

# THE SCORE

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MAY, 1944

## KEY NOTES

**I**S the Arranger a composer or is he a mere orchestrator? It is high time that the true standing of the Arranger in our musical world be clearly defined, once and for all!

In the first place, the time has gone forever when the arranger was called in to revise classics which had already been orchestrated by their composers. The present-day arranger is a much more versatile artist than that.—And we all know it, for it is not only the common practice to expect the arranger to paraphrase and embellish the melodic line of a song, but in many cases to supply the musical background for a dramatic airshow or a motion picture as well.

The Motion Picture Industry recognizes the difference between orchestrating and composing-arranging, and differentiates between the various functions necessary for the scoring of motion pictures.

1. The Composer who creates original thematic material for a picture, which he may—time permitting—develop and orchestrate himself.

2. The Composer-Arranger who paraphrases and embellishes the melodic line of popular song routines by clever harmonic, rhythmic and added melodic developments.

3. The Orchestrator who orchestrates the composer's original sketch or the arranger's sketch.

If the Motion Picture Industry definitely recognizes creative contribution by differentiating composing and arranging from orchestrating, why is it that such a practice has not been adopted in other fields, and notably the Radio Industry?

Let us take for example the producing of dramatic shows over the air. A current practice by producers of such plays is the demand made upon the leader to provide music background for dramatic scenes. Unless the leader can do it himself, he will throw the whole thing in the lap of his arranger and expect him to write the necessary music.

You will notice that the word *write* was used and not "orchestrate" or "arrange." And that's just what the arranger does. He writes—otherwise *composes*—music to be used as background for that scene. He does, no more or less, what the composer does at the motion picture studio when he composes music for a film background.

And yet, the radio arranger—who tacitly  
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### 'Rhapsody in Blue' — Gershwin's Biography

In preparing the score for the "Rhapsody in Blue," Warner Bros. picture depicting the life of Gershwin, the main problem was of selecting the works to be played from the many pieces and songs the composer left behind.

Ray Heindorf was assigned the difficult job of fitting all the high spots of Gershwin's musical contributions within the time limitation of the picture. The result is a musical score with a full two hours of music—with one full hour devoted to actual Gershwin works.

In preparing the score, which took five months, Ray Heindorf had the assistance of Paul Whiteman and Oscar Levant, who both knew Gershwin well and are authoritative exponents of his music.

Background music to the score was written by Max Steiner.

### Marlin Skiles Signs Contract With Columbia

Columbia Pictures has just signed Marlin Skiles to a 3-year contract as assistant to Morris Stoloff, head of the Music dept. at that studio. In addition to composing and conducting, Skiles will also act in a supervisory capacity.

### Van Heusen, Burke Become Publishers

Jimmy Van Heusen and Johnny Burke, the team responsible for many song hits, have entered the publishing game. First to be published will be their own compositions already scored for International Pictures' "Belle of the Yukon." Taken from the musical are such songs as: "Like Someone In Love" and "Sleigh Ride in July," composed for Dinah Shore, and "Ev'ry Girl Is Diff'rent" and "The Ballad of Milli-ent De Vere," which were especially written for Gypsy Rose Lee.

### 'Midnight Horn' Really Blows

"The Horn Blows At Midnight" is a Warner Bros. musical extravaganza that will give a real treat to movie-goers. As a background to the trumpet player (Jack Benny), 6 french horns, 6 tubas and 8 basses are used—no doubt to give a substantial and solid foundation. The score, composed by Franz Waxman, called for a symphony-size orchestra of 90 men. Leonid Raab arranged.

### Bakaleinikoff On Air

Constantine Bakaleinikoff, RKO musical director, is now in new role of conductor of air show, "Date With Judy," over NBC. The play produced by Helen Mack, was formerly bantered by Thomas Peluso. Arrangements are handled by Paul Sawtell.

