

THE SCORE

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Beverly Hills, California

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KEY NOTES

There are still a few ill-informed people—both inside and outside the motion picture industry—who think that orchestrating is an over-paid racket. Or to put it differently, that the contents and physical make-up of the work in question do not warrant the high remuneration demanded by the orchestrator.

These same uninformed people conjure up devious devices to underpay the orchestrator. For instance, by requesting the composer of motion picture music to write his composition and telescope the metric structure. This naturally reduces the amount of score pages below normal, and the orchestrator, who is paid by the page, finds himself underpaid.

By way of an answer one might well be inclined to ask such people how much they spend on doctor bills. If they are in the producer class and suffer perennially from stomach ulcers, their bill unquestionably runs high. Now, do these gentlemen ever question the nature of work done by their physician? . . . Perhaps they wonder why the good doctor slaps them with a stiff fee when the only thing he does is to feel their pulse and look at their tongue.

Well, the good doctor is entitled to his fee, even though *the physical make-up* of his work may appear rather simple and a bit evasive. Let us not forget that back of all that, there are many long years of study and practical experience, which cannot be computed in cold dollars and cents.

And the same can be said to apply to the arranger and orchestrator. Arrangers don't just grow on trees, or ripen like that—overnight. Often long, tedious and trying years of preparatory background go in the making of a good arranger. Some start by being excellent performers, having spent many years mastering an instrument, and many more in actual playing experience with an orchestra. But playing alone does not satisfy them, so they turn their

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Victor Young Conducts Film Music With L.A. Philharmonic

Excerpts from the film score "*For Whom the Bell Tolls*," prepared in concert form under the title of "Symphonic Synthesis," were performed by the L. A. Philharmonic Orchestra under the direction of the composer Victor Young, on January 25.

The rest of the concert, conducted by Alfred Wallenstein, included "Symphony No. 7," by Schubert, "Seven Rumanian Folk Dances," by Bela Bartok, and "Scherzo Capriccioso," by Dvorak.

Alexander Tansman in "Paris Underground"

Constance Bennett, producer of "Paris-Underground" for United Artists, has signed Alexander Tansman as composer of the musical score for the picture. In addition to composing, Tansman will also act in capacity of musical director.

Dave Buttolph With "Circumstantial Evidence"

"Circumstantial Evidence," a Twentieth Century production had David Buttolph as composer of musical score. Orchestrations were handled by Maurice de Packh and David Raksin.

George Duning Inducted Into the Navy

George Duning, composer-arranger at Columbia Pictures, as well as concertmaster of Kay Kyser's orchestra, was inducted into the Navy on December 27. He is presently stationed at the San Diego Training Station. George Duning is married and has two children, and is 37 years old.

Warners Improving Music Department

The music department at Warner Brothers is being considerably enlarged with the addition of a second floor being constructed over the present music building. The need for more space has been felt for quite some time in view of the continuous addition and expanding of personnel in the music department.

Herbert Stothart Scoring "Son of Lassie"

Herbert Stothart is completing the recording of the musical score to "The Son of Lassie." Assisting Stothart with the composition of the unusually long score was Castelnovo-Tedesco. Orchestrations were handled by Murray Cutter with Robert Franklyn assisting. Three selections based on music by Grieg were also incorporated into musical score.

Arthur Lange Winds "It's A Pleasure"

Arthur Lange completed the recording of "It's a Pleasure" a Sonia Henie picture at International. Assisting Lange with the many routines and ballets were Hugo Friedhofer, David Raksin, Arthur Morton, Clifford Vaughn and Arthur Schoepf. Assisting with the background scoring were "Doc" Mason and Walter Sheets. "Along Came Jones" with Gary Cooper, is now being scored by Arthur Lange with Hugo Friedhofer and Charles Maxwell assisting.

Electrical Compensation for Acoustical Defects Developed

A new method of electrical compensation for acoustical defects in large auditoriums has been developed by Edward J. Content, assistant chief engineer of Station WOR and well known consultant expert in this field. Listeners have been asked to make their own comparison of acoustical values on two broadcasts of the Detroit Symphony Orchestra (January 6 and January 13, KHJ).

According to Content, much of the color and beauty of music is dependent upon the delicate overtones lost to concert music listeners because of deficiencies due to several factors brought into play by the size and dimension of especially large auditoriums.

As much as 90% of the music reaching the microphone consists of sounds reflected one or more times by the walls and ceiling surfaces. Hence the length of the sound path is greatly extended, with the higher sounds losing much more energy than the basic or fundamental tones, resulting in high pitched tones being lost to the listener.

