



THE

SCORE

KEY NOTES

IS THE studio musician as capable an artist as the symphony player? Or is it true that the daily grind of so-called "mechanical" music used in the making of motion pictures, has so atrophied his artistic "rendition," that he can no longer come up to symphony standard?

To answer these questions properly, one must make a comparison of the conditions under which the symphony man and the studio player perform their music.

We take it for granted that the symphony player must be a first-rate artist if he is to belong to such an august body. Years of study and hard work stand behind him, and to many this is the culmination of their artistic career—to belong to a group performing the "best music."

Demands made upon the performing ability of the symphony man are naturally rigid, but nevertheless within human understanding. Works performed by symphonies are rehearsed—and often. The repertoire comprises most of the standard classical works, which are performed over and over, time and again. With the exception of entirely new works, the seasoned symphony player is familiar with most of the music comprising the repertoire of his organization. And that in itself, is the major requisite for a fine, uniform performance.

What about the studio player? In spite of the fact that the "mechanical" element is to be considered when making movies, music written for motion pictures is far from being a simple or easy medium. Some of the musical scores are written by composers of great merit—many already known in the concert field—and the quality of their music, very often, equals that of the best symphonic efforts. Thus, it is obvious that the studio player must *per force* have the

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Harry Simeone With Paramount

Harry Simeone, originally with Fred Waring as head arranger, has been signed by Paramount Pictures. With his first assignment, "Bonnie Lassie" completed, Simeone is scheduled to make arrangements for several pictures, among others, "Out of this World," and "Star Bright."

Bronislau Kaper In 'Marriage'

"Marriage is a Private Affair" (M-G-M), had Bronislau Kaper as composer of score. Sid Cutner, Bob Franklyn and Wally Heglin orchestrated.

STRANGE INSTRUMENTS USED IN PICTURES

A sense of realism is the first requisite for a good movie; nothing, as a rule, is spared to bring about the feeling of true authenticity. It is not uncommon to see, especially in pictures with an exotic background, strange and odd props, native instruments and the like.

Incorporating the use of native instruments into the musical score, is M-G-M's latest stunt in seeking originality and atmosphere. "Kismet," "Dragon Seed" and "Story of Dorian Gray" are three pictures making use of such devices. The scores composed by Herbert Stothart and orchestrated by Murray Cutter, have been written so as to make the fullest use of such instruments.

"Kismet" an oriental legend and fantasy, is replete with such oddities as *Sau-Tai*, *Siamisen* (Malayan and Javanese plucked instruments), *Sau-Chine*, a chinese violin with a nasal quality comparable to a high oboe or a muted trumpet. A *Hindu Flute*, which has a reed mouth-piece and a quality of sound similar to the *Oboe da Caccia*. The percussion group includes several gongs, among them the *Burmese* which is no doubt the largest of its kind, the *Kyizee*, a Hindu plate gong, the *Gamelon* and *Khong Yai*, two instruments of the *Xylophone* variety.

The instruments were borrowed from the "Eichem's Collection" at the Museum of Santa

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Arthur Lange's Song Published

The main theme in the musical score of *International* first pic "Casanova Brown," gave Arthur Lange, musical director at that studio, the inspiration and material for a song which is to be published by Southern Music Publishing Co. Johnny Lange wrote the lyrics and the song is to bear the same name as the picture, "Casanova Brown."

Dave Snell In 'Goldtown'

Dave Snell composed score to "Goldtown" an M-G-M picture. Castenuovo-Tedesco and Robert Franklyn assisted composer with the development of score. Red Ruthven wrote original song used in picture "Star of the Evening." Wally Heglin orchestrated.

Nat Finston On Air

Music for "Star Theater" (Sundays, KNN) is under the baton of Nat Finston, musical director for M-G-M, and includes a 32-piece orchestra and 12-voice chorus. "Star Theater" is sponsored by the Texas Co. for Texaco.

Music To Link The Americas

That more and more the Americas are becoming linked by a language that has no barriers—the language of music, is Xavier Cugat's firm conviction. The universality of music is proving the basis of a common understanding between the people of North and South America.

Musicians, independent as they are of language, says Cugat, should be among the first to aid this expansion of the Good Neighbor Policy. "Music will play an increasingly important role in the development of cultural relation between these two continents. Just as South American tangos, rhumbas, congas and sambas have become familiar to every radio fan, so will the American melodies of Gershwin, Herbert and Stephen Foster become known to our Latin-American neighbors."

