



# THE

# SCORE

## KEY NOTES

**H**OW is the new contract between Studios and the AFM going to affect the industry and the musicians? Just who or what group is going to benefit by this contract?

A quick survey shows that three major studios will sign up 105 men (35 for each studio). Due to their privileged position, these majors will naturally corner the best man available on the market. The rest of the major studios will sign—according to their size—anywhere from 15 to 30 musicians each, or a combined total of approximately 135 men. This brings a grand total of 240 musicians to be signed by major studios beginning July 1.

If we assume that approximately 300 musicians were employed so far for studio work, that would leave only 60 experienced men available for the independent producer. And when we consider that the independent group includes some 20 important producers, not counting the production of animated cartoons, we can see how extremely difficult it is going to be for 60 musicians to assume the burden of all that work.

The independent producer with the most recording hours per year will undoubtedly corner the best available musicians from among the group of free-lancers. Major studios, on the other hand, when augmenting their orchestras, will no longer have the privilege enjoyed so far, of drawing musicians from other studios. The result will be the appearance of many new faces on the scene. Musicians with little or no previous studio experience will have to be engaged and trained. And the free-lance musical director who up to now was able to enjoy, through package deals, the use of fully-trained orchestras drawn from major studios, will find himself in a rather strange predicament.

(Continued on Page 2)

### 'Ziegfeld Follies'

#### Cost Five Millions

"Ziegfeld Follies" now in preparation at MGM is the most elaborate picture ever produced on that lot. The array of stars to be seen will, no doubt, have the audience gasping. No expense is being spared to make this the "picture" of all times—at the tune of five million dollars. Lennie Hayton will be musical director.

### 'Sweet and Lowdown'

#### With Bennie Goodman

Bennie Goodman and band had an important spot in "Sweet and Lowdown," Twentieth Century musical. Cyril Mockridge and Dave Butolph composed the background score.

### America's Musical Favorites On New Show

America's favorite musical selections, ranging from grand opera to gay musical comedy, are featured on the popular "Music for an Hour" over Mutual Don Lee Sundays, 11:00-11:30 a.m. PWT. The network carries the latter half of the program which has been heard for the past year over WOR, Mutual's New York affiliate.

With composer-conductor Russell Benner at the podium, the series features Frances Greer, Donald Dame, and John Baker of the Metropolitan Opera as soloists. Roger Bower directs the program.

Benner is well known for his orchestrations of movie scores and musical comedies, the most recent of which is Broadway's great hit "Oklahoma." His success on the air has been brought about by the popularity of such works as his "Abraham Lincoln Symphony," "Kafoozalem," "Charlston Rhapsody," and his modernistic pieces "Sights and Sounds," and "Hollywood."

### Lange Scores 'Casanova'

"Casanova Brown," first International Pictures production, has been scored and recorded, with Arthur Lange, musical director at that studio, composing. Charles Maxwell, Clifford Vaughn and Howard Jackson assisted with the development of the score which called for 47 minutes of music.

### 'Wilson' Being Scored

Twentieth Century "Wilson" is the super-production for that lot this year. Alfred Newman took several weeks off to compose the music which is now being recorded. Eddie Powell orchestrated the voluminous score which calls for almost one hour and a half music, and an orchestra of 70.

### Steiner Scoring 'Since You Went Away'

Max Steiner is now scoring "Since You Went Away," David O. Selznick's production.

### Ray Heindorf Writes Overture

For the premiere of "Rhapsody in Blue," Warner Bros. picture depicting the life of Gershwin, Ray Heindorf wrote and conducted an overture commemorating the occasion. The picture is to be premiered in New York in the early fall.

### Radio... Television... And The Future

A great deal has already been said about television and its importance in the future; to say more about it would seem futile. We must all agree however that television will soon be here—after the war is over—and that its appearance is going to revolutionize not only the radio industry but the motion picture industry as well.

