



THE SCORE

VOL. I, No. 8



Beverly Hills, California

August, 1944

A. S. M. A. PLANNING MERIT AWARDS

KEY NOTES

The composing of music for the films costs the Motion Picture Industry over one million dollars each year, and this figure does not include cost for conducting, orchestrations, arrangements and performing orchestras. The yearly expenditure of such enormous amounts of money can mean only one thing: that the Industry considers Music a very important factor in the making of pictures.

It is a fact that a musical score, carefully woven into the background of a film, not only enhances its artistic values, but is a potential asset from a monetary and a commercial view point. Pictures are a portrayal of life and people, and are a play on human emotions. What better medium than music can there be to describe such emotions?

The Radio Industry too is not far behind in recognizing the great value of Music as a corollary to emotional expression. Background music is becoming more and more an integral part of radio shows—whether dramatic or otherwise. Like in a motion picture, dramatic action on the air must be tempered with music. A direct contact must be established with the

(Continued on Page 2)

Rozsa Concerto for Strings With L.A. Philharmonic

Dr. Miklos Rozsa is to conduct his own work "Concerto for String Orchestra," op. 17, with the Philharmonic Orchestra of Los Angeles, on December 28 and 29. The composition is to be played at a later date with the Philadelphia Symphony Orchestra. Presently, Dr. Rozsa is composing the music to the score of "Dark Waters," a Benedict Borgeaus production.

'Lake Placid Serenade' Uses 64-Piece Orchestra

"Lake Placid Serenade," a Republic pic featuring Vera Hruba Ralston is now in pre-scoring stage. Routines include an Ice-Skating Ballet scene written by Walter Scharf, musical director at that studio. The first scene (a sequence of 7½ minutes) was written by Joe Dubin, and two other routine jobs were written by Charles Maxwell.

for unusual achievements in the advancement of the art of arranging.

A committee, headed by Marlin Skiles with Maurice de Packh and Gilbert Graff, has prepared a memorandum of rules governing the principles upon which the merit awards are to be given, and such rules and regulations have been already extensively discussed and approved by the Board of Directors.

It has been felt for a long time, that very little recognition has been given the arranger for his efforts in bringing his art to a higher standard, and for the many fine arrangements that are written every year.

ASMA feels that it is high time that due credit be given to the Arranger for his work and contribution in the field of Music in Radio, Motion Pictures and Dance.

Rules and regulations as prepared by the committee, headed by Marlin Skiles, follow:

"At a given time each year the American Society of Music Arrangers will present awards to members of the Society for unusual achievement in the advancement of the art of arranging in Motion Pictures, Radio, and Dance. The method by which the awards will be given will be in the form of a contest in which the entire membership will be invited to submit examples of their work in various classifications or types of arrangements. Only arrangements that have been created and performed during the year immediately preceding the closing date of the contest will be eligible for an award.

Basic prizes will be given in the following forms of arrangements, namely:

- (1) Arrangement for background music based on an existing theme.
- (2) Arrangement for background music based on an existing theme.
- (3) Arrangement for orchestral accompaniment to voice or voices.
- (4) Vocal arrangement (arrangement for voices either a capella or accompanied).
- (5) Dance band (Special Jazz Arrangement).
- (6) Dance band (Special Melodic Arrangement).

There will also be special awards given for work not directly governed by the above classifications.

Members may submit examples of their work in any or all of the classifications but will

(Continued on Page 4)

Maurice de Packh With Twentieth

Maurice de Packh is now with Twentieth Century-Fox, where he will be on first call on orchestrations and arrangements. His first assignment will be the orchestration of pic "Where Do We Go From Here," with Kurt Weill writing music.

'Anchors Aweigh' Uses Iturbi and 12 Pianos

A special arrangement of Liszt "Hungarian Rhapsody No. 2" is unusual feature in "Anchors Aweigh," MGM musical, with Jose Iturbi as soloist and an accompaniment of 12 pianos. Commissioned to write the arrangement were Carlo Jackson and Joe Nurnbaum of the MGM.

Top-Rank Musicians in Army's 'Swing Wing'

Seven top-ranking stars from the instrumental music field make up the all-soldier "Swing Wing" featured on the Santa Ana AAF new show, "Swing High," over KHJ, Saturday 4:30 p. m.