### American Composers Well Represented In 1943-44 Season

It is gratifying to see how many works of American composers have been rendered this season by the important symphony orchestras of the country. Arthur Rodzinski, Serge Koussevitzky, Erich Leinsdorf, are three of the prominent conductors who have been seeking out new and interesting American compositions to perform, thus giving greatly needed encouragement to the creative musician and lending impetus to the production of worth while symphonic material today.

The Boston Symphony Orchestra under Koussevitzky performed this season three newly completed symphonies: Samuel Barber's *Second Symphony*; Roy Harris' *Fifth*, and William Schuman's *Fifth Symphony* for Strings. On the list of the Cincinnati Symphony Orchestra we find the following American works played this season: Russell Bennett's arrangement of "Porgy and Bess," new symphonies by Paul Creston, Jerome Moross and John Haussman, the interlude from Harris' "Folk Song Symphony," Walter Piston's "Incredible Flutist," two American symphonettes by Morton Gould, the second "Essay for Orchestra" by Barber, and Ulric Cole's new Concerto for piano.

The Washington Symphony Orchestra had also a long list of works by American composers on its program, three of which, Carpenter's "Dance Suite," Creston's "Chant 1942," and Robert Wilkes' "Tolentine Overture," were played for the first time. Arthur Rodzinski, new musical director of the New York Philharmonic, introduced a series of new works dedicated to this war. Among the composers commissioned to write this series of seventeen war compositions, were:

Nicolaï Berezowsky, John Alden Carpenter, Henry Cowell, Norman Dello Joio, Howard Hanson, Roy Harris, Bernard Herrmann, Charles Ives, Werner Josten, Darius Milhaud, Bohuslav Martinu, Douglas Moore, Walter Piston and William Grant Still.

### 'America' Is Super

The saga of American industry from 1890 to the present date is theme of "America," MGM's super-production. Louis Gruenberg composed the score which took almost one year to write due to the unusual character and setting of the picture. Arrangers Sidney Cutner, Joe Nussbaum, Conrad Salinger and Paul Marquardt were kept busy on the lengthy score which calls for two full hours of music.

### Finston With U.S. Government

In order to keep the U.S. State Department informed on musical interchange among the American Republics, Nathaniel Finston, musical director at MGM, has been placed on the Advisory Committee on Music with the State Department.

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## Key Notes

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writes his music as a matter of course—is dubbed as an orchestrator in the final pay-off!

What about arrangements? Take for instance a song to be especially arranged for say—Dinah Shore or Ginny Simms. In the first place the arranger must know the range and style of the vocalist—and that in itself means ability and experience.

The melodic line as delivered by the singer is merely a basis as far as the arranger is concerned. His job will thus consist of: a) harmonizing the melody as a whole; b) discarding the melody in the arrangement; c) writing against the vocal a beautifully woven counterpoint melodic line.

Whether we want to call this arranging or composing is a matter of a choice of words, but certainly it is not *orchestrating*. However, the fact remains that the arranger has been termed an "orchestrator," and nothing has been said or done about his creative work.

Where does the arranger in Radio really stand? At present he is required to compose, arrange, and orchestrate. It is high time that the same conditions now prevailing at Motion Picture Studios be adopted for Radio as well.

If the arranger's efforts are to be governed by the presumption that he is an orchestrator when in reality he is doing creative work, then whose premise is wrong. Let us not forget that any creative contribution, whether in form of addition or pure composition, is protected by common-law Copyright, which includes performing rights.

If at present it is expedient to classify the composer-arranger and the orchestrator as one, the fact remains that the arranger's constitutional rights will have to be considered when it comes to the final payoff!

## Leftwich's Composition Selected

"Frivolous Coquette," a composition for violin and piano by Vernon Leftwich, was selected from among many hundreds of manuscripts for performance in the National Composers Clinic Week, June 11 to 17, in Chicago.