Radio entertainment in its present form has a tremendous appeal to the great mass of listening public. That it will have a greater appeal yet when the visual medium is added to the aural, is not too difficult to foresee.

Television will enhance Hollywood's position as the entertainment capital of the world, according to Frank E. Mullen, vice president and general manager of the National Broadcasting Company. Laying of coaxial cable, over which television images are transmitted, across the continent from New York to Hollywood, will be as significant as was the opening of the first coast-to-coast radio network over telephone company lines.

Mullen said he saw no reason why Hollywood should fear that television would injure the motion picture industry.

"The same thing was said about radio," he observed, "yet motion pictures are enjoying their greatest popularity in history."

If films are used in telecasts for the home, in addition to live programs and special events, as undoubtedly they will, the demand on Hollywood production genius will be greater than ever, he predicted.

### Amphitheatrof Scoring 'With All My Heart'

Daniele Amphitheatrof was signed by Vanguard Films (Selznick) to do the scoring to "With All My Heart."

### 'Kismet' Has Oriental Flavor

To keep authenticity and oriental feeling in "Kismet" MGM borrowed from the Eichman Collection a selection of original musical instruments. The score composed by Herbert Stothard calls for music with a definite oriental quality, thus the borrowing from the Eichman collection of rare instruments. Murray Cutter orchestrated.

### Charles Maxwell In 'Yard'

Charles Maxwell composed score to "Scotland Yard," a Republic spy melodrama. Clifford Vaughn orchestrated and Walter Scharf, musical director at that studio, conducted.

# THE SCORE

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## Key Notes

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What about composers and arrangers? In large studios, where the nucleus of players will be composed of the same top-ranking musicians, the new set-up will not affect the quality of music. Composer and arranger will continue to write the sort of music calling for *orchestral virtuosity* to which they have become accustomed. "Orchestral virtuosity" which can be achieved only after drilling an orchestra over a period of time!

In smaller studios and with the Independents, the composer and arranger will no doubt feel a bit uncomfortable at first—with so many new faces. A new talent that will have to be drilled to the same orchestral virtuosity. Of course, this will take time, and will depend greatly on the capability and patience of the musical director.

THE Music Branch of the Academy of Motion Picture Arts and Sciences is now laying plans for this year's awards to be distributed next February. As already shown in the past, the arranger will no doubt be left out entirely.

Why is it that year after year, the Academy has consistently ignored musical arrangements as being a real contribution in the making of motion pictures?

Could it be that after all this time, arranging is still to be considered as a middle-man's occupation? Has not the art of arranging proven to be a very important factor insofar as rendition of musical numbers is concerned?

It is a known fact that a great many popular hits would have never become so had it not been for the clever manner in which they were arranged. If writing a song is a commendable enterprise, the art of "selling it" is *commendably* important, too!

In musical pictures arranging assumes even greater importance. Dance arrangements, routines and the proper manipulation of musical material in general, require a keen sense of showmanship comparable to the treatment of music in the theatre. A great deal depends on the arranger if the show is to be a successful one.

Why then, if artistic and monetary success in a musical picture is dependent on the quality of its arrangements, not give the arranger the credit he so justly deserves?

R. de S.

## Incidentally . . . .

ASMA member Alan Shulman is now attached to the U.S. Maritime Service Station at Sheephead Bay in Brooklyn, N.Y. In addition to his regular duties as a member of the Recreation and Morale Department at that base, Shulman continues with his composing and arranging. His composition *Theme and Variations* for viola and orchestra, played here in 1943 by the Beverly Hills Symphony orchestra, was performed four times this past season—by the Chicago Symphony Orchestra and the Colorado Springs Symphony Orchestra.

His latest work, *Suite Based on Folk Songs*, for violin and piano, was given its first hearing on March 23 at Carnegie Hall in New York. At present he is at work on a concerto for violin and orchestra which will be given its first performance this summer during a contemporary composers festival to be presented by WJZ and the Blue Network.