It is inevitable, believes Cugat, that knowledge of another country's cultural habits and customs will strengthen the bonds of understanding between these lands. "Music has more power to soothe—it has the power to culminate in a cultural alliance between nations. A recent instance of this is the phenomenal success of *Besame Mucho*, which was composed by a noted Latin-American musician and then translated into the English idiom by Sunny Skylar, a Brooklyn-born boy. *Perfidio*, *Estrallus*, *Frenesi*, and other melodies beloved by music-lovers of the lands south of the Rio-Grande, have given us an insight into the moods of our neighbors."

"I am looking forward," concluded the well-known band leader, "to a regular exchange of programs between the countries of North and South America, for it is by means of radio that musical good-will can reach its greatest universality."

Franz Waxman In 'Thought'

"The Very Thought of You," a Warner Bros. picture, had Franz Waxman as composer of the musical score. Leonid Raab and Leo Arnaud orchestrated.

Adolph Deutsch Has 'Dough Girls'

Adolph Deutsch composed score to "Dough Girls," Warner Broc. pic. Jerry Morros orchestrated.

Columbia Signs George Duning

George Duning has just been put under contract at Columbia Pictures, where he will act in the capacity of arranger and orchestrator.



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Key Notes

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same musical background as his *confre* in the symphonic field, if he is to give a good account of himself.

But that is not all. While symphonic works are thoroughly rehearsed, sometimes for days in succession, very little time is given the studio man to study his part. *Time is money*, and not much of it is wasted in a recording session. It is rather the rule than the exception, to see a studio orchestra go through a number, once or twice, and record it without further ado.

Now, when we consider the enormous variety of music written for the films—anywhere from "boogie-woogie" to the most ethereal symphonic poem, we all have to agree that the studio performer must be a very versatile artist besides being an unusually fast "sight-reader." Because the conductor has little time to signal for entries, busy as he is watching for his own cues on the screen, the studio player has developed an uncanny sense of dynamics and accurate timing.

All considered then, it can be said without fear of contradiction, that the constant grind of film music is far from a deteriorating influence upon the playing ability of the studio musician. On the contrary it is training him to develop a technique and a quality of performance enviable, to say the least.

No doubt, the studio player compares favorably with the symphony musician, and in many respects surpasses him. It is to be deplored that such fine groups of men as comprise the many studio orchestras must be relegated behind the four walls of the sound-stage. It would be to the credit of the industry if the world at large could know more about the artistry and dexterity of the studio orchestras!

R. DE S.

Outstanding Orchestral Works by Americans

The Music Critics Circle of New York has selected Leonard Bernstein's Symphony No. 1 "Jeremiah," as "outstanding orchestral work by an American composer during the 1943-44 season." Close seconds were *Symphony for Strings* by William Schuman, and Norman Dello Joio's *Magnificat*.

Incidentally

One of the largest groups of musicians ever assembled for a performance was that at the recent Red Cross Benefit concert given in Madison Square Garden in New York, on May 25th. The combined NBC Symphony and Philharmonic-Symphony orchestras, under the baton of Arturo Toscanini, made a giant orchestra of 225 musicians. The string section included 32 first and 32 second violins, 28 violas and 24 celli. The woodwind group had eight flutes and all other instruments were augmented in the same mammoth proportion. Two full batteries of percussion were used, as well as an eight-foot bass drum.

This was the first time in the city's history that two major orchestras shared the same platform, playing in unison. The Red Cross benefited by \$100,000 through the concert, as well as additional amounts realized from the sale of programs, autographed by Toscanini, and the auctioning off of his baton.

John Barbirolli, previous conductor of the New York Philharmonic Symphony, between 1937 and 1942, is now in London as permanent conductor of the London Symphony Orchestra.

Alfred Wallenstein is to continue as musical director and conductor of the Los Angeles Philharmonic Orchestra. His appointment calls for two more years.

"War and Peace," Prokofieff's newest opera, is to be performed by the Philharmonic-Symphony Orchestra under its musical director, Arturo Rodzinski, who obtained rights for first performance.

Toscanini still rates top billing When the Maestro objected to the double leadership—*Arturo Toscanini-Leopold Stokowski*—on the NBC symphony orchestra, there was no hesitation on the part of the management. Result: Toscanini remains as conductor, and Stokowski's contract cancelled.

'Sinfonietta' Wins Poll

"Sinfonietta," Alfred Wallenstein's KHJ-Mutual Don Lee concert series, (Saturday, 11:30 p.m.), has been awarded first place in the Small Ensemble classification in America's first national radio poll of 500 U. S. and Canadian music editors.

