors have set down Negro songs incorrectly, adding notes the Negroes never did sing, and leaving out notes and idioms they did sing. Many of the best known spirituals are merely white collectors' memories of what the Negro folk sang.


In public concerts, motion pictures and over the radio we hear only counterfeit, never traditional versions of spirituals. If glee clubs and other groups would present spirituals in the straightforward way in which they were conceived, and with the enthusiasm, sweep, and beauty that their context cries out for, they would undoubtedly bring out the "distinctiveness" that others claim for this music, and the American people would get a new kind of musical thrill.

From the hundreds of traditional Negro folk songs, religious and secular, which I have collected in the deep South (my homeland) from the old-time singers who really knew the songs, I could play one of their characteristic songs once, twice or even three times and challenge almost any musician to write it down accurately after hearing such playings! These songs have to be heard many times in order to capture their full content. From this we can realize how inaccurate are the transcriptions made by untrained collectors, which fill so many published books purporting to contain genuine Negro folk music. Moreover, many of the songs were obtained second hand and "third hand," thus adding to the distortion.

The old Negroes frequently used quarter notes. They also used grace notes and ornamental flourishes according to the emotional fervor of the singer—genuine coloratura? There was no accompanying instrument to interfere with their freedom or to bind them to a fixed scale. Like the song of a mocking bird on a swaying bough, their music was as free as the moment that prompted the spirit to sing.

Songs such as "Swing Low Sweet Chariot" and "Nobody Knows the Trouble I's Seed" (not "I see") were traditionally sung in strict time—never slowing down and never speeding up, with heel and toe as their only accompaniment. They were born over patting feet. They lived happily for many years over patting feet. But in one generation their spirit has been

(Continued on Page 3)



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Women in Music

Are women as good musicians as men? And here, gentlemen, is a subject as controversial and thorny as the battle of the sexes.

Up to very recently men have held all prerogatives as far as performance of music was concerned. With very few exceptions, orchestras always had a full complement of men. The contention was the perennial one: women simply could not play as well as men; they could not hold to the job and discipline as readily as men; they were too feminine and emotional. . . . In other words: *the weaker sex*.

Well, the war has changed much of that. Today we see more and more women in our orchestras, including the leading symphonic organizations of the country. Where once it would have seemed an oddity to find a woman player—except perhaps the harpist—it is now a common sight to see women not only among the string choir but in other sections, including the brass.

The contention may be that in case of emergency any expedient is *per force* a good one. Replacing men, now in the army, with women players is proving to be more than an expedient. To some of us it is becoming apparent that women *can* adapt themselves to the rigid discipline and coordination of orchestra playing, and strangely enough that they *can* play, too, and well!

Arranging has been a field so far reserved exclusively for men. That this sphere of action is no longer the happy hunting ground of men alone is evidenced by the fact that two women arrangers have just applied for membership in the American Society of Music Arrangers. That their applications have been unanimously accepted by the board of directors is proof that ASMA is not behind the times in recognizing true merit.

We welcome you into our ranks, Radie Britain and Jerry Phillips.

RUDY DE SAXE, Editor

Errata Corrige

In the March issue of *The Score*, it was erroneously stated that "Minstrel Man," a PRC production, had Ferde Grofe conducting. Information just received shows that Mr. Grofe composed a great many of the songs used in the picture, while Leo Erdody orchestrated and conducted.

Incidentally . . .

For many years the need for a first rate music publishing house has been keenly felt on the West Coast. Local composers so far have had to depend solely on Eastern publishers for proper distribution of their work.

The Delkas Music Publishing House, recently established here in Los Angeles, is the first company on the West Coast to be organized, insofar as standards and means of distribution are concerned, along lines comparable to those of the best eastern publishing houses.

Not only will the established composer find the necessary outlet for his works through Delkas, but it is the firm's intention to encourage the *new American composer*. By publishing the works of native composers Delkas plans to do its share in bringing American music to the American people.