The rejuvenation of these overtones for reinsertion into a broadcast program is Content's purpose. He effects this through compensating for the deficiency of the higher overtones by means of electrical filters and equalizers. Preliminary experiments which have been conducted, have proven it possible to restore lost harmonies to their original brilliancy and to recapture the ideal balance of the first rendition.

Johnny Thompson Wins Award in Esquire Poll

The "New Star" Award recently created by *Esquire* to give incentive and recognition to newcomers in the dance field, went to Johnny Thompson, whose arrangements were voted as being *consistently* the best during 1944. The "New Star" award is an addition to the other awards given by *Esquire* in their annual poll.

Harry Stone Arranges Earl Carroll Show

A major portion of the musical arrangements for the new Earl Carroll show "Sketch Book of 1945," was done by Harry Stone. This marks the fifth consecutive year of Stone's association with the Carroll productions which include road shows as well as those produced in the Hollywood theatre.

George Bassman Gets "The Clock"

"The Clock," MGM production had George Bassman as composer of musical score. Orchestrations were handled by Ted Duncan and Conrad Salinger.



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KEY NOTES

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efforts toward more creative work—orchestration, arranging, composing.

The study of harmony alone is a meticulous one, and takes a long time. But what about instrumentation and orchestration? The ability to use the orchestra as a *palette* with all sorts of shadings and colouring, is an art in itself which requires a tremendous technique. A technique which cannot be acquired through study alone, either! Experience in actual performance being the first requisite for learning the highly complicated craft of good orchestrating.

It all boils down to one simple truth: Arranging is definitely a tough proposition to tackle, and like other specialized professions, medicine, law, etc., requires many long years of preparation and study. Why should not arrangers be well paid then? . . . As a matter of fact they are far from being *over-paid*, if anything! . . .

And let us not forget that arranging is *creative art, too*. There are no set rules for the compensation of creative art; not in a field where individual ability is the dominant factor. Motion Picture Studios are well aware of the important part talent plays in the making of good pictures. They will therefore bid and pay the highest price in order to obtain the best available talent, all the way from actors, writers, directors, musicians.

It is then only proper and fitting that the composer-arranger, as well as orchestrator, be recognized as an individual artist and classed among the top talent.

Unfortunately most of us are prone to ignore the tactics mentioned above. Or if confronted by a situation of this kind, we are too often inclined to accept it, with a shrug of indifference, as one of those necessary evils which manages to creep from time to time into the industry.

Practices of this kind should not be accepted too lightly. It has taken too many long years of hard work for the arranger to climb to his present position—to receive the recognition he so justly deserves. No one should be allowed to try to lower this high standard!

RUDY DE SAXE

Incidentally

Proof that the life of a sound effects man is not all *crash and bang*, was demonstrated on a recent CBS "Suspense" broadcast which called for a variety of sounds that ran through the full career of a rain-storm, from cloud-burst to drizzle! The rain mechanism was a large canvas container, complete with faucet and drain. As soon as the water drained out, it was pumped back into the faucet . . . thus avoiding the necessity of attaching the mechanism to the studio water system.

At one point in the drama, the leading players get out of the car . . . so Engineer Anderson was required to accentuate the rain in such a way that it sounded as though the actors were being hit in the face by the drops. The success of the venture was assured when Producer Spier inadvertently pulled his coat collar about his neck and gave out with an authentic shiver!

Lt. EDWARD KILENYI, topflight artist of the Keyboard and son of Dr. Edward Kilenyi, Sr., of 20th Century-Fox Studios, V-mails from Paris that he is practicing piano in the same palatial hall which formerly contained Rommel's staff headquarters. Imagine the bloody old desert fox's ghost being exercised by Chopin, Liszt, et al.