Letter To The Editor

Dear Sirs:

Thank you kindly for acquainting me with THE SCORE. It affords both pleasure and information in its clarifying and condensed editorials as well as all the other articles. Nothing manifests the existence of an organized body so well as an organ of expression. Please send me THE SCORE for the coming year. Thank you.

Yours truly,

SHELDON F. HYDE,
1566 Sunnyside Ave.
Salt Lake City Utah

(Thank you, Mr. Hyde. It is our intention and our hope to make THE SCORE ever so much more informative and entertaining, as time goes by.—Ed.)

A SCORE IS BORN

By CHARLES MAXWELL

It might be of interest to laymen as well as some of our musical Olympians to trace the development of the average score of so-called background music. There are roughly speaking three stages of development during the production of this musical stepchild of the movies:

1. *Preparation*; 2. *Creation*; 3. *Presentation*.

The procedure followed in each of these three parts varies slightly in the studios as well as with the individual co-operative elements, according to time, organization and talent available. It is therefore necessary to generalize somewhat, basing the following statements and conjectures on experiences shared by most of our colleagues.

Before going into details it is of importance to state that one element controls and dominates the activities of all Music Departments, and that is TIME, or rather—the lack of it. The average score runs from 30 to 40 minutes playing time, more or less, or as long as most of the old standard symphonies. These "classic" works took months and sometimes years of labor before being presented for performance. The same quantity of music today must be produced within the space of from ten days to two weeks. To insure the quality of the output becomes often a superhuman task. The average film runs about an hour and 20 minutes and calls for 25 to 50 per cent musical coverage.

PREPARATION

The executive head of the music department is furnished with a "Final Shooting Script" of each picture in production for the purpose of familiarizing himself with the story. His duties very often include the preparation of a musical breakdown, meaning the selection of logical scenes to be underscored musically. When the film is completed, as far as action and dialogue are concerned, the producer, director and the musical director decide which composer to get for the picture. The final choice depends on a variety of reasons and circumstances. The peculiar tendency to label and classify creative ability seems to be more in evidence in Hollywood than anywhere else. It is practically impossible for a composer to be considered for a romantic love story or comedy, when he has been successful in writing scores for horror, mystery or the lately current "Nazi" films. Practically every such picture demands such a complete gamut of emotions from its music, that it seems very arbitrary to classify the musician according to certain ear-catching dialectic aberrations of the musical language he uses.

Whatever the reasons, the composer is selected. In many cases his duties will include conducting of the orchestra as well as general musical supervision. The completed film is now run for the benefit of the creative branches, inclusive of arrangers, to decide on the musical sequences. The producer, or the director presiding, everyone is invited to air his or her views and opinions. The prestige of the composer is usually the deciding factor at this stage of the preliminaries.

At this time one very important personality enters the scene—the music cutter, most valuable technical assistant to the writing talent. His principal duties at this point consist of timing the individual sequences to the split second and frame. The speed at which film passes before the lens of the camera is exactly one and one-half foot per second. Each foot of film contains 16 pictures or "frames." By measuring the length of each sequence he arrives at the number of seconds or minutes of music required. This is done with the aid of a "Moviola," which starts,

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PICK-UPS

By JOE DUBIN

Chatting with Mort Glickman recently, we got off on the subject of photography. It seems Mort is a lens-hound from way back, as is your columnist. Have you ever noticed the peculiar affinity between a musician and a camera? Many of our ASMA members are as expert with the candid camera as with the complicated chord.

All of which brings to my mind some of the curious experiences I had when, in my teens, I talked myself into a job as staff photographer for the Philadelphia Inquirer.

One night some mysterious "terrorists" set off three bombs at the homes of various public officials. It so happened that one bombing was half a block from my home, and when I phoned the office they told me to cover this and the other bombings as well. I spent the next couple of hours taxiing from one bombed place to another, got my pictures and returned to the Inquirer positive that I had the biggest scoop of the year. One little hitch developed, however. Nobody had thought of telling the photographing department about my exploit, so they had all gone home. Instead of getting a raise, all I got out of the deal were some nasty words when I presented my expense account for the taxi.

Then there was the time I was sent out to get a photo of Vice-President Tom Marshall for our files. The great man was making a speech at the Academy of Music, so I waylaid him at the stage-door and got my flashlight picture. Only to discover later that I had forgotten to pull the slide out of the plate-holder!

Many other incidents come to my mind, such as the big Yellow Taxi fire, when I climbed to the roof of a nearby theatre, and almost fell right into the fire from vertigo; the time a 15-year-old Italian woman gave birth to quadruplets, and I took a flashlight picture of them at the ripe age of 18 hours; and the time every news photographer in Philadelphia jammed the streets waiting to get a shot of President Wilson, visiting the hospital where his daughter had presented him with his first grandchild. And they paid me 15 bucks a week, besides!