## Incidentally . . .

We have had several occasions to mention Alfred Wallenstein in this column and praise his efforts in leading the L.A. Philharmonic to the top. Our support of Mr. Wallenstein has not been entirely biased for he has already proven to all that he is a conductor of great merit and foresight. His feelings on the subject of American music and the American composer are sincerely expressed in this letter:

April 7, 1944

The American Society of Music Arrangers  
Halliburton Building, Suite 1119  
1709 West 8th Street  
Los Angeles 14, California.

My dear Mr. Lange:

I want to tell you and the other officers and members of the American Society of Music Arrangers how happy I was to receive your letter of March 20th.

I feel, as you do, that it is of great importance to bring American music to public attention. There is no way in which our native musical culture can grow and mature unless our native composers are given a fair chance to be heard. And I do feel that the American Arranger has contributed, and will continue to contribute, a great deal to the advancement of American music.

I am grateful for your support and encouragement during my first season with the Los Angeles Philharmonic, and I hope that in seasons to come we shall be able to work together toward the end that our music may take its rightful place in the cultural life of our country, and of the world.

With my kindest personal regards—

Sincerely yours,  
ALFRED WALLENSTEIN.

Felix Mill's new idea for a radio show, as auditioned at NBC last month, was something to behold. Blending three styles of delivery—symphonic, swing and military band—into one huge orchestra is indeed good showmanship. Top this with a large chorus of male and female voices, a sprinkle of radio and motion picture personalities, and you have a first-rate show. Which is what Felix Mills intended it to be.

Radie Britain's Tone-poem "San Luis Rey" was performed by the Women Symphony orchestra on Easter Sunday.

The Music Library at Universal Studios is a fine example of orderly efficiency. Looking back over the eight years of association with that studio as Music Librarian, Nicholas Nuzzi can be proud of the good job he's done.

A colorful figure among local musicians is Walter Koepel, long known to arrangers and composers in motion picture studios and broadcasting stations. A capable pianist and composer himself, Koepel has almost 30 years of experience in music research. Supplying copyright information is child play to him. If you're stuck, you can always depend on Walter—he'll tell you the title of a melody if you'll sing it or whistle it to him.

## MUSIC IN THE ANIMATED CARTOON

By PAUL J. SMITH

The sound track of all pictures contains a blend of dialogue, sound effects and music. Perhaps the most important is dialogue, for if words are spoken on-stage, they must be easily audible and understandable to the audience. Dialogue gives the story—tells the joke, and its necessity is the basic reason for the switch from silent to sound films.

Sound effects are used to give the impression of realism. In the normal picture every attempt is made to keep them unobtrusive, and as casual as the sounds we hear in normal living. No one actually pays attention to the sound of a door closing, but if it closes soundlessly, we are instantly aware of the fact. Our ears expect and demand the normal sounds of normal living. Furthermore we edit all normal sounds. By this I mean we dismiss those sounds that are expected, such as the distant drone of a plane, or the squeak of a chair,—but are attracted by unexpected sounds of even lesser intensity. The boilermaker is used to the din of his work, so he hears the bird singing outside.

Cartoon sound effects oftentimes reach for the attention of the audience. Realism is not necessarily the goal, for comedy effects are desired. Anything tending to point the dramatic or comic situation on the screen is used. Oftentimes the sound-effects track upon completion and before the musician starts his work, is found to be full of practically continuous sound, all of which is important to the director but something of a bother to the composer, for he knows that this results in a definite loss of the music value.

An attempt is thus made, in conference, to edit the effects. In the early stages of the picture, many effects are added simply to give the semblance of a sound track, but as time goes on the director is found to have fallen in love with those heretofore temporary sounds, and resists the effort of the musician to replace them with music. It is then up to the composer to prove that his music is of greater effect.

Very much footage of a cartoon is accompanied by music and sound effects running concurrently. However, to achieve the best dramatic result, and to avoid burying one or the other, we must design our music so important sounds are exposed, and also spotted at logical places in the musical phrase. Perhaps a musical anticipation with a pause for the important effect will work, or if a series of effects is rhythmic in the slightest, we will shift our musical beat to a new spot, so as to incorporate the effect as part of the musical score. At times it approximates the handling of the orchestra in an operatic recitative.

