



THE SCORE

KEY NOTES

ASMA OFFICERS ELECTED

America always known as a vast land with unlimited resources and opportunity for all is now enjoying a renaissance in music according to Karl Krueger, leading American conductor, who directs the Detroit Symphony Orchestra, heard over KHJ on Saturdays, 5:00 to 5:30 p. m.

With radio bringing good music within the reach of everyone, large concert halls with seats ranging from 0 cents to box seat prices, and schools the country over fostering their own musical bands, more and more people are becoming acquainted with the world's finest music, in Krueger's opinion.

The growth of music appreciation in the schools is a significant factor that music is no longer a limited cultural pastime. No matter how small the school house in remote areas today, Krueger says, you find enthusiastic young musicians making a speaking acquaintance with works of the great masters and trying to bring out the beauty of the music through their own efforts. Young America's musical education and the fact that their elders flock to concert halls, listen to symphonic programs on the air and buy records explodes the myth that Europe is the seat of musical culture.

'Chicago Theatre of the Air'

"Chicago Theatre of the Air" starts season with new broadcast time. With the broadcast of the "Great Waltz," an operetta which was introduced to America in 1934 in a Max Gordon production whose cast was headed by Marion Claire, the Chicago Theatre of the Air ushered in its fifth season of operettas and operas on Saturday, November 11th. The hour-long broadcasts are heard at a new time, 10 to 11 p. m. over KHJ, Mutual-Don Lee.

In response to listener demand several opera condensations, all in *English*, are to be presented on the series again this season. The tentative schedule of these includes: "Carmen," "Hansel and Gretel," "La Boheme," "La Tosca," "Otello," "Faust," "Cavalleria Rusticana," and "Mignon."

Among the many operettas selected by Mr. Henry Weber, conductor of these broadcasts, are: "New Moon," "Rio Rita," "Naughty Marietta," "Eileen," "Hit the Deck," "Sweethearts," and "The Chocolate Soldier."

At the general meeting held November 14, 1944, at the Hollywood Athletic Club, the annual elections were held. The following members were elected:

Toscanini on Nine Week Beethoven Festival

Arturo Toscanini returned to the NBC Symphony Orchestra podium for his seventh full season Sunday, October 22 (NBC, 2:00 to 3:00 p.m. PWT), launching a nine-week Beethoven festival on the winter series premiere of the "General Motors Symphony of the Air."

Beethoven's Symphony No. 1 in C Major and Symphony No. 8 in F Major were offered on the first program. On the eight succeeding weeks the maestro conducts a wide variety of the music master's works. Most of Beethoven's great symphonies will be heard, noted pianists will perform the concertos, chamber music will be represented, and, on December 10 and 17, the cycle will end with a two-week performance of the opera "Fidelio." A cast of famous operatic names has been assembled for the "Fidelio" broadcasts, which represent Toscanini's first radio direction of a complete opera.

In all, Toscanini appears with the NBC Symphony on 1 concertos of the winter series. Eugene Ormandy and Malcolm Sargent, noted directors, will serve as guest conductors, each appearing for four weeks.

Felix De Cola On New Show Over KHJ

FELIX DE COLA's "Musical Notebook" is heard weekly over KHJ on Saturdays, 1:00 to 1:15 p.m. The program features fantasies of world famous compositions, composers and curious facts about musical matters.

On the first broadcast, De Cola reincarnated the spirit of Franz Liszt into a combination of Cordell Hull, Winston Churchill, Johann Strauss and De Cola himself. The scene went back 150 years ago starting with Beethoven through the ages to the present and Irving Berlin.

De Cola is interested in answering questions pertaining to music and will welcome unusual musical facts as well as anecdotes on famous musicians from his listeners. The Broadway Department Store is sponsoring the program through the Lee Ringer Agency.

- President.....ARTHUR LANGE
- First vice president.....RAY HEINDORF
- Second vice president.....MARLIN SKILES
- Third vice president.....FRANK HUBBELL
- Secretary.....VERNON LEFTWICH
- Treasurer.....ARTHUR SCHOEPP

For the board of directors the following members were elected:

- EDWARD POWELL
- CHARLES MAXWELL
- GILBERT GRAU
- ARTHUR MORTON
- SONNY BURKE
- GEORGE DUNING

The election of the seventh director brought a tie between Joseph Dubin and Alex Law. In order to determine who of the two will function as member of the board, ballots are being mailed out to the membership in order that the question may be voted upon.