The services of nine additional symphony musicians with the highest professional standings in the United States, have been added to the WGN Symphony orchestra as presented each Saturday night over KHJ-Mutual. The orchestra under the direction of Henry Weber is already recognized as one of the leading radio symphonies in the country.

Speaking of statistics—the composing of motion picture scores costs the industry over one million dollars each year. This figure does not include cost for conducting, arrangements and orchestration.

Morton Gould's "Symphony on Marching Tunes," commissioned by Y.M.C.A. for the 100th anniversary of its founding, was given its world premiere by the New York Philharmonic Symphony on June 4 over KNX. The work, in four movements—"March Variations," "Bivouac," "Quicksteps" and "Memorial" is dedicated to "freedom-loving youth all over the world who are fighting for liberty." Vladimir Golschmann conducted.

"Symphonies Under the Stars" will begin July 9th at the Hollywood Bowl. Conductors present this season include: Dimitri Mitropoulos, Artur Rodzinski and George Szell. Soloists already engaged are Marian Anderson, Artur Rubinstein, Vladimir Horowitz, John Charles Thomas and Yehudi Menuhin.

American composers were well represented during the season 1943-44 in Washington, D.C. Sixteen per cent of the works performed by the National Symphony Orchestra were by native composers: Carpenter, Taylor, Gould, Barber, Kennan, Ward, Wilkes, Gilbert, Piston, Read, Benjamin, Howe, Lee, Creston, Riegger and Gershwin.

During the 1944-45 season the Sunday afternoon concerts of the New York Philharmonic-Symphony Orchestra as aired over CBS, will again be sponsored by United States Rubber Company. The NBC Symphony Orchestra under Arturo Toscanini also retains its sponsor, the General Motors, for another full year.

A busy man among arrangers is Albert Glasser who just completed two P.R.C. pictures, "The Monster Maker" and "The Contender," where he acted in the capacity of music director, composing and conducting the score. MGM studio also uses Glasser where his musical talents are in demand. His latest assignments were the orchestrating on two shorts composed by Nat Shilkret, and on Max Terr's score, "At Your Command."

## Edward Ward in Climax

"Climax," Universal musical in technicolor starring Susanna Foster, has Edward Ward as musical director. "Climax" follows more or less "Phantom of the Opera," a previous vehicle for Miss Foster, and with Ward as music director. Harold Sweifel arranged on the present picture.

## Ted Cain Replaces Don George

Don George, previously head of the music department at Universal, checked off that job on May 27. Ted Cain, a member of the department, has been promoted to the post.



## POKINGS

By SIR ALGERNON  
STUMBLEPOKE

The letter "B" of the alphabet seems to have cast a magic spell over music.

If you don't believe it, bear with me for a while and I'll prove it to you.

First of all "B"—is the name of a musical note—smack-dab on the middle line of the staff.

In this psychological position, it has a decided point of vantage over all its comrades. The "B's" above and below the staff are geometrically perfect. To prove this—look at it upside down.

Johann Sebastian Bach, a "Big B," was the first composer to discover its possibilities. He wrote a work based on the four letters of his name, B-A-C-H. And, being a "European," he could take advantage of the fact that in Europe "B" means B flat, and "H" means B natural.

Ludvig van Beethoven, another "Big B," wasn't quite as fortunate as Bach. He couldn't get beyond B-E-E, because there isn't a "T" in music.

Johannes Brahms, still another "Big B," had no luck at all. He couldn't get beyond the first letter. And there you have the "Big Three B's"—a trio which seems to have cornered the classical music market, and are a nemesis to the modern composer. Try as he may, he is constantly confronted by this trio. And that's not all. How about the "Little B's," such as Berlioz, Bruckner, Borodin, Balakirev, Balfe, Bellini, Bizet, and Buxtehude. These "B's" also hold some sort of a "priority" over our modern composers. And then, should a composer be fortunate enough to escape the death sting of this swarm of "B's," he finds himself face to face with more "B's." The "Baby B's" I refer to Carrie Jacobs Bond, Irving Berlin and—above all—the "Boogie-Woogie."