Morris Stoloff Takes It Easy

Morris Stoloff, head of the Music Department at Columbia Pictures, has left on a three-weeks vacation. Stoloff's intention is to "take it easy" and forget for a while the hustle and bustle of studio activities. Columbia just completed a very busy month of recording.

Dave Rose In 'Victory'

Dave Rose is to be musical director on "Winged Victory," Twentieth Century's screening of the Moss Hart Army Air Force musical. Rose, presently in the Army Air Corps, is to write the musical arrangements as well.

New Additions At Republic

More musicians have been added to the staff at Republic Studios. The Music Department under Walter Sharf, has two new members in Dale Butts, who has been signed up for arranging, and Richard Cherwin, as musical director.

The SCOREBOARD

JERRY MORROS orchestrated on "Dough Girls," Warner Bros.

LEO ARNAUD orchestrated on "To Have and Have Not," Warner Bros.

SIDNEY CUTNER orchestrated on "Mr. Winkle Goes to War," Columbia.

BENNY CARTER arranged on "Here Come the Waves," Paramount.

LEON RAAB, orchestrated on "To Have and Have Not," Warner Bros.

LEO SHUKEN, orchestrated on "Bring on the Girls," Paramount.

LOYD ACKRIDGE arranged on "In Society," Universal.

ARTHUR SCHOEPP orchestrated on "Belle of the Yukon," International.

GEORGE PARRISH orchestrated on "Bring on the Girls," Paramount.

DAVE RAKSIN wrote development on "Belle of the Yukon," International.

ARTHUR MORTON orchestrated "Wing and a Prayer," with Maurice de Packh on the Main Title; also "Big Noise" with Dave Buttolph composing score.

WALLY HEGLIN orchestrated on "Bring on the Girls," Paramount.

RUDY DE SAXE orchestrated on "Belle of the Yukon," International.

DANNY GOOL orchestrated on "Bring on the Girls," Paramount.

PAUL SAWTELL conducted "Trigger Trail," Universal.

GIL GRAU orchestrated on "Bring on the Girls," Paramount.

JOE DUBIN arranged on "Atlantic City"; also composed background score, Republic.

DALE BUTTS arranged on "San Fernando Valley," Republic.

MORT GLICKMAN orchestrated on "Atlantic City," Republic.

JACK VIRGIL arranged on "Belle of the Yukon," International.

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.

'Practically Yours' Has Victor Young

Victor Young completed the musical score of "Practically Yours" at Paramount. Leo Shuken and Charles Bradshaw orchestrated.

Hugo Friedhofer Does 'Prayer'

"Wing and a Prayer," a Twentieth Century-Fox picture, had Hugo Friedhofer as composer of score. Arthur Morton orchestrated.

Studio News**WARNER BROS.**

Pictures Scored or Scoring: "The Very Thought of You"; "To Have or Have Not"; "Dough-girls"; "Hollywood Canteen," with Ray Heindorf.

In Preparation: "Conspirators," with Max Seiner on the score; "The Corn Is Green," possibly Eric Korngold doing the score; "Roughly Speaking"; "Stranger in Our Midst"; and "Objective Burma."

PARAMOUNT

Pictures Scored or Scoring: "Bring on the Girls"; "Practically Yours"; "Star Bright"; "Bonnie Lassie."

In Preparation: "Here Come the Waves"; "Out of This World"; "Fear"; "Murder He Says"; "Two Years Before the Mast"; "A Medal for Benny"; and "Kitty."

UNIVERSAL

Pictures Scored: "Climax"; "Singing Sheriff"; "Trigger Trail," and "The Devil's Brood" with Paul Dessau on the score and Hans Salter conducting.

In Preparation: "Bowery to Broadway," with Edward Ward as musical director; "In Society"; "Can't Help Singing" and "My Baby Loves Music."

COLUMBIA

Pictures Scored: "A Story to Remember," with Dr. Rocca on score; "Mr. Winkle Goes to War"; "Battleship Blues"; "The Impatient Years" and "Meet Miss Bobby Socks," with Marlin Skiles as musical director.

In Preparation: "Tonight and Every Night"; also unnamed picture with Ann Miller.

TWENTIETH CENTURY-FOX

Pictures Scored: "Wilson"; "Wing and a Prayer."

In Preparation: "Winged Victory"; "Something for the Boys"; "She Married a Soldier"; "Billy Rose's Diamondshoe"; "A Tree Grows in Brooklyn"; and "Laura."

