



THE

SCORE

KEY NOTES

A REGRETTABLE custom currently prevailing among writers of motion picture previews and reviews—either in trade papers, daily newspapers or magazines—is to entirely omit any mention of the composer who wrote the musical score.

Film reviews are as a rule very comprehensive and newsy as to who did what in the picture. The cast receives—for obvious and good reasons—the most attention in either praise or criticism. And that should be so, for after all, it is the actor who portrays the story on the screen, and is the main interest as far as the movie-goer is concerned.

Next in line come the producer and director, getting a big play, and continuing down the line, credit is given to the writer, the director of photography, the assistant director, production manager, film editor, sound engineer, art director, set designer, wardrobe, make-up, etc., etc. In other words, everybody connected with the production of the picture is mentioned, and only in very rare instances does the musical director's name appear among this miscellaneous group.

Since the advent of "talking pictures," some 15 years ago, music has become an integral part in the making of movies. No picture is produced today without a background of music. Just why is it then that the gentlemen of the press continue to be so thoroughly oblivious of its importance?

True, a motion picture musical score is not written with the intent of standing out or predominating over the story. Being an integral part of the picture and created to fit the mood of the action, it is not meant to interfere or clash with the development of the story and

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Charles Wolcott New Musical Director At Disney

Charles Wolcott has been recently appointed Musical Director at the Walt Disney Studios. His appointment comes more in the form of a promotion than a replacement, as for years the studio has functioned without a departmental head in the music department. Edward Plumb, Paul Smith, and Oliver Wallace, composers on that lot, continue in their capacity as composers and musical directors of their respective pictures. Frederick Stark is the music librarian.

Philharmonic-Symphony Leads in 'Musical America' Readers' Poll

The New York Philharmonic-Symphony, whose Sunday programs are broadcast by CBS, was named the best symphony orchestra on the radio in the Readers' Poll of Music on the air as conducted by "Musical America" magazine, and announced in its August issue.

The Western Hemisphere premiere of Shostakovich's *Eighth Symphony* by the Philharmonic-Symphony in the concert broadcast April 2, was voted "Outstanding Program of the Year."

"Gateway to Music" musical series of "American School of the Air," won top honors in the category "Programs with Educational Flavor."

"Invitation to Music" heard on Wednesday evenings, was voted second place in the classification "Orchestra with Featured Soloists," and "The Pause that Refreshes on the Air" was in third place in the same category.

ASMA Membership Grows

The following new members have been accepted by the American Society of Music Arrangers:

- JOSEPH D. CATALYNE
- HARRY STONE
- SONNY BURKE
- DAVE MATTEWS
- HENRY RUSSELL
- JOHNNY THOMPSON

Lange Winds Up 'Woman In The Window'

Arthur Lange, musical director at International Pictures, completed scoring and recording of music in "Woman in the Window." Assisting Lange with the score, which called for 70 minutes of music, were Hugo Friedhoffer and Charles Maxwell.

M-G-M Scoring Several Musicals

Of the many "Musicals" now in preparation on the MGM lot, the following are to be scored shortly: "Ziegfeld Follies," the great musical extravaganza of the year, with several arrangers and orchestrators slated for the job. "Anchors Aweigh," featuring Jose Iturbi, is also due for early scoring. "Music for Millions" and "Thrill of a Romance" are two more "Musicals" in the final stage of shooting and to be scored in the very near future.

War To Change Radio Programming

Radio programs of the new scope and outlook to keep pace with the world's thinking, were predicted by Clarence L. Menser, NBC vice-president in charge of programs, in an address before the executive's war conference of the National Association of Broadcasting, in Chicago.

"The war has brought to the attention of all peoples customs and ways of life in the far reaches of the earth," Mr. Menser said. "With the further perfection of shortwave broadcast facilities, radio must lift its horizon to bring to its audience the colorful events of London and Moscow and Paris and Sydney and Shanghai. We must challenge the effectiveness of old categories with ingenious presentations of the new."

Menser promised that "the postwar era will see the return from the wars of men and women capable of making great contributions to radio."

He condemned "actors who read newspapers during rehearsal time, directors who fiddle away limited rehearsal time under the guise of seeking spontaneity in the broadcast and management which expects both actors and directors to turn out a finished job under impossible limitations.

"The postwar audience may not be so easy to interest," he said in conclusion. "It will have little interest in trivia."