Yes, you must agree that, when it comes to music, the letter "B" is charmed. It's too bad that some of the boys were born with the wrong names. Perhaps they should take vitamin "B" tablets, or have their names changed.

**PICK-UPS**

By JOE DUBIN

• Charming Jerry Phillips was so thrilled to be chosen by Eddie Cantor as musical director for his recent New York jaunt. Especially because they crammed in a lot of P.A.'s at Army and Navy hospitals all over the country.

• Has Leo Arnaud told you about his newest invention? It is a "boogie-woogie" piano, two octaves of bass, two octaves of treble, and a bar in the middle.

• I sometimes wonder whether the average musical director realizes that we arrangers are human; that we like to hear a word of praise for work that merits it. (Of course, that's the only kind we do, isn't it, boys?) Many directors do appreciate good work, of course. For instance Jack Virgil turned in a huge band score recently for T.F.C.'s "Wilson." After the first reading Al Newman remarked, "Jack, I should never bother to rehearse your scores, but just make a take immediately." Thanks from all of us; Al. We can use a few more like you.

Allow me to doff my cap and bells for a moment and tell you my reactions to—

**D-DAY!!!** As this column is being written, we are still vibrating from the impact of the greatest psychological "block-buster" since Pearl Harbor day. I was orchestrating a chorus of "Three Little Sisters," with the radio on, as usual, when John Cohee and Peter De Lima broke away from their script to read one of the German reports of the invasion. Succeeding reports, especially the two Allied warnings to residents of the Dutch and French invasion coasts, increased my conviction that "H-Hour" had struck at long last.

Well, the first shock of surprise and joy soon gave way to the sobering thought of the many who must give their lives in this titanic struggle. We have all prayed to God for a speedy victory with a minimum of bloodshed. Let us pray even more fervently that these boys of ours have not given their lives in vain, for if we, and by that I mean every one of us who has a vote and a voice, do not see to it that the peace to come is a just one for every person in every land, of every race, creed, and color, then we have lost, not only the war, but the future of civilization itself.

**Skiles In 'Tonight And Every Night'**

Columbia Pictures musical "Tonight and Every Night," has Marlin Skiles as musical director. Besides song routines and arrangements, Skiles is also to compose musical background.

**Lou Bring With Gracie Fields**

Replacing the vacationing Edgar Bergen and Charlie McCarthy program, Lou Bring and orchestra will provide musical entertainment to a new show headed by Gracie Fields, beginning June 11 (NBC).

**SAN FERNANDO PRINTING CO.**1307 Bond St., Los Angeles, California  
Prospect 1388Score and Manuscript Paper  
for the Professional Musician**William Lava Sells Song**

"I Drottled a Drit-Drit" a song written by William Lava, was sold to Republic, to be used in "San Fernando Valley" by Roy Roger's forthcoming production.