Playing bass is Artie Bernstein; accordionist is Milton De Lugg; Manny Kline plays trumpet; Richie Cornell, drums and Eddie La Frenier, guitar. Herman Shapiro is the pianist, and Abe Most plays clarinet.

Herbert Spencer In 'Irish Eyes Are Smiling'

Orchestral arrangements and background score for "Irish Eyes Are Smiling," 20th Century Pic, were written by Herbert Spencer.

Other arrangements were handled by David Raksin and Charles Henderson as Associate Musical Director.

Carmen Dragon On Air

Carmen Dragon is musical director and arranger on the CBS "Maxwell House Iced-Coffee Time" show. The Williams Brothers Quartette adds to the musical entertainment and Charlie Ruggles is M.C.

THE SCORE

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In discussing Television with people already engaged in that business as early as five years ago, I learned that preparations were then already in progress for close cooperation between the new industry, and the very potent motion picture industry. To one not familiar with the problems of Television at that time, it seemed to me that it was a case of competitive business signing a "peace pact," and I dismissed that setup as a temporary gadget, or shall we say, maneuver. However, I was completely wrong in that early analysis, and my subsequent knowledge of the actual conditions prevailing in Television broadcasting, proved only too clearly, just why I was wrong.

In the first place, with the advent of visual broadcasting, one of the first standbys of radio will also be the first to fall. I am referring to that good old "crutch," the typewritten script, which, when held deftly between the index finger and the thumb, provided many a radio actor or actress with the support that the veteran of stage had to do without. This is where the motion picture industry can and probably will step in. In a motion picture no script is visible, and similarly in a televised motion picture, no script will appear. This factor alone will be one of the most prominent considerations, in any relationship between television and motion pictures.

Next is the changing scene, and the factor

Dr. Fritz Reiner, who conducted the New York Philharmonic-Symphony in the world premiere of excerpts from the opera "Boris Godounoff" as orchestrated by Shostakovich, says it is brilliant.

"Shostakovich's orchestration is completely different from that of Rimsky-Korsakoff whose version of the opera is the only one that has been generally known for years," Dr. Reiner explains. "It is less suave than Rimsky-Korsakoff's, more forthright and more closely related to the spirit of Moussorgsky's original version.

"It is obvious that Shostakovich has worked from Moussorgsky's original score rather than from Rimsky's. He has restored measures that Rimsky-Korsakoff omitted, and he reverses the order of the scenes in the final act so that the opera ends with the so-called *Revolutionary Scene* rather than with the death of Boris."

Excerpts, Dr. Reiner conducted on July 23, were the *Monologue* and *Hallucination Scene*, and the *Farewell of Boris* from the last act. Alexander Kipnis, Russian basso, was soloist.

Incidentally . . .

Do you know that Nylon thread emits—when stretched—a musical note, higher than the range of the piccolo? This has been discovered lately in experiments testing the elasticity of Nylon.

LUD GLUSKIN, West Coast musical director for CBS, and JAMES MELTON, singing host of Columbia's "Star Theatre," met the other day for the first time since their mutual debut at the Empire Theatre in Paris some 15 years ago. Gluskin was conducting the orchestra at the famous Parisian Theatre, and Melton was on a European tour with the Revelers Quartette.

ANDRE KOSTELANETZ, musical director of "Pause That Refreshes on the Air" was voted the number one program conductor in radio

Harem," also "Anchors Aweigh," MGM.

GEORGE DUNING wrote score to "Kansas City Kitty," Columbia.

MURRAY CUTLER orchestrated "Dragon Seed," MGM.

HUGO FRIEDHOFFER orchestrated "The Conspirators," Warners.

WILLIAM LAVA scored "I Am An American," Warners.

CHARLES MAXWELL on two production routines "Lake Placid Serenade," Republic.

LOYD ACKRIDGE orchestrated on "See My Lawyer," Universal.

FRANK SKINNER scoring "Be It Ever So Humble," Universal.

CALVIN JACKSON arranged on "Anchors Aweigh," MGM.

ARTHUR MORTON orchestrated on "In the Meantime—Darling," 20th Cent.

RAY HEINDORF preparing score to "Hollywood Canteen," Warners.

OLLIE WALLACE scoring "Clock Watchers" and "The Martins and The Coys," Disney.

DAVE RAKSIN arranged on "Irish Eyes Are Smiling," 20th Cent.