Dudley Chambers has been appointed as "vocal" representative to sit at all meetings of the board of directors.

'Standard School' 17th Year on Air

Beginning its seventeenth year as a course in music enjoyment presented to the schools of the far western states, "Standard School Broadcast" returned to the air with its weekly half hour on NBC Thursday, October 19, percussion instruments being the subject of the opening broadcast, in which Lecuona's Afro-Cuban Dances were played. The program will continue to be affiliated with the NBC "Standard Hour" symphonic concerts heard Sunday evenings, and is sponsored by the Standard Oil Company of California.

"Standard School," lasting until May 24, 1945, will cover the following subjects: Instruments of the orchestra, elements of music, "Music Goes West" (developments in America), listening moods, Western Hemisphere music (Latin American and Polynesian influences) and the "March of Civilization."

THE SCORE

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Incidentally

Another ASMA member, Leon Arnaud, has left for the service, and for the next year will be somewhere in the South Pacific with the Army Transport Service as Engineer—Lieutenant Senior Grade. Well known in Hollywood motion picture studios as a top arranger, Arnaud was originally with Fred Waring whom he met in France many years ago. When Dave Rose left for the Army in 1942 Leon Arnaud took over the leadership of "CALIFORNIA MELODIES" over KHJ, as arranger and conductor.

Before leaving for the service, Arnaud was arranging for Warner Bros. Studio. His last two assignments were "THE VERY THOUGHT OF YOU" and "TO HAVE OR HAVE NOT."

FELIX MILLS on his first trip to New York to conduct the Burns & Allen radio show while it is in the east for three weeks.

FRANK HUBBELL, the newly elected officer of the ASMA has been doing symphonic arrangements for the blue network staff orchestra, as well as arranging on "A SONG FOR MISS JULIE," Republic.

ALDO FRANCHETTI finished his opera "TIAO CH'AN," based on an ancient Chinese legend. Both score and libretto are done in the finest Italian Post-Puccini tradition. Arturo Toscanini will give it the Double-O at the earliest opportunity.

New Plastic Musical Instruments. No dents, no breaks, no going flat in hot weather or sharp if it is woodwind, there are lots of advantages in plastic instruments, says Dr. Roy Shield, musical director of NBC, Central Division, who conducts "WORLD NEWS PARADE."

Although military tests of plastic bugles were not satisfactory, Dr. Shield points out that later experiments were successful and that plastic clarinets are already being made.

EDMUND ROSS

Edmund Ross, well-known Hollywood composer-arranger, passed away suddenly at his home on Friday, October 20th. Charter member of ASMA and its first vice president for many years, Ross was well recognized in musical circles here as a teacher of composition and orchestration.



American born, Edmund Ross had his early musical training both in this country and France, where he studied under Saint-Saens. Among his early associations were Anna Held and Eddic Foy, sr., with whom he acted as conductor, as well as Ruth St. Dennis, for whom he composed many original dance numbers.

Pursuing a fruitful musical career, Ross traveled extensively and for many years lived in Honolulu, where he eventually married. He was well known here in Hollywood, where he had established his residence for the past fifteen years, both as an arranger in motion picture studios and radio, and a teacher of composition.

Leaving his position as an arranger with Warner Bros., with whom he had associated for many years, he joined the staff of the "LUX THEATRE OF THE AIR" and remained with that program for eight consecutive years.

A gentle unassuming man, Edmund Ross continued with his work until the end. He was very active with his teaching and many ASMA members studied composition with him.

Edmund Ross was well liked by his co-workers and those who were fortunate enough to know him intimately will ever remember him in their hearts. He is survived by his wife, Peggy Ross, and two children.

Dave Buttolph Has 'Fighting Lady'

DAVE BUTTOLPH completed the musical score for "FIGHTING LADY," a 20th Century picture. Maurice de Packh orchestrated.

Mockridge with 'Thunderhead'

"THUNDERHEAD," a 20th Century pic, had CYRIL MOCKRIDGE as composer of the musical score. Arthur Morton orchestrated.