Here and There

JIMMY McHUGH wrote theme song for "Everybody's Favorite" program (KFI) JOHNNY GREEN and RALPH BLANE wrote two tunes for "Early To Wed" MGM GENE KRUPA and band are doing part in "George White's Scandals" at RKO, with Krupa also having acting part WERNER JANSSEN recorded album for Victor of "Hold Autumn In Your Hand," a Loew-Hakim production HANS SALTER and JACK BROOKS have written numbers for "That's the Spirit," a Universal production E. H. Morris will open offices for his company and other publishing houses in Paris, London and Rio de Janeiro. Companies represented will be: E. H. Morris; Melrose Music; Mayfair Music; Warren Music and Burke and Van Heusen, Inc MARLIN SKILES conducted orchestra in pre-recording of tunes for "Ten Cents a Dance," at Columbia with JANE FRAZEE CLARENCE WHEELER composed music on George Pal Puppetoon "Jasper's Close Shave" on prescoring PAUL SAWTELL composed score for "The Power of the Whistler" at Columbia PAUL WESTON is in New York with Glenn Wallichs, vice-president of Capitol Records, on a business trip. Weston is musical director for the Capitol Records ROBERT DOLAN conducted orchestra of 80 for sequence in "Duffy's Tavern" at Paramount, with Yehudi Menuhin as soloist LENNIE HAYTON conducted orchestra at MGM for the pre-recording of "Yolanda and the Thief." Songs were by Arthur Freed and Harry Warren CHARLES WOLCOTT'S and RAY GILBERT's song "Hey Mister Sunshine" is being published by Peer International. Song was used in Walt Disney's "Three Caballeros"

Television Forecast

Following is a statement by Paul W. Kesten, executive Vice-President of CBS, on post-war plans for the development of television.

"Although fully conscious of its special obligations in war, the Columbia Broadcasting System has given serious consideration to post-war operations. Columbia intends to follow the same course in 1945, believing that today's efforts and decisions will do much to simplify, and therefore, hasten, tomorrow's peace-time development.

"We have, in this past year, offered to the industry and to the FCC specific proposals concerning three major divisions of post-war broadcasting—television, international shortwave, and FM. It is our sincere conviction that the proposals we have set forth, in all three fields, represent sharp advances that must eventually be achieved if broadcasting is to continue development at a pace comparable to its past performance.

"In its recommendations for television, however, CBS has found itself in the curious position of having to defend a proposal for progress. We have asked for better television, as quickly as possible. We have pointed to the source of twice-as-good television, on wide bands in the high frequencies. We have matched words with actions—in applications for high-frequency stations, in orders for high-frequency transmitters, in negotiations for new type receivers, and in the expenditure of a larger television budget than is to be found on the books of any other non-manufacturing broadcaster.

"Our motives in all this should be perfectly clear. Television pictures today are in our opinion simply not good enough to attract—and hold—the audience that is essential to a commercially successful medium. Pre-war set sales were negligible, and war-time audience research tells us that the public now expects far better television than present standards can give them. Until the public gets the kind of television it expects, an audience that interests advertisers cannot be built, and broadcasters will—and should—carry the cost of programs. But private resources are limited, and a television audience that ceases to grow will ultimately, of economic necessity, be allowed to die on the vine.

"There are good prospects that 1945 will see successful demonstration in the United States of the kind of television we can endorse. Much factual evidence uncovered in 1944 supports these hopes. High-definition, 1000-line television has already been demonstrated in France. High-frequency, wide-band television, as a world standard, is inevitable, at whatever sacrifice it may mean of present day equipment. And we have repeatedly asserted that such sacrifice would be smaller today than tomorrow, and smaller tomorrow than the day after.

"Ours, we believe, is an optimistic as well as a realistic stand. Television can become one of America's leading post-war industries, and we intend to do everything possible in the coming year to hasten its greatest potential development. For that reason, we shall continue to disagree with any policy or action which, in our opinion, threatens to stunt the growth of a new industry for the sake of immediate and, possibly temporary profit.

PICK-UPS

By JOE DUBIN

• It is the fate of many people prominent in the "lively arts" to become more or less legendary figures, with a faint aura of unreality about them. Such a phantom took on form and substance for me recently, when I met ISHAM JONES for the first time. We have all been hearing ISHAM's band and his songs for 10 these many years. Now the man himself shows up in Hollywood, a simple rancher, with, of course, a few tunes under his arm.

• It seems that ISHAM decided to drop out of the band business right after Pearl Harbor. With half his men drafted and the rest enlisted, it seemed time for him to retire to the little five hundred acre cattle ranch in Colorado, which Ish had owned for several years previously. However the company of pure-bred Herefords palled after a while, so here is Mr. JONES, already an ardent Valleyite.

• Curiously enough, the past few months have witnessed the revival of several of ISHAM's most popular songs, notably *It Had to Be You* and *I'll See You In My Dreams*, although *The One I Love Belongs to Somebody Else* and *On The Alamo* are showing signs of renewed life. I think it no more than fitting that we arrangers should welcome ISHAM JONES, no mean arranger himself, to our midst.