HARRY SHARON arranged on "Out of

know we have this periodical, which as far as I know, is unique in the field of music, we are posting it on our bulletin board. . . .

Miss Jessica Fredricks
Head Music Librarian
Public Library, San Francisco

(Thank you for your interest in our paper,
Miss Fredricks—ED.)

Hancock Foundation Concert

Music of the 18th and 20th Centuries was presented by the Hancock Foundation and the School of Music at the University of Southern California, to a large and enthusiastic audience in Bovard Auditorium on August 4th. Bach, Jean Marie Leclair, Handel, Henri Casadesus, Francois Paulenc, Karl Stamitz and Darius Milhaud were composers whose works were ably performed by a group of musicians comprising: Alice Ehlers (harpsichord), Lysbeth Le Fevre (Viola d'Amore), Virginia Magewski (Viola da Gamba), John Crown and Mildred Seymour (piano), Antonio Raimondi (Clarinet), and Anton Maaskoff (Violin).

FIRST PERFORMANCE MANIA

By FRANK BLACK

One of the regrettable manias now raging among conductors and composers alike is the scramble after first performance of works of music. While ostensibly the aim is to foster new music and particularly native talent, I cannot help but think that the idea of getting publicity out of the performance is not unimportant in the whole scheme.

It doesn't seem to occur to many conductors that if a work is good enough to be played once, it is good enough to be played twice and many more times. Certainly the quality of the music is no different on repeat performances. And it is a far greater service to music and to the composers if the music is replayed so that more people can hear it and so that it can be reheard by those who wish to make a critical appraisal.

The conductor has a primary responsibility here. Naturally, as an American and a person as associate musical director.

In Preparation: "Winged Victory"; "She Married a Soldier"; "Billy Rose's Diamond Horseshoe"; "A Tree Grows in Brooklyn"; "Laura" and "Nob Hill."

INTERNATIONAL

Pictures Scored: "The Belle of the Yukon."

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

PARAMOUNT

Pictures Scored: "Bonnie Lassie"; "Star Bright."

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

WARNER BROS.

Pictures Scored or Scoring: "Conspirators"; "Dough Girls"; "Cinderella Jones"; "Make Your Own Bed"; "Janie."

In Preparation: "The Corn Is Green"; "Roughly Speaking"; "Stranger In Our Mist"; "Objective Burma"; "Hollywood Canteen."

UNIVERSAL

Pictures Scored or Scoring: "See My Lawyer"; "Be It Ever So Humble"; "Bowery to Broadway," with Eddie Ward on score; "Frozen Ghost."

HOLLYWOOD WRITERS MOBILIZATION

A forthcoming session of the Seminar on Craft Problems of the Realistic Films will be devoted to Music in Films. Excerpts from a number of films will be shown and discussed by the group, which includes writers, directors, composers, film editors, scenic designers, cameramen, and technicians. Anyone interested in this seminar will please call the Hollywood Writers Mobilization at Hollywood 3601. The music session will take place on or about August 21. ASMA members are urged to attend and participate.

Vernon Leftwich's Music Aired

"Indian Love Story," the third movement of the *Second Orchestral Suite* by Vernon Leftwich, was recently played over KFI, under the baton of Claude Sweeten.

TELEVISION FORECAST

By WILLIAM LAVA

The first question that comes to mind in any present-day thought on the subject of Television, is the one concerning the shape, manner or form of presentation that will prevail in Television programs of the future. Broadcasts today are very limited in scope, and with audiences limited to a small number of owners of sets, its commercial value is practically nil. However, these same broadcasts are providing those already in the field with valuable research data, and experimental knowledge that will place them far ahead of the field when actual large-scale Television programming begins, and this, as we all know, will only happen when a receiving set, that is both practical and economical to the general public, is made available. This, we have already been advised, will probably occur almost simultaneously with that scheduled great event, the cessation of hostilities throughout the

In discussing Television with people already engaged in that business as early as five years ago, I learned that preparations were then already in progress for close cooperation between the new industry, and the very potent motion picture industry. To one not familiar with the problems of Television at that time, it seemed to me that it was a case of competitive business signing a "peace pact," and I dismissed that setup as a temporary gadget, or shall we say, maneuver. However, I was completely wrong in that early analysis, and my subsequent knowledge of the actual conditions prevailing in Television broadcasting, proved only too clearly, just why I was wrong.