Herbert Stothart Scores 'National Velvet'

Herbert Stothart completed the scoring of "National Velvet," a Horse Racing pic in Technicolor (MGM). Murray Cutter orchestrated. The score called for one hour and 40 minutes of music and an orchestra of 50.

Toch With 'Her Heart In Her Throat'

Ernest Toch is composing and orchestrating the score to "Her Heart in Her Throat," a Paramount Pic, with Max Reese assisting.

Hollander Scores 'Christmas In Connecticut'

Frederick Hollander wrote score to "Christmas in Connecticut" a Warner Bros. pic, with Jerome Moross orchestrating.

Ray Heindorf in 'Hollywood Canteen'

Ray Heindorf is writing score to "Hollywood Canteen," a Warner Bros. picture.



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KEY NOTES

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distract the audience from interest in the plot. The public thus is only half-conscious of the music in the background, but *take that music entirely away and something will be definitely missing.*

Let us look then at the whole thing with stark realism. Music becomes as important to a film as the excellent designing of a set, proper lighting of scenes, good editing, or clever recording. In many respects it is even more important than these, for it deals with moods and the portrayal of human emotions. The ability to communicate such emotions to the listener through the medium of music, and connect them with the visual action on the screen, is unquestionably an artistic achievement.

If the cameraman is to be praised for his ability in photographing the star at unusual and favorable angles; if the director is to be praised for his ability in bringing out the unusual histrionic devices of the actor; why not give some credit to the music composer who worries and sweats to create music that will bring out the action on the screen?

Take the case of "sneak previews" which are the best way to tell whether the public *will* or *will not* like a picture. Films shown at such "sneak previews" have no music, or if they do it is only a temporary sound track comprising of bits of music taken from previous recorded films. Many scenes that get a very poor reaction at such "sneaks" become instantaneous hits after the music is written and dubbed in and the picture released for public showing.

Yes, the time has come where something ought to be done about the forgotten film composer and arranger. The publicity department of the studio, for one, should be the first in trying to remedy this situation. Press-releases ought to be a bit more detailed as to the role music is playing in the making of motion pictures.

RUDY DE SAXE

Incidentally

The history of sound effects in Radio is a little vague and so is its origination. But some of the sound men at CBS claim they know how the first sound effect came about. Back in 1919 on one of the comedy shows there was need for the sound of a door opening to herald the entrance of a comedian. It would have been a simple matter to just open the studio door—except that the door wasn't close enough to the mike. Some ingenious *musician* gave the lid of an upright piano a bang—and it did the trick. The sound of the opening and closing door was born—with a bang!

Musical Director once removed! Del Castillo, musical director for CBS "Stars Over Hollywood," who scores the music for all "Stars" productions, never sees any of the shows. He handles the music—bridges and cues—by remote control from another studio, receiving his cues from script lines as the performances come to him over special ear-phones.

TOMMY DORSEY doesn't have any trouble recalling where he and his band have been in their travels throughout the United States. The truck which carries their instruments provides a record; from one end to the other it is scrawled with names, initials, and home town of fans.

"People's Concert," as presented at the Hollywood Bowl on August 25th, is another proof that ideas *can* be borne in this fair town of ours. Film Composer Franz Waxman, as conductor of a chorus of some 200 singers, gave a performance that will be remembered. The program compiled exclusively from works by living composers, included: "American Salute," by Morton Gould; "Death and Transfiguration," by Richard Strauss; Excerpt from "Symphony No. 4," by Knipper; "Symphonic Fantasy," on a Bach Choral, by Franz Waxman; March from "The Love for Three Oranges," by Prokofieff; "Biguine," by Jerome Moross; "The Lonesome Train," by Earl Robinson.

THE MUSICIANS CONGRESS concert given on August 30, at the Philharmonic Auditorium, was received enthusiastically by a near-capacity audience. Under the colorful direction of Leopold Stokowski, with a first-rate orchestra, the program included music by Shostakovich, Tchaikovsky, Morton Gould, Villa-Lobos, Wood, Bizet, and Bach. Rise Stevens was soloist and Orson Welles spoke for the Musicians Congress.

The Musicians Congress, according to its chairman, Lawrence Morton, "has been organized as a manifestation of the musicians' concern with the program of the war and with the kind of peace to follow. Its program is to bring the beauty of music to ever-increasing audiences, to encourage the growth and development of a national democratic culture by collaborating fully with our colleagues in the related arts, and to contribute to the building of a permanent peace through an ever-increasing exchange of cultures with artists of other countries."