An interesting feature of the Coast's newest music house is the association with this firm of Nathan Abas, long known in musical circles as conductor of the Northern California Symphony Orchestra, and for his broadcasts of symphonic and chamber music. Through extensive musical knowledge and experience, Abas is able to bring to the publishing of music the same high standards he has always maintained in its performance. Because of his wide acquaintance with musicians, such composers as Still, Toch, Castelnuovo-Tedesco, Biggs, Becker, Norman Wright and others are already numbered in the Delkas fold.

Shostakovich's new *Eighth Symphony* was performed by the New York Philharmonic Symphony on April 2nd under the baton of Artur Rodzinski. This was the premiere performance in the Western hemisphere of the new symphony depicting phases of the present war. While it is felt by some that the instrumentation of the present work is not as complicated as the composer's *Seventh*, the score is still a massive one, for it calls for an orchestra of 100 players.

Speaking of musical comedies and . . . statistics. Robert Russell Bennett, Don Walker and Hans Spialek are the trio responsible for practically the entire orchestration of successful musical comedies played on Broadway in the last decade. The orchestral score which is taken from the composer's lead sheet, is completed within two and three weeks, and contains around half a million notes. The cost to the producer runs anywhere from five to ten thousand dollars.

The Poets Corner?

(To those greedy ones who claim all the credit and glory for compositions and arrangements they never wrote.)

With apologies to a great philosopher.

*There once was a jackdaw, says Aesop,
 Who was longing for glory and fame,
 He dressed up in other bird's feathers
 And tried to put peacocks to shame.*

*He strutted around in the sunshine
 And started to put on a show,
 But his audience picked him to pieces—
 After all—he was only a crow.*

*And once there was also a jackass
 Ambitions for power, but dumb;
 He put on the skin of a lion
 And scared other animals numb.*

*But one day he met a farmer
 Who beat him black and blue—
 For the lion's skin had slipped and—
 His ears were shouting through.*

MUSIC IN THE ANIMATED CARTOON

By PAUL J. SMITH

The music of a cartoon follows in extreme detail the action on the screen, heightening in detail, keeping out of the way of dialogue, emphasizing the drama of the situation, and pointing the comedy, always keeping in step with the characters emotionally and rhythmically.

Cartoons tend to be violent—no attempt is made to be subtle—the characters are not human but have human characteristics. They are usually animals but wear clothes and well illustrate the foibles of human nature.

It is easy to write directly to the action, catching every detail of movement and swagger, every eye blink, but you end up with a lot of notes and no music. The score has not enhanced the picture. Sound effects might have done as well or better. No matter how simple the emotional situation on the screen, music can help if it says at least as much as the screen says.

A melody by itself cannot successfully catch action. Its efficacy in a cartoon or in any picture is dependent on what surrounds it—how it is clothed. Since it must be clothed, why not dress it up so it makes the best appearance for itself and the picture.

Normally, the melody is but the unifying line of an orchestral structure. It is supported with rhythm and harmony, embellished with counter movements, strengthened by the thousand and one devices the arranger knows, and the full force of the arrangement can be directed towards the needs of the picture, from the dramatic as well as the timing standpoint. The net result will be a score good in itself and vitalizing what is seen on the screen.

The approach to music writing in a cartoon studio is often times a cold mathematical one with the musical idea held in the back of the mind for exact placement when the mathematical solution to the placement is found. Creation of the melodic material is the essential part of cartoon writing. Its placement in the score, so the arrangement heightens the action normally and naturally, without distorting the picture or itself is the greatest problem. In other words, the picture dictates the styling and timing of the arrangement. Every orchestral movement must tie in with the picture.

In practice, the functions of the composer and arranger are generally combined in the cartoon studio. Colors of the orchestra, the amount of emphasis needed, the pointing of comedy, the placement of sound effects and dialogue, the desires of the story men and director—the need of close control over all these factors tend to combine the two functions.