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Next is the changing scene, and the factor of interpenetration between night and day in the televised drama; also the use of outdoor scenes. The problems involved are not only very obvious, but they are many and varied, and can only be solved most conveniently through the medium of televised film.

Another item that will probably offer opportunity for many clever improvisations and

(Continued on Page 4)

Billy Artzt with New Show

The newly sponsored show "Blondie," heard on Fridays at 4:00 p. m. over the Blue Network, has Billy Artzt as conductor of the orchestra.

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Universal Signs
'Cookie' Fairchild

Edgar "Cookie" Fairchild has signed a four-year contract with Universal Studios. His duties will comprise conducting and composing as well as voice coaching.

The SCOREBOARD

SID CUTNER orchestrated on "Mlle. Fifi" RKO, also on "Gaslight" MGM

MARLIN SKILES wrote score to "Stalk The Hunter," Columbia.

CONRAD SALINGER, BOB FRANKLYN, JOE NUSSBAUM, WALLY HEGLIN, orchestrated on "Meet Me In St. Louis," MGM.

RAY HEINDORF arranged on "Lost in a Harem," also "Anchors Aweigh," MGM.

GEORGE DUNING wrote score to "Kansas City Kitty," Columbia.

MURRAY CUTTER orchestrated "Dragon Seed," MGM.

HUGO FRIEDHOFFER orchestrated "The Conspirators," Warners.

WILLIAM LAVA scored "I Am An American," Warners.

CHARLES MAXWELL on two production routines "Lake Placid Serenade," Republic.

LLOYD ACKRIDGE orchestrated on "See My Lawyer," Universal.

FRANK SKINNER scoring "Be It Ever So Humble," Universal.

CALVIN JACKSON arranged on "Anchors Aweigh," MGM.

ARTHUR MORTON orchestrated on "In the Meantime-Darling," 20th Cent.

RAY HEINDORF preparing score to "Hollywood Canteen," Warners.

OLLIE WALLACE scoring "Clock Watchers" and "The Martins and The Coys," Disney.

DAVE RAKSIN arranged on "Irish Eyes Are Smiling," 20th Cent.

HARRY STRONG arranged on "Out of This World," Paramount.

HERBERT SPENCER arranged on main title of "Irish Eyes are Smiling," 20th Cent.

RUDY SCHRAGER arranged on "Bonnie Lassie," Paramount.

CHARLES HENDERSON wrote vocals and background score to "Irish Eyes Are Smiling," 20th Cent.

CHARLES BRADSHAW arranged on "Bonnie Lassie," Paramount.

DUDLEY CHAMBERS arranged vocals on "The Corn Is Green," Warners.

GLENN HALLEY on "Half Way to Heaven," Paramount.

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.

Studio News

M-G-M

Pictures Scored: "Dragon Seed," with Herbert Stothart on the score; "Meet Me in St. Louis"; "Lost In a Harem."

In Preparation: "Ziegfeld Follies"; "Picture of Dorian Gray"; "Seattle"; "Music for Millions"; "Anchors Aweigh"; "Thrill of Romance," with Georgie Stahl and George Bassman on the score.

COLUMBIA

Pictures Scored or Scoring: "Stalk the Hunter," with Marlin Skiles on the score; "Kansas City Kitty," with George Duning on score.

In Preparation: "Tonight and Evernight"; "Eve Knew Her Apples" and "Road to Yesterday."

TWENTIETH CENTURY-FOX

Pictures Scored or Scoring: "In the Meantime-Darling," with Cyril Morbridge on score.

In Preparation: "Winged Victory"; "She Married a Soldier"; "Billy Rose's Diamond Horseshoe"; "A Tree Grows in Brooklyn"; "Laura" and "Nob Hill."

INTERNATIONAL

Pictures Scored: "The Belle of the Yukon."

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

PARAMOUNT

Pictures Scored: "Bonnie Lassie"; "Star Bright."

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

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In Preparation: "The Corn Is Green"; "Roughly Speaking"; "Stranger In Our Mist"; "Objective Burma"; "Hollywood Canteen."

UNIVERSAL

Pictures Scored or Scoring: "See My Lawyer"; "Be It Ever So Humble"; "Bowery to Broadway," with Eddie Ward on score; "Frozen Ghost."