A SCORE IS BORN

By CHARLES MAXWELL

(This is the second in a series of articles dealing with music in the films, by Charles Maxwell. The present article covers the creative phase of the musical score.—ED.)

The popular conception of this process is somewhat hazy. According to legend the composer retires to his studio to await inspiration and wrestle with his muse. He works undisturbed and unceasingly, except for periods of sleep and refreshment. After a while he emerges with the completed manuscript. Except for some orchestrating and copying of parts the job is done and ready for recording. This illusion is shared by most people in and out of the motion picture industry, including executives who are otherwise cognizant of the difficulties encountered in all other branches of film production. However, the task confronting the creators of music is somewhat less simple than generally assumed.

The writing of music for pictures is a three-part job consisting of composition, arrangement and orchestration. No one man can successfully combine all three functions in the time at his disposal. The services of the arranger and orchestrator are, therefore, very important to the composer. On the harmonious co-operation of this trinity of talent depends the quality of the musical score brought to life on the recording stage.

The first step toward this goal is the writing of thematic material which will fit the characters and situations shown on the film. The Wagnerian principle of the "Leitmotif," or characteristic short melodic theme, is favored by the majority of composers, offering the most direct way to the ear of the average listener. Another school of thought prefers the use of "Mood" music relying more on orchestral color and harmonic combinations with less accent on melodic lines. Both means of musical interpretation are used by all progressive composers with telling effect.

Whatever technique is used, the material thusly selected and created will determine the true musical value of the score. The story treatment often calls for well-known songs or "Classical" compositions to be utilized or incorporated in the score. This necessitates the most thorough research with librarians and copyright experts, sometimes taking days of precious time, because Music Publishers have been known to ask the most fantastic figures for the use of a simple little tune. Negotiations or the search for substitute material may assume an importance way out of proportion compared to the task of writing original music.

Co-ordination

The next phase includes co-ordination of all the material and the actual composition of sequences. To get the proper perspective it is well to realize that many musical works along serious lines are re-written and re-orchestrated after a first performance, due to severe self-criticism on the composer's part or a lukewarm reception by a disappointed audience. This post-prandial rectification unfortunately is denied the film composer, who is expected to "hit it on the nose" every time. The search for inspiration often becomes a struggle against technical problems, such as sudden, unheralded cuts or additions in film footage. This demands careful re-checking of each musical sequence with film and sometimes requires a complete readjustment of both timing and treatment.

At this stage of the game the arranger takes over a large share of the work. The arranger—very often a composer in his own right—de-

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PICK-UPS

By JOE DUBIN

At one time or another I imagine everyone of us has come across a "mad musician." Such a one was my friend, Morton Dorton. (Any resemblance between this name and an actual person or persons is miraculous!)

• Morton first attracted attention when he was playing in one of our well-known rhumba bands. It seems that the leader of this aggregation, while a good musician, was rather vague at rehearsals. He would rehearse a new arrangement, then make numerous cuts and changes, and to make it worse, his explanation of these changes would be utterly incomprehensible to the musicians. But Morton Dorton was unflinching. He came to rehearsal one day, and as soon as the leader started his inexplicable explanations, Morton reached into his sax case and came up with a huge crystal ball!

• The next job Morton—lost was with a radio band. The leader of this outfit had studied mathematical arranging, but wasn't quite as good at it as he thought he was. One fine day this leader brought one of these musical monstrosities to rehearsal. A confrere asked Morton how he thought the leader could write such unmusical music. "Very simple," replied our hero, "First he writes no melody, then he harmonizes it!"

• I dropped into Morton's hotel room late one night. It was one of those bitter cold nights that sometimes hit Chicago, and the hotel was rather short on heat. I knocked on the door, and Morton yelled for me to come in. I entered and found him in bed, with his bare feet sticking out from under the blankets. When I suggested he cover them up, he stormed: "What? Why, I wouldn't have those cold things in bed with me!"

• Then there was the time Morton, after lifting a few too many ciders, walked into the lobby of a hotel at 3:00 a.m., loudly and belligerently banging on a huge bass drum. When the night clerk and bellboys tried to stop him, he said: "Wharsa matter? . . . Don't any of you like music?"

Leo Erdody In 'Blue Bird'

"Blue Bird" and "First Illusion," P. R. C. productions, had Leo Erdody as composer and conductor of musical score.

Rudy Vallee Back

Rudy Vallee, for the past two years serving with the U. S. Coast Guard, is coming back to radio. His return marks the first big-time radio star to resume professional life.