Sound effects are generally recorded with a fairly close pickup, giving an on-stage feeling, and are dubbed in at a higher decibel level than music. Dialogue, of course, invariably has the greatest modulation in the final picture.

The least function of music is to act as a binder for sound effects and dialogue, disregarding its great dramatic, and entertainment value.

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

**PICK-UPS**

By JOE DUBIN

● One of our brighter composers was discussing the score of a forthcoming picture with one of our brightest producers, and vice versa. The producer was explaining that what he wanted was a very melodious score, "You know, the kind of music people will whistle when they come out of the theater." Quipped the composer, "I only hope I won't write the kind of music people will whistle before they go into the theater."

● RAY HEINDORF is still wondering if it's a gag. Some temperance lecturer in upstate New York wrote RAY a long letter, telling how the old souse who had posed as the "horrible example" for this bluenose had passed away recently, owing to the liquor shortage, no doubt. So, the worthy (?) prohibitionist asked RAY whether he would like the job!!! Sue him for slander, RAY. I know you never touch the stuff, except for medicinal purposes. (Me, too.)

● Now that CHARLIE HENDERSON has up and married MITZI MAYFAIR, I want to proffer my rather belated congratulations, and remind CHARLIE about my wonderful lecture, "Advice to Newlyweds." Any afternoon between two and four, and just tuck a fiver in the piano bench. By the way, CHARLIE, have you ever told your bride about that secret vice of yours, you know, playing chess?

**PERSONAL NOTE:** Let me take this opportunity, MARLIN, to wish you the best of luck in your new studio. We all miss you at Republic, especially when shaking dice for the lunch check!

● Hear some interesting things about the new format for a radio show which was conceived and waxed by FELIX MILLS. Hope you sell the idea, FELIX, it is really an arranger's dream—thirty solid minutes of music, and with a really sizeable orchestra, too.

● Since our symphony orchestra had to be abandoned for the duration on account of transportation difficulties, I have been wondering why we couldn't get up an orchestra among our own members. Practically all of us have been instrumentalists at one time. But, on thinking it over, I guess it wouldn't work. After all, who would want to compose for forty pianos, seven pipe organs, four trombones and one cello?

**Ernst Toch 'Address Unknown'**

Ernest Toch composed and orchestrated score to "Address Unknown," a Columbia picture.

**Bobbie Dolan Has 'Blonde'**

Bobbie Dolan has been assigned to compose the score to "Incendiary Blonde," a Paramount pic depicting the life of Texas Guinan with Betty Hutton in the main role.

**Lost in a Harem**

MGM's musical, "Lost in a Harem," featuring Abbott and Costello, is using Jimmy Dorsey's band. Johnny Green and Dave Snell will supervise musical direction.

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**Charles Maxwell Scores 'Storm'**

Charles Maxwell composed the musical score of "Storm Over Lisbon," a Republic pic. The ballet scene in the same picture was composed and orchestrated by Maurice de Packh.

**The SCOREBOARD**

CHARLIE BRADSHAW orchestrated on "Road to Utopia," Paramount.

HERBERT SPENCER arranged on "Irish Eyes Are Smiling," 20th Cent.

GENE ROSE arranged on "Something for the Boys," 20th Cent.

HAROLD ZWEIFEL orchestrated "Gypsy Wildcat," Universal pic.

DALE BUTTS orchestrated on "Goodnight Sweethearts," Republic.

GIL GRAU orchestrated on "Road to Utopia," Paramount.

EDWARD POWELL orchestrated on "Eve of St. Mark," 20th Cent.

JOE DUBIN orchestrated on "Atlantic City"—Republic.

FRANK SKINNER orchestrated "South of Dixie"—Universal pic.

GEORGE DUNING arranged on "Atlantic City," Republic.

PAUL SAWTELL musical background to "By Secret Command," Columbia.