(This is the second in a series of articles dealing with music in the cartoons, by Paul Smith.—Ed.)

New ASMA Treasurer

Because of unforeseen contingencies Ray Dunn, ASMA's Treasurer-elect, was obliged to resign his office. The Board of Directors recommended Arthur Schoepf for the post, and at our last general meeting on April 5 his acceptance was unanimously endorsed.

Christmas Holiday

Hans J. Salter will compose score to "Christmas Holiday," a Deanna Durbin feature at Universal. George Parrish will orchestrate.

PICK-UPS

By JOE DUBIN

- Larry Russell has traded the Westinghouse and Dinah Shore air shows, as well as his Universal Studio job, for a brand new but slightly oversize G.I. uniform. Good luck and a speedy return, Larry!
- Meeting up with Billy Artzt at our last meeting brought fond (?) memories of our saxophone-playing days. Especially the recollection of that fabulous New Year's Eve party given by the McLeans, of Washington newspaper and Hope diamond fame. Although this party was given during the prohibition era, there were three opulent bars for the guests; serving champagne, rye, and scotch, respectively. Strangely enough, although the entire Cabinet and the top senators were present, not one of them noticed this rather flagrant violation of our revered prohibition amendment.
- One of our better-known radio and movie producers was telling one of our members about the type of music he wanted in a propaganda short. The subject was a Soviet woman (her who was, shall we say, in an interesting condition? Said the producer, "The music must be noble, heroic, inspiring, but, oh, so delicate. It must be to the highest degree ethereal, celestial, and spiritual. It must be so delicate that I want it played only by the finer instruments!" To which we can only say, "Sir, si, senior!"
- The presence of two members of the gentler (?) sex at our last meeting was in no way detrimental or restrictive, as some of the boys had feared. One thing we feel impelled to say, girls, watch your language. Amazing as it may seem, there are a couple of gentlemen among us!?
- Serious note: Gil Grau submitted a symphonic score to Howard Barlow for consideration. The score was returned with a note to the effect that so many works were being submitted by American composers, that in all fairness, Mr. Barlow was returning them all unopened. Here is at least one reason why so little serious music is written in this country by those best qualified to write it.

Cyril Mockridge Scoring Greenwich Village

"Greenwich Village," 20th-Century musical production starring Carmen Miranda, will have Cyril Mockridge as composer of score. Gene Rube is slated for the orchestrations.

I Love a Soldier With Bobby Dolan

Bobby Dolan composed score to "I Love a Soldier," a Paramount picture. Gil Grau and Paul Wetstein orchestrated.

Joe Dubin Has Silent Partner

Joe Dubin composed score to "Silent Partner," a Republic mystery yarn. Morton Scott conducted.

Lange to Score First Four Int'l Pix

The first four pictures produced by Goetz-Spitz International Pictures, "Casanova Brown," "Belle of the Yukon," "Once Off Guard" and "It's a Pleasure" are to be handled by Arthur Lange, musical director of that studio.

The SCOREBOARD

CONRAD SALINGER orchestrated on "Two Sisters and a Sailor," MGM.
 DAVID RAKSIN orchestrated on "Home in Indiana," 20th Century.
 TED DUNCAN orchestrated on "Two Sisters and a Sailor," MGM.
 ARTHUR MORTON orchestrated "Man From Frisco," Republic.
 PAUL WETSTEIN, JR. arranged two Dinah Shore songs, "Belle of Yukon," Int'l. Pix.
 CALVIN JACKSON orchestrated on "Two Sisters and a Sailor," MGM.
 GIL GRAU orchestrated "I Love a Soldier," Paramount.
 GEORGE PARRISH orchestrated on "Till We Meet Again," Paramount.
 FRANK SKINNER in "Can't Help Singing," Universal.
 MAURICE DE PACKH orchestrated on "Home in Indiana," 20th Century.
 LEO SHUKEN orchestrated on "Till We Meet Again," Paramount.
 FRANK HUBBEL arranged "Trociadero," PRC pic; also doing stock arrangements for Urban Music Pub. Co.
 DALE BUTTS orchestrated "Silent Partner," Republic.