• The Republic Studio music department has been finally relieved of its growing pains. WE HAVE A NEW MUSIC BUILDING! At last all the music personnel is under one roof, and it is no longer necessary to spend two-thirds of the average working day walking from one end of the lot to the other. The building houses one of the largest and most modern music recording stages ever built, private projection rooms, music library, a spacious conference room, soundproof offices, and rehearsal rooms galore. But I wonder which misbegotten son of a *sea-cools* STOLE MY WASTE-BASKET? . . .

Miklos Rozsa Scoring "Blood On the Sun"

Miklos Rozsa has been assigned the scoring of the musical background for "Blood On the Sun," a Selznick Production.

Assignments At Universal

Ted Cain, head of the music department at Universal Studios, has set the following assignments in the scoring of various pictures at that studio. *Night in Paradise*: Frank Skinner as musical director; *Song of Sarong* with Edward Ward; *That's the Spirit* with Hans Salter and *The Naughty Nineties* with Edgar Fairchild.

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Rex Dunn in "Mexican Sea Sports"

"Mexican Sea Sports," a Warner Bros. picture had Rex Dunn as composer of musical score. In addition to this chore, Dunn also composed and orchestrated the score to "Flying Flivers," also a Warners Pic.

The SCOREBOARD

MURRAY CUTTER orchestrated on "The Son of Lassie," MGM.

CALVIN JACKSON arranged on "Thrill of a Romance," MGM.

ROBERT FRANKLYN orchestrated on "The Son of Lassie," MGM; also arranged on "It's a Pleasure," Int'l.

CONRAD SALINGER arranged on "Thrill of a Romance," MGM; also "Harvey Girls."

TED DUNCAN orchestrated on "The Clock," MGM.

REX DUNN composed and orchestrated "Mexican Sea Sports," and "Flying Flivers," Warners.

WILLIAM LAVA composed score to "America the Beautiful," Warners.

CYRIL MOCKRIDGE composed score to "Molly and Me," 20th Century.

EDWARD POWELL working on developments and orchestrations of "Diamond Horseshoe," with Alfred Newman composing, 20th Century.

MAURICE DE PACHK orchestrated on "Circumstantial Evidence," 20th Century.

GEORGE DUNING arranged "Let's Go Steady," Columbia.

MARIO SILVA composed ballet to the "Crime Doctor's Courage," Columbia.

JAY CHERNISS musical director on "Johnny March," Walter Colme's production.

GILBERT GRAU orchestrated on "China Sky," and "Body Snatchers," RKO.

CHARLES BRADSHAW orchestrated on "China Sky," RKO.

LEIGH HARLINE composing score to "Isle of the Dead," RKO.

CHARLES MAXWELL orchestrated on "It's a Pleasure," Int'l.

ARTHUR SCHOEPP arranged and orchestrated on "It's a Pleasure," Int'l.

DALE BUTTS arranged pre-scoring for "New Faces of 1945," and "Bells of Rosarita." Also wrote and arranged "Utah," Republic.

JOE DUBIN arranged on "Earl Carroll's Vanities," Republic.

EDWARD PLUMB composed score to "The Phantom Speaks," Republic.

GEORGE PARRISH orchestrated on "Earl Carroll's Vanities," Republic.

WALTER SCHARF composed score for "Earl Carroll's Vanities," Republic.

JERRY MORROS orchestrated on "Nobody Lives Forever," Warners.

CHARLES MAXWELL orchestrated on "The Wonder Man," Goldwyn.

SONNY BURKE orchestrated on "Nobody Lives Forever," Warners.

Studio News . . .

MGM

Pictures scored or scoring: "Weekend at the Waldorf" (Johnny Green); "Thrill of a Romance" (Georgie Stahl); "The Son of Lassie."

In Preparation: "Harvey Girls" (Lennie Hayton); "Hold High the Torch"; "The Valley of Decision"; "Our Vines Have Tender Grapes" and "Without Love."

TWENTIETH CENTURY FOX

Pictures scored or scoring: "Diamond Horseshoe" (Alfred Newman); "Circumstantial Evidence" and "Molly and Me" (Cyril Mockridge).

In Preparation: "Where Do We Go from Here" (David Raksin); "Nob Hill"; "Bell For Adano"; "Captain Eddie" and "Colonel Effingham's Raid."

COLUMBIA

Pictures scored: "Counter Attack" (Louis Gruenberg); "Let's Go Steady" (George Duning); "The Crime Doctor's Courage" (Castelnuovo-Tedesco).

In Preparation: "The Fighting Guardsman"; "Ten Cents a Dance" with Marlin Skiles as musical director; "Over Twenty-One"; "Kiss and Tell"; "Some Call It Love."