Marlin Skiles Scores 'Thousand and One Nights'

Marlin Skiles was assigned the scoring of the picture "THOUSAND AND ONE NIGHTS" at Columbia Studios. George Dunning orchestrated the score.

Glasser Finishes 'Cisco Kid'

Albert Glasser composed, arranged, and conducted the musical score to "The Cisco Kid's Return," which called for forty-eight minutes of music. A Monogram production.

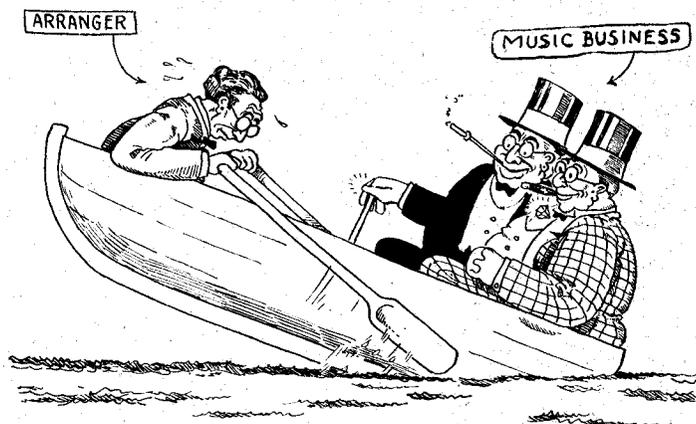
A.S.M.A. Honor Roll



Roy Chaimberlain, Paul Mertz, Edward E. Ocnoff, Ruby Raksin, Alex Steinert, Al Woodbury, George B. Leeman, George Copp, Jr., Russell Garcia, Lou Halmey, Spud Murphy, Leith Stevens, Lester Spencer, Alan Shulman, David Tamkin, Dave Terry, Robert Van Eps, Robert Ballard and Leon Arnaud.

From the European Front: The son of Glenn Halley is recuperating from wounds received in battle. The son of Robert Gordon is reported a prisoner of the Nazis for the past five months.

JEROME MOROSS' Symphony No. 1 was performed by the L. A. Philharmonic Symphony Orchestra on Thursday, November 16th, Alfred Walenstein conducting.



PICK-UPS

By CHARLES MAXWELL

Substituting for Joe Dubin, who begs to be excused because of illness.

If this collection of trivia appears a bit scrambled it's due to a variety of cosmic influences, such as the heavy California dew of the past few days, Joe Dubin's Strep throat, fear of the editor's blue pencil, and kindred afflictions of the psyche. As long as the election is over I will not blame it on Roosevelt.

- WILLIAM ARTZT, the rotund radio-maestro, will be able to afford those big and expensive cigars for some time to come. He is piloting "Blondie" for the sixth consecutive season through the ether waves.

- JOE DUBIN (must have been a miraculous recovery) and DALE BUTTS gave their all scoring 30 minutes of music to "Grisley's Millions" in five days with the help of Shostakovich's contra-bassclarinet treatments. Reams of misteriosos from this picture are driving Republic's librarian Arturo Torelli mad with frustration; not a note was written for the harmonica. A combination of fipple flutes and electric basses might restore his sanity if wisely used in the next mystery picture.

- If anybody'd like some Chesterfields call on me. I have just discovered a couple of dozens in an old humidior; the wife quit smoking three years ago.

- CHARLES BRADSHAW and LOYD AKRIDGE just love to do those pre-recordings for Cass Daly at Paramount, who specializes in yodeling pre-world-war-I oldies with such gusto. But—the customers are always right.

Wilbur Hatch in 'American Rhapsody'

Wilbur Hatch has drawn the directorial baton in "American Rhapsody" over KNX (Sundays 5 to 5:30 p.m.).

The program, featuring the tenor voice of Gene Baker and Dick Davis' Glee Club of 9 male voices, is to build a drama around a feature of the American scene: the opening of the West; our seven Wars; the American Negro; life in the great mid-western Valley; the Jazz Age. These and many more are the program's themes—old songs, familiar and ever popular tunes are to be its language.

SAN FERNANDO PRINTING CO.