ROBERT MacGIMSEY SAYS . . .

(Continued from Page 1)

silenced with the baton and the white man's self-conscious devices. Without strict rhythm and audible beat, syncopation is lost. And without these buoyant syncopations the terror of the songs with which the old timers worshipped their God is destroyed.

It goes without saying that these old songs are built around the Negro's own dialect of the English language, unquestionably one of the most attractive dialects of our language. Attempts at correcting grammar or "culturing" pronunciation of words, not only destroy the character of the songs but create substitutes that are ludicrous; for the character of the old melodies was determined in part by the easy-flowing syllables of the dialect.

The result is that most of the unique flavor of Negro folk songs has been lost and a great heritage denied our composers of today. Beethoven, Brahms, and other masters used folk songs of their regions as a basis for many compositions. The old Negro folk music of America is rich and exciting to the emotions. It is easy to listen to and, strangest of all, it is never corny! If it could ever get to the ears of America's composers in its original form they would no doubt use it lavishly to enrich the musical literature of our land.

(Mr. Robert Mac Gimsey is one of the leading authorities on Negro music in America. In the estimation of William Grant Still, only two men are outstanding exponents of Negro folk music: George Gershwin and Robert Mac Gimsey.—Ed.)

THE MONTH IN RADIO

By ALEX LAW

- A very well occupied man is Wilbur Hatch at CBS. Has such top-ranking shows as "Screen Guild," "Ceiling Unhinged," "Showcase," "Hollywood Inn" and "The Whistler" under his baton. Wilbur just recently made his debut in pictures by scoring and conducting the first in a series of "Whistlers." Does all his own writing and orchestrating, and looks quite well, which must be the result of that chicken raising he does between the turns of score pages.
- Heard a sotto-voce rumor that C.B.S. is contemplating signing up quite a nice size orchestra on commercial scale. Hope there will be a wonderful crescendo, including Piatti!
- Jay Chernis, who did Trociadero for Republic, has a swell idea for a radio show. It's being agented now and should have no trouble finding a sponsor.
- Understand the Blue network is looking for new and original ideas for shows, and if you have a vacant apartment to offer with an idea, you'll have no trouble at all selling it!
- Lucien Moraweck outdid himself on the latest "Suspense" score. He put together a bunch of tonalities and made a sound as ghastly as Laird Gregar. There must be a place where Lucien goes to dream up this stuff (where the sun probably never shines); but he keeps up a bright and rosy complexion, and doesn't seem to be a bit depressed.
- Russell Garcia, who has been writing for Thomas Peluso on the Red Network, goes into the armed forces in a week or so.
- Spike Jones and the City Slickers are being considered for a tour of the South Pacific to entertain the boys. Spike's arrangement of "Black Magic" goes "down and down" and always produces the so-called *Belly Laughs*. Some clever stuff goes on in this outfit.
- Looks like Bobby Arbuster will have a nice break this summer, as the Pabst Show is reported to be going straight musical for eight weeks. Bob's been waiting for a chance like this for years and we should hear some nice stuff with a display of good taste.

SYMPHONY NEWS

The eighth and ninth symphony concerts of this season confirmed this listener's humble opinion that the Philharmonic Orchestra under the leadership of Alfred Wallenstein is making long strides along the rocky road leading to musical eminence.

One might quarrel—and I assure you some do quite vehemently—with unorthodox interpretations of established warhorses such as Tchaikowsky's Sixth Symphony, but it was a refreshing experience to find out that the orchestra was not beating its collective breast before a sombre and gloomy wailing wall. Indeed, the strings seemed almost to chuckle in certain passages of the second movement.

THE CREATURES OF PROMETHEUS by the immortal Beethoven received reverent but vital treatment. Aaron Copland's BLUEY THE KID Ballet Suite exploded a musical hot-foot, annoying some and pleasing others mightily. Whatever opinions there are about Copland as a musical genius, one must admire his tremendous technique and sense of humor.