In Preparation: "Can't Help Singing"; "My Baby Loves Music."

REPUBLIC

Pictures Scored: "My Buddy"; "End of the Road."

In Preparation: "Brazil"; "Lake Placid Serenade"; "Flame of the Barbary Coast"; "Lights of Old Santa Fe"; "Face In The Fog."

Woody Herman Replaces
Frankie Carle on CBS

Woody Herman and orchestra replace Frankie Carle and band as of July 26, the program listing thereafter to be "Allan Jones with Woody Herman's Orchestra." (KNX 9:00 p. m.)

Gil Grau with RKO

Gil Grau has moved to the RKO lot, where he will be on first call on orchestrations and arrangements.

New Music Literature

MUSIC

- McKay—Symphony Miniature (orch. score)
 Castelnuovo-Tedesco—Homer (voice)
 Fuleihan—To the Young Prince (vocal)
 Bela-Bartok—Contrasts (violin-clarinet-piano)
 Piston—String quartet No. 1 (score and parts)
 Phillips—Concert piece for Bassoon.
 Tansman—Pour Les Enfants (piano—4 volumes)
 Toch—Echoes from a Small Town (piano)
 Cage—Amores (percussion)
 Glinka—Valse Fantaisie (orch. score)

BOOKS

- Overmeyer—Famous American Composers
 Welch—The appreciation of Music
 Schoen—The Understanding of Music
 Franchetti—Namiki-San
 Hammerstein—Oklahoma
 Downes—Adventures in Symphonic Music

BOOK REVIEW

By RUTH DE SAXE

FAMOUS AMERICAN COMPOSERS, by Grace Overmeyer. (N. Y., Crowell, 1944.)

A compact volume with pithy biographies of a dozen Americans who have contributed to the field of musical composition, this new work is filled with odd and interesting sidelights on the lives and works of such people as Gottschalk, Sousa, MacDowell, Cadman, Gershwin, Copland—to name a few. In essay form, these sketches emphasize the composer's place in the life of his day, and his relationship to American music as a whole. A worthwhile addition to the general musical library, and splendid

Merit Awards

(Continued from Page 1)

be limited to entering not more than two arrangements in any one group.

"As the membership will have a full year for preparation, it is suggested that they constantly watch for entry possibilities in their work and to have the numbers they wish to enter in the contest recorded during the actual performance, if at all possible, as this form of presentation will be the most ideal for judging purposes.

"At the close of the contest, all entries will be given a number which will be used as the only mark of identification until the final awards are made.

"The method of judging will be by elimination in which the general membership will vote for their choice by secret ballot during a series of special meetings called for the purpose of

"The final awards will then be given to the winners at a public performance of the winning entries."

Detailed rules governing the contest are being drawn up by the committee and will be presented to the membership at the next general meeting. These will designate the kinds of awards that will be given, closing date of contest, date of presentation of awards, and other information.

Gillette to Address ASMA

J. W. Gillette, Studio Representative, is to address ASMA members at the next general meeting to be held Wednesday, September 6, at the Hollywood Athletic Club. Mr. Gillette has been asked by the Board of Directors to comment on Arrangers problems which have become increasingly important during the past year.

Television Forecast

(Continued from Page 3)

presentations, is the spot announcement, or "15-second commercial" as used in radio today. It would eliminate many perhaps cluttery props and aging food smells (in the instance of plugging a can of beans or tomato sauce, etc., etc.) in the radio studio, or bulky items such as automobiles or refrigerators, etc., when a visual example is needed for a plug on articles, if a telefilm were used for broadcasting. Such films would be prepared in the motion picture studios where facilities are readily available, and space is always at hand for storage of whatever may be required for such films. Cartoon depts. of studios would be heavily taxed to fill the constant need for streamlined spot announcements of this character. The possibilities in this particular field are startling when reviewed, and of course, unlimited.

Space prevents further discussion of these

of the above-mentioned factors concerning the coming relationship between Television and Motion Pictures, and in subsequent articles shall endeavor to outline the future of music as applied to the field, naturally culminating in a discussion of the arranger's place and opportunities therein.



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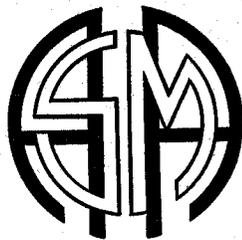
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