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Score and Manuscript Paper
for the Professional Musician

Studio News

COLUMBIA

Pictures scored or scoring: "A Thousand and One Nights" (Marlin Skiles); "Eadie Was a Lady."

INTERNATIONAL

Scoring: "It's a Pleasure" (Arthur Lange).

M-G-M

Pictures scored or scoring: "Dr. Red Adams" (David Snell); "Anchors Aweigh"; "Thrill of a Romance."

In Preparation: "The Picture of Dorian Gray" (Herbert Stothart); "Weekend at the Waldorf."

PARAMOUNT

Pictures scored or scoring: "Here Come the Waves" (Robert E. Dolan); "Out of this World" (Harry Simeone).

In Preparation: "Lost Weekend" and "Kitty" (Victor Young).

R-K-O

In Preparation: "Zombies on Broadway" (Roy Webb); "Untitled starrer for Leon Errol (Lee Harline)."

REPUBLIC

Pictures scored or scoring: "Lake Placid Serenade" (Walter Scharf); "Hitchhike to Happiness" (Morton Scott); "Grisley's Millions."

In Preparation: "Earl Carroll's Vanities" (Walter Scharf); "Song of Mexico."

TWENTIETH CENTURY-FOX

Pictures scored or scoring: "Sunday Dinner for a Soldier"; "Diamond Horseshoe"; "Nob Hill"; "Where Do We Go from Here"; "A Tree Grows in Brooklyn" (Alfred Newman).

UNIVERSAL

Pictures scored or scoring: "Frisco Sue" (Eddie Ward); "The Suspect" (Frank Skinner).

WARNER BROS.

Pictures scored or scoring: "Objective Burma" (Franz Waxman); "Beachhead to Berlin" (Wm. Lava); "Men Without Destiny" (Adolph Deutsch); "Cuba Calling" (Howard Jackson); "The Birds and Beasts Were There" (Rex Dunn).

In Preparation: "Of Human Bondage" (Erich Korngold); "It Happened in Springfield" (Wm. Lava).

Ben Yost Becomes NBC Choral Director

Ben Yost, organizer and director of choral units, has joined the National Broadcasting Company as choral director and supervisor of choral music activities.

Brooklyn-born, Yost received his musical training at the University of Southern California. His choral groups today are heard in theatres and night clubs throughout the country.

The SCOREBOARD

MURRAY CUTTER orchestrating "The Picture of Dorian Gray," MGM.

TED DUNCAN orchestrating "Weekend at the Waldorf," MGM.

WALLY HEGLIN orchestrated "Dr. Red Adams," MGM.

CONRAD SALLINGER orchestrated "Anchors Aweigh" and "Thrill of a Romance," MGM.

HUGO FRIEDHOFER on pre-scoring of "It's a Pleasure," International.

DAVID RACKSIN on pre-scoring of "It's a Pleasure," International.

GEORGE DUNING orchestrated "A Thousand and One Nights," Columbia.

DAVID BUTTOLPH composed score to "Fighting Lady," 20th Cent.-Fox.

EDWARD POWELL orchestrating "A Tree Grows in Brooklyn," 20th Cent.-Fox.

ARTHUR MORTON orchestrating on "Thunderhead" and "Fighting Lady," 20th Cent.-Fox.

MAURICE DE PACKH orchestrating on "Thunderhead" and "Fighting Lady," 20th Cent.-Fox.

ADOLPH DEUTSCH composed score to "Men Without Destiny," Warner Bros.

HOWARD JACKSON composed score to "Cuba Calling," Warner Bros.

WILLIAM LAVA composed score to "Beachhead to Berlin," Warner Bros.

REX DUNN composed and orchestrated score to "The Birds and Beasts Were There," Warner Bros.

JERRY MOROSS orchestrated "Men Without Destiny," Warner Bros.

CLIFFORD VAUGHN orchestrated on "Cuba Calling," Warner Bros.

CHARLES MAXWELL orchestrated on "Cuba Calling" and "Beachhead to Berlin," Warner Bros.

LEONID RAAB orchestrated "Objective Burma," Warner Bros.

JOE DUBIN composed score to "Grisley's Millions," arranged pre-scoring sequences on "Earl Carroll's Vanities," orchestrated "Hitchhike to Happiness," Republic.