Enesco's ROUMANIAN RHAPSODY NO. 2 didn't seem to click with the audience, but through no perceptible fault of interpretation. Perhaps that is one of the reasons it is not played more often. Ravel's ALBORADO DEL GRACIOSO brought the sparkle of champagne to the musical menu. The STRAUSS ROSEN-KAVALLER WALTZES were also performed.

CHARLES MAXWELL

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Grieg—Autumnal Gale (min.score)
Rabey—Tes Yeux (min.score)
MacDowell—Piano Concerto N. 2

JOHN DE KEYSER

Prokofiev—Lieutenant Kije (orch.score)
Copland—Billy the Kid (orch.score)
Schoenberg—Transfigured Night (orch.score)
William Grant Still—Bells: (1) Phantom
Chapel. (2) Fairy Knoll (piano)

SCHIRMER

Kroll—Four Bagatelles for String Quartet
Debussy—Beau Soir (Arrangement Viol. and
piano)
Faure—Aurore (Arrangement violin and piano)
Bach—Musical Offering (Instrumental)

PREEMAN

Blakeney—Flight of the Earls (String Orch.)
Cherniavsky—Night Intermezzo (String. Orch.)
Lubin—Suite in Olden Style (String. Orch.)
Mills—Harp Cues for Radio

BOOKS

L. A. PUBLIC LIBRARY

Stumpf—Antange der Musik
Taubman—Music on My Bear
Sachs—Rise of Music in the Ancient World

JOHN DE KEYSER

Finn—The Conductor Raises His Baton
Goffin—Jazz from the Congo to the
Metropolitan
Lowenberg—Annals of Opera 1597-1940
Spalding—Rise to Follow.

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 Lettwich upon request.

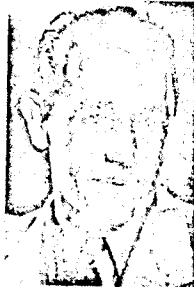
BOOK REVIEW

By RUTH DE SAXE

THIS MODERN MUSIC, by John Tasker Howard.
(Thomas Y. Crowell Co., New York.)

Written especially for people who *listen* to music, this book can be accepted by the professional musician as well. Modern music may be appreciated only when it is understood, and Mr. Howard's description and analysis of dissonances and discords brings the reader to that understanding. Music progresses from year to year, and with new rhythms, new harmonies and new ideas constantly being discovered, the listener *must* have an insight into what modern music represents if he is to comprehend what contemporary composers are attempting to do.

Beginning with the *impressionism* of Debussy and ending with Schoenberg's *Atonality*, the author describes vividly the various styles of music that have developed in the last quarter of a century: Neo-Classicism, Workaday Music for everyday use (*Gebrauchsmusik*), Tone-Clusters, Quarter-Tones and many others. A selected list of books on Modern Music, as well as a list of recordings, is to be found in the appendix.



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Dave Buttolph Scores Till We Meet Again

Paramount's "Till We Meet Again" (a war pic) had David Buttolph as musical director and composer of score. George Parrish and Le Shuken orchestrated.

Roy Webb With Rainbow Island

Roy Webb is slated to compose score for "Rainbow Island," a musical picture featuring Dorothy Lamour. (Paramount.)

Johnny Green Scores Bathing Beauty

The musical score for "Bathing Beauty" MGM pic, was composed by Johnny Green. Ted Duncan orchestrated.

Two Sisters and a Sailor Uses 70-Piece Ork

The scoring of "Two Sisters and a Sailor" MGM picture called for an orchestra of 70 musicians. Georgie Stoll was musical director.

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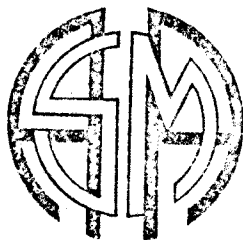
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