**The SCOREBOARD**

**JIMMY MAYFIELD** assists Felix Mills with his arrangements.

**MAURICE DE PACKH** orchestrated on "Sweet and Lowdown," 20th Cent.

**JOHN LEIPOLD** orchestrated on "Incendiary Blonde," Paramount.

**DAVE RAKSIN** orchestrated on "Sweet and Lowdown," 20th Cent.

**LEO SHUKEN** orchestrated on "Road to Utopia," Paramount.

**RUDY DE SAXE** orchestrated on "Casanova Brown," International.

**CASTELNUOVO-TEDESCO** composed and orchestrated on "Canterville Ghost," MGM.

**ARTHUR SCHOEPP** orchestrated on "Casanova Brown," International.

**ROBERT FRANKLYN** orchestrated on "Meet Me in St. Louis," MGM.

**GEORGE PARRISH** orchestrated on "Road to Utopia," Paramount.

**JOHN NUSSBAUM** orchestrated on "Meet Me in St. Louis," MGM.

**CONRAD SALINGER** orchestrated on "Gas Light," MGM.

**VERNON LEFTWICH** orchestrated on "Casanova Brown," International.

**BILLIE MAY** arranged "Meet Miss Bobby Socks," Columbia.

**GIL GRAU** orchestrated on "Since You Went Away," Selznick.

**SPUD MURPHY** orchestrated on "Beauty for Sale," Columbia.

**GEORGE DUNNING** arranged on "Battle-ship Blues," Columbia.

**LEONID RAAB** orchestrated on "Since You Went Away," Selznick.

**GENE ROSE** orchestrated on "Girl Rush," RKO.

*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.*

**Johnny Mercer Smokes 'Chesterfield'**

John Mercer is to head "Chesterfield Music Shop" starting June 12. He succeeds Fred Waring who's been broadcasting the show since 1939. Assisting Mercer with conducting and arrangements will be Paul Weston. The new series is to be heard daily (Mondays through Fridays) over NBC.

**Studio News . . . .****TWENTIETH CENTURY FOX**

*Pictures Scored or Scoring:* "Wilson"; "Sweet and Lowdown."

*In Preparation:* "Something for the Boys" with Jimmy McHugh and Harold Adamson writing tunes for Perry Como; "On a Wing and a Prayer"; "She Married a Soldier," with Dave Buttolph on score; "Billy Rose's Diamond Show."

**PARAMOUNT**

*Pictures Scored:* "Incendiary Blonde"; "Road to Utopia."

*In Preparation:* "Bring on the Girls," with Bobby Dolan scoring; "Practically Yours," with Victor Young as music director; "Here Come the Waves"; "Fear"; and "Murder He Says."

**WARNER BROS.**

*Pictures Scored:* "Cinderella Jones"; "Horn Blows at Midnight."

*In Preparation:* "The Conspirators"; "Roughly Speaking"; "Stranger in Our Midst"; "Objective Burma"; and "The Corn Is Green."

**M-G-M**

*Pictures Scored:* "Gas Light"; "Canterville Ghost."

*In Preparation:* "Meet Me in St. Louis"; "Kismet"; "Ziegfeld Follies"; "Lost in a Harem"; "Seattle," with Ralph Freed and Sammy Fain writing songs.

**INTERNATIONAL**

*Pictures Scored or Scoring:* "Casanova Brown"; "Belle of the Yukon."

*In Preparation:* "The Woman in the Window"; "It's a Pleasure."

**COLUMBIA**

*Pictures Scored:* "Impatient Years"; "The Love of Mme. Sand"; "Beauty for Sale."

*In Preparation:* "Mr. Winkle Goes to War"; "Meet Miss Bobby Socks" and "Tonight and Every Night," with Marlin Skiles musical director on both pix; "Battle-ship Blues."

**DISNEY STUDIOS**

*Pictures Scored or Scoring:* "Three Caballeros."

*In Preparation:* "Swing Street."

**R K O**

*Pictures Scored:* "The Girl Rush."

*In Preparation:* "Cocktails for Two"; "Marine Raiders."

**Harris to Sub for Kyser**

Phil Harris is taking Kay Kyser's place for eight weeks, beginning July 5. The Of Professor is taking a vacation—his first in six years. Harris is the sole replacement on "College of Musical Knowledge." Kyser's band and soloists and the program's policy of all-out entertainment for servicemen will be retained during the Harris session.

**Bakaleinikoff On 'Hollywood Star-Time'**

Constantin Bakaleinikoff, head of the Music Department at RKO Studios, is musical director on the RKO Studios' transcontinental radio program "Hollywood Star-Time," emanating from the Studio Cafe. George Duning and Bob Keith are among arrangers working on this show.