DALE BUTTS composed-arranged score to "Hitchhike to Happiness," orchestrated "Grisley's Millions," Republic.

ALBERT GLASSER orchestrated on "Airship Squadron," MGM.

SID CUTNER orchestrated on "Here Come the Waves," Paramount.

RUDY SCHRAGER orchestrated "Bombalero" and on "Isle of Tabu," Paramount.

CHARLES BRADSHAW orchestrated on "Isle of Tabu" and arranged on pre-scoring of "Duffy's Tavern," Paramount.

GEORGE PARRISH and RALPH HALLENBECK orchestrated on "Here Come the Waves," Paramount.

LOYD AKRIDGE arranged on pre-scoring of "Duffy's Tavern," Paramount.

New Music Literature

BOOKS

Harvard Dictionary of Music

Willi Apel—The Notation of Polyphonic Music
900-1600

Bainbridge Crist—The Art of Setting Words to
Music

MUSIC

Alexander Tansman—Second Concerto
(2 Pianos)

Curt Sachs—The Evolution of Piano Music
1350-1700

Wesley La Violette—Largo Lyrico (Miniature
Orch. Score)

Nicolai Lopatnikoff—Concerto op. 26 (Violin
& Piano)

Ernst Bacon—A Collection of Eight American
Folksongs "Along Unpaved Roads"

BOOK REVIEW

By RUTH DE SAXE

"YOUR CAREER IN MUSIC," by Harriett
Johnson, Music Critic of the New York Post,
N. Y., Dutton, 1944.

A timely picture of the various and sundry
jobs of musicians throughout the country, has
been written by the New York Post's music
critic. Her survey of possibilities in the field
of music is mainly of interest to the young
student. Activities of the orchestral player, the
teacher, concert artist, singer, composer all are
discussed with a small section devoted to "com-
posing for the movies" (pages 182 to 186).
A significant point is that the words "Arrang-
ing" and "Arranger" are entirely missing from
the copious index.

This is a good gift book for the musically-
inclined teen-ager on your Christmas list.

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



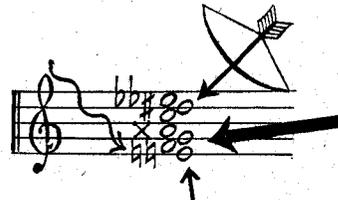
IMPARTIALS

By SIR ALGERNON
STUMBLEPOKE

This is an article not only for beginners but
for advanced pupils who haven't learned any-
thing: There has been much said about music,
but by whom??? Prout has had his day, also
Yjaderson (modern spelling), and we can
"Wedge" in Schlieder, but where will it
"Goetschius"? Now that we are in *harmony*
we can leave it. This thesis is not to criticize
either the old or the new, but rather, to confuse
those in-between.

The twelve tone scale has twenty-four tones,
counting sharps and flats. This has been very
cleverly deducted by counting C-C sharp, D,
etc. Take C for instance. C as a fundamental
vibrates at 64—now adding 64 which gives
you 128, you then have another C (see), which
we shall call C-one—however this is the second
C that we are calling C-one. This is purely

elementary. The twelve tones are all accounted
for by division and subtraction and do not
include the 3½ percent to the union. We do
not build chords in chords anymore. We just
build them. For example, roots and bass tones,
high tones, kem-tones, key tones, etc. (and for
the lady arrangers—Franchot tones) also posi-
tions of the 5th are good. I will give you an
example:



Here you see the high tone—small arrow
key tone—big arrow
bass tone—crooked arrow
kem-tone—(ask Dunninger)
any tone—use bow and arrow
root—you find it—if you're
lucky.

This is "Nature's Chord," spelled backwards,
"Seratone."

If you want an analyze this theory you can
purchase my book at all bookmakers. (Address
this month, Hollywood Park). This book also
contains the Deelfouble particle—showing you
how to strike on your piano (if you have one)
a chord having more than three tones without
your dog singing or running back to his (or
her) ancestors. Steelfudy yeelfor leelfesson and
in my seelferies of articles I will delineate these
queer (swish) harmonies. I hope that I have
made myself completely understood. My word-
ing may not be clear, but the way I put them
together is bad; my *grammar* done told me.



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