REPUBLIC

Pictures Scored or Scoring: "Atlantic City"; "San Fernando Valley"; and "Strangers in the Night."

In Preparation: "Brazil," with Walter Sharf as music director; "Lake Placid Serenade"; "Flame of the Barbary Coast"; and "Lights of Santa Fe."

M-G-M

Pictures Scored: "Goldtown"; "Dragon Seed"; "Kismet"; "Marriage is a Private Affair"; "Lost in a Harem" and "Maisee Goes to Reno."

In Preparation: "Meet Me in St. Louis"; "Ziegfeld Follies"; "Picture of Dorian Gray"; "Seattle."

New Experiments On Radio Transcription

Experiments that may have far-reaching effect on radio transcription were conducted by the Mutual Don Lee network, when five magnetic wire recorders, which record sound on steel wire almost as thin as a human hair, were used exclusively by Mutual to transcribe every word of the official proceedings at the recent Republican convention.

Through the experiments Mutual and the General Electric Company expect to test the device's adaptability and serviceability to broadcasting technique. The recorder was perfected by Marvin Camras, physicist of the Amor Research Foundation.

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in service

BOOK REVIEW

By RUTH DE SAXE

SPECTROTONE—SYSTEM OF ORCHESTRATION,
by Arthur Lange. (Co-Art, Beverly Hills,
Calif., 1943.)

Analogy between music and color is used as a basis for this new approach to the study of orchestration. Intended primarily for the beginner in the field, the booklet may also be used to advantage by the professional composer and orchestrator as a handbook on orchestral tone-coloring.

Although this volume is announced as first in a related series, it is nevertheless complete in itself, dealing with the orchestra as a whole and giving a full survey of its many tone-colors, their blending and balance.

Noteworthy is the Spectrotone Chart in full color which comes with the booklet and which may be removed and kept handy for ready reference.

'STANDARD HOUR' GOES INTO HOLLYWOOD BOWL

For the third consecutive season, "Standard Hour" will broadcast its Sunday night concerts from the world famous Hollywood Bowl. The eight-week series starts July 16 and will carry through September 3 for an NBC release from 8:30 to 9:30 p.m.

In the spring of 1942, when blackouts, dimouts and a limit placed on the number of persons permitted to gather in once place were the order of the day, it was thought by all concerned that the Hollywood Bowl would be forced to forego its first "Symphonies Under the Stars" season in 20 years. The scales were tipped in favor of carrying on with the summer concerts when Standard Oil of California came forward with its offer to broadcast its weekly "Standard Hour" from the Bowl, thus assuring the organization of a fixed revenue.

This season, the twenty-third for the famed "Symphonies Under the Stars," will bring to "Standard Hour" some of the music world's outstanding conductors and soloists. In addition to established artists, "Standard Hour" will bring to Pacific Coast dialers and the first network appearance of the winner or winners of the auditions KFI has been conducting for young singers since May. This will take place August 20.

Dimitri Mitropoulos, conductor and musical director of the Minneapolis Symphony, will make his West Coast debut on the opening broadcast July 16.

The July 23 concert will have Lionel Barrymore as narrator of "Peter and the Wolf" and also present one of the great actor's compositions with Vladimir Bakaleinikoff as conductor.

Other soloists booked for the season include Jesus Maria Sanroma, pianist, and singers Vivian Della Chiesa and Tito Guizar. Antal Dorati, George Szell, Pietro Cimini and Artur Rodzinski are other conductors who will occupy the "Standard Hour" podium.

A Score is Born

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stops and reverses the film whenever desired, saving a lot of time otherwise consumed in rewinding film.

The sequences or "cues" may be anywhere from ten seconds to five or more minutes in length. Each timing cue sheet shows in detail the progress of the scene by seconds and feet as a guide for the writing and arranging of the music. Certain sequences may be so loaded with important cues that the quickest way is the use of a "click" or tempo track, the function of which has been already fully covered in a previous article.

(This is the first of a series of articles dealing with music in the films, by Charles Maxwell. The next article will cover the creative phase of the musical score.—ED.)

Strange Instruments

(Continued from Page 1)

Barbara, and are the original instruments as used by native players in the Orient.

The problems faced by Murray Cutter in orchestrating the score, were many, as the range and scale progression of these Oriental instruments differ considerably from our Western instruments. A great deal of research had to be done, and the rest left to the ingenuity and ability of the orchestrator.



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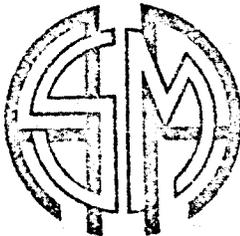
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