LEO ARNAUD arranged on "Cinderella Jones," Warner Bros.

HUGO FRIEDHOFER orchestrated "My Reputation," Warner Bros. with Max Steiner composing.

LEONID RAAB orchestrated "Mr. Skeffington," Warners with Franz Waxman composing.

JEROME MOROSS orchestrated on "Cinderella Jones," Warner Bros.

SIMON BUCHAROFF orchestrated on "Between Two Worlds," Warner Bros. with Eric Korngold composing.

WILLIAM LAVA composed additional music to "The Horn Blows at Midnight," Warners.

*The Scoreboard is the "Who's Doin' 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.*

**Lennie Hayton With 'Follies'**

"Ziegfeld Follies," MGM's musical extravaganza had Lennie Hayton as composer of score with Conrad Salinger orchestrating.

**George Bassman With 'Ghost'**

George Bassman composed score to "Canterville Ghost," an MGM pic. Ted Duncan orchestrated.

**Studio News . . .**

The cycle of Musical pictures is still in full swing.

TWENTIETH CENTURY-FOX's "Irish Eyes Are Smiling" and "Something for the Boys" are the latest two musicals added to the production list. From the scoring angle, activities at Twentieth have been on the quiet side this month, but busy days are looming ahead, according to Fred Combattente. Among the big doings in the making is "Woodrow Wilson," the most ambitious production scheduled for this year at that studio—(running time about 2½ hours).

MGM had a busy month with several pictures completed and others in the making. "Lost in a Harem," musical featuring Abbott and Costello, is being completed, while "America," the super-production of Metro for 1944 has just been finished. "Ziegfeld Follies" also completed with Lennie Hayton composing the score, is probably the outstanding musical picture produced this year at the studio. "Canterville Ghost" is another production already scored. All in all the musical program for the next few months looks as one of the heaviest ever faced by MGM for any summer period.

At UNIVERSAL "The Climax," "Ghost Catchers," "San Diego, I Love You," and "Pearl of Death" are pictures already scored or in production. In preparation are "Bowery to Broadway," "Merrily We Sing" and "Can't Help Singing," Deanna Durbin's musical with Hans Salter as music director.

At COLUMBIA activities seem to be increasing daily with the staff also being enlarged considerably. Marlin Skiles as new assistant to Morris Stoloff is first composer-arranger to be put under contract at that studio. Pictures already completed and scored include: "Cover Girl" with Carmen Dragon as composer and arranger, "Address Unknown," "The Song That Never Died," based on the life of Chopin with Miklos Rosza composing the score. In preparation are "Tonight and Every Night," musical featuring Rita Hayworth, "Mr. Winkle Goes to War" with Edward Robinson and the "Impatient Years."

PARAMOUNT has had a lull in activities in the last few weeks, but things are picking up again with several pictures in preparation or ready to be scored. Musicals, of course, lead the parade with "Out of This World" and "Here Come the Waves" with Harold Arlen and Johnny Mercer writing the songs. "Incendiary Blonde" and "Bring On the Girls" are also in preparation. Pictures already scored include "And Now Tomorrow," Victor Young composing, "The Road to Utopia" and "Frenchman's Creek."

WARNER BROS. just completed a very busy schedule of scoring with the following pictures already finished: "Cinderella Jones" with Frederick Hollander composing the score, "Mr. Skeffington" and "The Horn Blows at Midnight," both pix composed by Franz Waxman. "Horn" is the most elaborate musical extravaganza at Warners this year, with a full-size symphony orchestra being used. Other pix already completed include "Mask of Dimitrios" and "My Reputation," a Barbara Stanwyck vehicle with Max Steiner composing the score. In preparation are "The Very Thought of You," "Give Me This Woman," starring Hedy La-

(Continued on Page 4)

## New Music Literature MUSIC

### L. A. PUBLIC LIBRARY

Delius—A Late Lark (orch.score)  
 Grainger—The Nightingale and the Two Sisters (orch.score)  
 Kleengel—Kleine Suite (3 cellos)  
 Scriabine—Prelude Op.67  
     Sonata Op. 70 (piano)