Vallee's new series, to be sponsored by Drene, is heard over NBC Saturdays from 8:30 to 9:00 p.m. Although still a Coast Guardsman, Vallee recently was placed on inactive duty. Frank de Vol handles the orchestral baton.

Robert Dolan In 'Murder He Says'

"Murder He says," a Paramount Pic, is to have Robert Dolan as composer of the musical score.

The SCOREBOARD

MURRAY CUTLER orchestrated "National Velvet," MGM.

SID CUTNER orchestrated on "Mrs. Parkington," MGM.

ARTHUR MORTON orchestrated "Laura," 20th Cent.

TED DUNCAN orchestrated on "Mrs. Parkington," MGM.

ROBERT FRANKLYN orchestrated on "Mrs. Parkington," MGM; also on "Woman in the Window," Int'l.

RUDY DE SAXE orchestrated on "Woman in the Window," Int'l.

HARRY SIMEONE arranged "Bombalera," Paramount.

BOB TAYLOR orchestrated on "Out of This World," Paramount.

ARTHUR SCHOEPP orchestrated on "Woman in the Window," Int'l.

GEORGE PARRISH orchestrated on "A Medal for Benny," Paramount.

LEONID RAAB orchestrated "I'll Be Seeing You," Vanguard; also "Objective Burma," Warners.

LEO SHUKEN orchestrated on "A Medal for Benny," Paramount.

GEORGE DUNING wrote background score to "Carolina Blues," Columbia.

MARLIN SKILES wrote score to "Strange Affair," Columbia, with Arthur Morton assisting.

JEROME MOROSS' orchestrated "Strangers in Our Midst," Warners.

JOSEPH DUBIN wrote score to "Light of Old Santa Fe" and "Faces in the Fog," Republic.

MORT GLICKMAN orchestrated on "Lights of Old Santa Fe" and "Faces in the Fog," Republic.

WALTER SCHARF wrote score to "Brazil," Republic.

DAVE RAKSIN wrote score to "Laura," 20th Cent.

DALE BUTTS orchestrated on "Lights of Old Santa Fe," Republic.

WILLIAM LAVA wrote score to "I Won't Play," Warners.

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

GIL GRAU orchestrated "Farewell My Lovely" and "Master Race," RKO.

LEIGH HARLINE composed score to "Having a Wonderful Crime," RKO.

The Scoreboard is the "Who's Doing 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: "National Velvet," with Herbert Stothart on the score; "Mrs. Parkington," with Bronislau Kaper on score, and Castelnuovo-Tedesco assisting.

In Preparation: "Ziegfeld Follies"; "Music for Millions"; "Anchors Aweigh"; "Thrill of a Romance"; "Seattle," and "The Picture of Dorian Gray."

PARAMOUNT

Pictures Scored and Scoring: "Her Heart in Her Throat"; "Murder He Says"; "A Medal for Benny"; "Bombalera," and "Isle of Tabu."

In Preparation: "Two Years Before the Mast," with Victor Young on the score; "Here Come the Waves"; "Out of This World," and "Kitty."

COLUMBIA

Pictures Scored: "Carolina Blues"; "Strange Affair."

In Preparation: "Tonight and Every Night"; "Together Again"; "Hello Mom."

INTERNATIONAL

Pictures Scored: "Woman in the Window."

In Preparation: "It's a Pleasure."

WARNER BROS.

Pictures Scored: "Strangers in Our Midst," with Adolph Deutsch; "Objective Burma"; "Hollywood Canteen"; "Christmas in Connecticut"; "I Won't Play," and "Nautical But Nice," with Howard Jackson on score.

In Preparation: "The Corn Is Green"; "Of Human Bondage"; "God Is My Co-Pilot"; "Roughly Speaking."

REPUBLIC

Pictures Scored: "Lights of Old Santa Fe"; "Zorro's Black Whip"; "Brazil"; "Faces in the Fog."

In Preparation: "Hitch Hike to Happiness"; "Earl Carroll's Vanities," with Walter Scharf as musical director.

UNIVERSAL

Pictures Scored: "Can't Help Singing"; "Stars Over Manhattan"; "I'll Remember April"; "Beyond the Pecos."

In Preparation: "Frisco Sal" and "Salome," with Edward Ward as musical director; "Enter Arsene Lupin"; "The Fugitive."

RKO

Pictures Scored: "Farewell My Lovely" and "Master Race," with Roy Webb on the score; "Having a Wonderful Crime," with Leigh Harline.