## New Music Literature MUSIC

### L.A. PUBLIC LIBRARY

Sowerby—Concert Overture for Orchestra (Min. score)  
Wolff—L'Oiseau Bleu (Opera score)  
Stamitz—Quartet in F (chamb. music)

### JOHN DE KEYSER

Mahler—Song of the Earth (vocal)  
Hindemith—Ludus Tonalis (piano)  
Shostacovich—Sonata, Op. 64, No. 2 (piano)  
Prokofieff—Sonata No. 7 (piano)  
Gardner Read—Symphony No. 1 (min. score)

### PREEMAN

Gluck-Heifetz—Sonata, Violin and Piano  
Shostacovich—Four preludes (viol. and piano)  
Busoni—Duettino Concertante (2 pianos—4 hands)

## BOOKS

### L.A. PUBLIC LIBRARY

Hart—Violin and Its Music  
Pan American Union—Music in Latin America  
Moisenco—Twenty Soviet Composers

### JOHN DE KEYSER

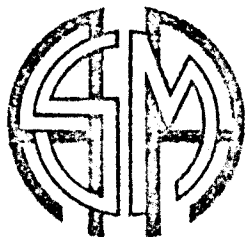
Veinus—The Concerto  
Barnett—Living with Music  
Sullivan—Beethoven—His Spiritual Development  
Analysis of 17 String Quartets by Beethoven  
Tovey—Essays in Musical Analysis (5 volumes)

### PREEMAN

Bullis—Harmonic Forms  
Spalding—Rise to Follow  
Copland—Our New Music  
Schillinger—Kaleidophone  
Schavez—Toward a New Music

## Cecile Chaminade Passes Away

From reports heard over the radio from Paris, Cecile Chaminade died last April in Monte Carlo at the age of 86. Outstanding French woman composer, Mme. Chaminade was well known in this country for her light musical selections such as "La Lisonjera" and "The Scarf Dance."



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## MUSIC REVIEW

By RUTH DE SAXE

LUDUS TONALIS, by Paul Hindemith. (Assoc. Music Publishers, N.Y., 1943.)

Consisting of 12 piano Fugues in as many keys, connected by interludes in free lyric and dance form, the LUDUS TONALIS will be well received by professional musicians. Hindemith's theories on counterpoint are freely expressed in this work, and beneath the surface of the music are hidden the many devices in contrapuntal art that have been enjoyed by musicians through the centuries.

## Grofe's 'Aviation Suite' Played

"Aviation Suite," Ferde Grofe's latest opus, was performed for the first time in Detroit on May 9. The composer took time off to be present at the performance.

## Can't Help Singing

"Can't Help Singing," Deanna Durbin's musical at niversal, had Cookie Fairchild on the score. Recording was completed June 1st. Original music is by Jerome Kern.

## Ginny Simms Back Again

The Ginny Simms airshow which, since April has been coming over the air from New York, is back again in Hollywood. Cookie Fairchild is musical director on the program.

## Dick Aurandt Renews Contract

"Song is Born" musical program on NBC with Dick Aurandt as musical director, has been renewed for another quarter by sponsor, Langerdorf Bakeries.

## Carmen Dragon With 'Mr. Winkle'

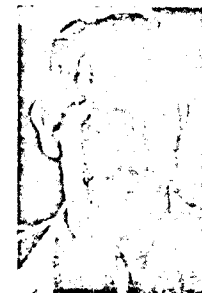
"Mr. Winkle Goes to War," Edward Robinson's vehicle for Columbia Pix, has Carmen Dragon as composer of the musical score.

## Jay Cherniss Does 'Anything For A Laugh'

Jay Cherniss has been engaged by Walter Colms as musical director for the forthcoming "Anything for a Laugh." The picture is to be released through Republic.

## Jack Virgil with 'Wilson'

Band arrangements in "Wilson," Twentieth Century production were handled by Jack Virgil on special assignment.



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