### JOHN DE KEYSER

Sandor—Incidental Music for Radio and Dramatic uses. (Book 1—104 cues—Book 2—135 cues)  
 Castelnovo Tedesco—Fantasie on Themes from Donizetti's "Daughter of the Regiment" (viol. and piano)  
 Tschaikowski—Cast. Tedesco—Valse from "Serenade for Strings" Op.48 (2 pianos—4 hands)  
 Bacon—Koschatiana (cello and piano)

### PREEMAN

Ascher—Rumba Dansante (str.orch.)  
 Brown—English Village Scenes—Suite No. 2 (str.orch.)  
 Prokofieff—Lieutenant Kije (piano)  
 Delmarter—String Quartette No. 1

### SCHIRMER

Lopatnikoff—Arietta (viol. and piano)  
 Ponce—Sonata Breve (viol. and piano)  
 Barber—String Quartet No. 11  
 Carpenter—Quartet for String Instruments

### BOOKS

### L. A. PUBLIC LIBRARY

Lake—American Band Arranger  
 Robertson—Interpretation of Plain Chant  
 Hogarth—Musical History  
 Grace Moore—You're Only Human Once  
 Bax—Farewell My Youth

### JOHN DE KEYSER

Allen—Our Marching Civilization  
 Marks—They All Had Glamour  
 McMaisel—Charles T. Griffis (The Life of an American Composer)

### PREEMAN

Piston—Harmony  
 Seroff—Shostakovich  
 Hall—The Record Book (new edition).

## Studio News (Continued from Page 3)

marr, and "Dough Girls" with Ann Sheridan. Eric Korngold, presently in New York, is to be back on the lot by the middle of May. Last minute switches had to be made at REPUBLIC due to changes of staff in the Music dept. Two musicals, "Atlantic City" and "Brazil" lead the list of pictures in preparation. "Three Little Sisters" is another pic to be scored shortly.

INTERNATIONAL PICTURES has completed "Casanova Brown" and ready for scoring. "Belle of the Yukon" is scheduled to be finished by the middle of May. Shooting is "Once Off Guard" and in preparation is the Technicolor Sonja Henie film, "It's a Pleasure."

### Leigh Harline in 'Utopia'

Leigh Harline handled the scoring of the "Road to Utopia," Paramount's pic with Bing Crosby and Bob Hope.

### Frenchman's Creek Uses Full-Size Symphony

Paramount's "Frenchman's Creek," starring Joan Fontaine, employed for the scoring of the music a full-size symphony orchestra. Victor Young composed the score; Leo Shuken and George Parrish orchestrated.

### Seattle Symphony's New Conductor

Carl Bricken, formerly connected with the school of music at the University of Wisconsin, has been appointed Director of the Seattle Symphony orchestra. This is the first time that this organization has a full-time conductor.

## New York Has New Symphony

The New York City Symphony is a brand new orchestra recently organized under the conductorship of Leopold Stokowski. The aim of the orchestra is to present as much American music as possible, with the purpose of bringing to public attention the rising young composers of this country.

### Hans Salter in 'San Diego'

Hans Salter composed the score to "San Diego, I Love You," a Universal pic dealing with wartime conditions in San Diego. George Parrish orchestrated the score.

### Mort Glickman's Gambler's Choice

Pine Thomas' production, "Gambler's Choice," used musical talents of Mort Glickman in the capacity of conductor and composer.

### 'Brazil' Uses Real McCoy

For the scoring of the picture "Brazil," Republic Studios imported Ary Barroso, well-known South American composer. Barroso completed the score a little while ago and is now en route to Buenos Aires.



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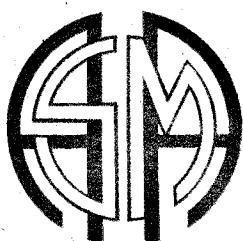
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