In Preparation: "Brighton Strangler"; "Nevada"; "Falcon in Hollywood"; "Betrayal from the East"; "Two o'Clock Courage," and "Pan-Americana."

Victor Young Has 'A Medal For Benny'

Victor Young completed scoring for "A Medal for Benny" (Paramount), which was recorded recently. George Parrish and Leo Shuken orchestrated.

Felix Mills Musical Director On 'Man Called X'

Felix Mills, one of Hollywood's well-known arrangers and band leaders, has been named musical director for the Lockheed Air show. "The Man Called X," Mills at present is composer-conductor for Columbia's "Silver Theatre" and the "George Burns and Gracie Allen Program."

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 Falla—El Retablo de Maese Pedro (opera)

BOOKS

Tovey—The Integrity of Music
 Veinus—Concerto
 Bush—Soviet Music and Musicians

Classes in Arranging, Harmony and Composition

A series of classes in Arranging, Harmony, and Composition will be conducted by Stewart Aspon, at Hollywood Evening High School, beginning September 7 and 11.

The schedule of classes is: Mondays, 7:30 to 9:30 p.m., Harmony and Arranging; class begins September 11. Tuesday, 7:00 to 10:00 p.m., Composition (Vocal and Instrumental); class begins September 7. There will be no charge for admission.

Universal Has Busy Program

Activities in the music department of Universal Studios are at a peak with 12 features being scored or recorded. "Salome" and "Frisco Sal" are being pre-scored by Edward Ward.

"Night Club Girl" and "Penthouse Serenade" are being recorded, while "Fairy Tale Murder" is under scoring. Frank Skinner is musical director for "The Suspect" and "Musical Roundup." "Can't Help Singing" is on the recording stage with Hans J. Salter as conductor, and "The Mummy's Curse," "The Old Texas Trail," "Renegades of Rio Grande" and "The Queen of the Nile" are being scored.

Ted Cain is musical supervisor at that studio.

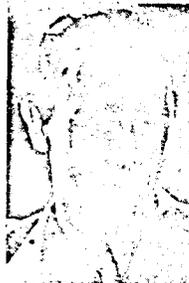
Columbia University Radio Courses

Columbia University, in cooperation with NBC, has issued a pamphlet announcing courses in radio, covering eleven principal subjects and ten related technical subjects.

Starting this fall, the classes will be conducted, in so far as possible, as workshops, and a low-powered station will be operated by the Columbia University Radio Club, providing day-to-day operation experiences over a radiation confined to the campus. Well-known executives, writers, and directors will participate in the instruction and administration of the courses.

World Events Affect Music Tastes

Proof that public interest in events of the world are mirrored by the public taste is shown in CBS "SONG OF THE WEEK" poll of college sororities. Until recently, the coed organizations have always selected a current love-song for Jerry Cooper to sing on the show. This time they chose the memory ballad, "The Last Time I Saw Paris."



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A Score is Born

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velops the original material, composes variations, harmonies, and rhythms to fit mood and tempo of scenes assigned to him. He weaves songs and serious themes into contrapuntal and rhythmic patterns and creates new and different sounding combinations of the originally given musical phrases.

The locale or action of the film may call for the use of certain melodies, such as "Oh Susannah," "Till We Meet Again," "Anchors Aweigh," etc. This presents a problem in arrangement and composition challenging the ingenuity and versatility of the arranger.

The finished scoring sequences are written down in the form of augmented piano parts of two to six lines, complete in the three ingredients of melody, harmony and rhythm. Usually there are also general indications concerning instrumental technicalities for color and effects.

The orchestrator transfers these sketches to score paper, translating them into orchestral language according to the composer's intent. To be completely effective he must consider all other dynamic possibilities such as dialogue, battle, and other sound effects indigent to the scene; he should know the picture and each sequence he is orchestrating. His scope of expression will then be only limited by the size and complexity of the orchestra at his disposal, his own craftsmanship and good taste.

The orchestrations are delivered to the librarian in charge of copying and proofreading. After this process the score is ready for its presentation on the recording stage.

(To Be Continued)

Membership in the American Society of Music Arrangers is open to professional composer-arrangers in all fields. Membership applications will be forwarded by Secretary Vernon Leftwich upon request.

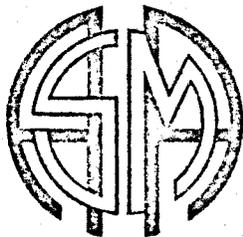
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