RKO

Pictures scored or scoring: "China Sky"; "Body Snatchers" (Roy Webb); "Isle of the Dead" (Leigh Harline).

In Preparation: "Follow Your Heart"; Spanish Main" (Hanns Eisler); "George White's Scandals"; "Two o'Clock Courage"; "The Invisible Army" and "Johnny Angel."

INTERNATIONAL

Pictures scored: "It's a Pleasure."

In Preparation: "Along Came Jones" (Arthur Lange).

REPUBLIC

Pictures scored: "Earl Carroll's Vanities" (Scharf); "The Phantom Speaks" and "Three's A Crowd" (Cherwin); "Steppin' In Society" and "Utah" (Scott).

In Preparation: "Mexicana" (Scharf); "Bells of Rosarita" (Scott); "The Amazing Mr. M." (Scharf).

WARNER BROS.

Pictures scored or scoring: "The Corn is Green" (Steiner); "Nobody Lives Forever" (Deutsch); "O Human Bondage" (Korngold).

In Preparation: "San Antonio" and "The Big Sleep" (Steiner); "Hotel Berlin" (Waxman).

Detroit Symphony Now Aired for Full Hour

Beginning January 6, the Detroit Symphony Orchestra has expanded its current half-hour Saturday broadcasts over the KHJ-Mutual Don Lee network to a full hour, from 5:30 to 6:30 p. m.

Asked to state his feelings on the addition of a half-hour of network time, Conductor Karl Krueger said: "We are on the threshold of a new type of concert. Where good music was for years limited to drawing rooms and concert halls, through radio, records and American ingenuity, concerts and symphonies are becoming mass music, rather than class music and listeners are numbered by the millions rather than thousands."

New Music Literature

MUSIC

- Stravinsky—Concerto "Dumbarton Oaks"
 Miklos Rozsa—Concerto for String Orchestra
 Miklos Rozsa—Invocation (voice and piano)
 Beast of Burden (voice and piano)
 Hindemith—Sonata for Horn and Piano
 Gliere—8 duets for Violin and Cello
 Bacon—Koschatiana (Cello or Viola—and piano)
 Rachmaninoff—Sonata No. 1, op. 28 (piano)
 Paul A. Pisk—My Pretty Little Pink (A Merry Fugue on a Southern Folk tune) 2 pianos.
 Berezowsky—Fantasy, Op. 9 (2 pianos)

BOOKS

- Gerald Moore—The Unashamed Accompanist
 Soderlund—Examples of Gregorian Chant
 McHose—The Harmonic and Contrapuntal Technique of the 18th and 19th Century
 Soderlund—Direct Approach to Counterpoint in 16th Century Style
 McHose—Basic principles of the Technique of 18th and 19th Century Composition.

Joe Dubin in "Mexicana"

"Mexicana," Republic's first all-color musical, will have authentic Mexican songs written by one of our sister republic's best known composers, Gabriel Ruiz. Musical director Walter Scharf has assigned Joe Dubin to the arranging chore.

Stokowski New Musical Director At Hollywood Bowl

The Hollywood Bowl season will be ushered in this year with a new musical director, Leopold Stokowski, who has been signed to that post for a period of three years. In addition to conducting most of the season's concerts, Stokowski will also be in charge of all recordings, radio and motion picture commitments of the Bowl.

ASMA Membership Growing

During 1944 there has been a steady and substantial increase in applications for membership in the American Society of Music Arrangers. While the Motion Picture Industry has almost a 100% representation, top arrangers from Dance and Radio have now a solid representation too, the influx of new members having come particularly from these two fields.

Following is a complete and up-to-date list of ASMA members:

Loyd Akridge, Leo Arnaud, William Artzt, Robert Ballard, George Bassman, Russell Bennett, Frank Black, Charlie Bradshaw, Walter Brenner, Radie Britain, Sonny Burke, David Buttolph, Dale R. Butts, Darrell W. Calker, Joseph Daniel Catalyne, Roy Chamberlain, Dudley Chambers, Edward Chandler, Jay Chenniss, George Copp, Jr., Sidney B. Cutner, Murray Cutter, Ingolf Dahl, Ken Darby, Joe De Nar, Maurice De Packh, Rudy de Saxe, Adolph Deutsch, Carmen Dragon, Joseph S. Dubin, Ted Duncan, George W. Duning, Rex Dunn, Charles Eggett, Romo Falk, Sidney Fine, Aldo

Franchetti, Bob Franklyn, Samuel J. Freed, Jr., Ned Freeman, Fran Frey, Hugo Friedhofer, Russell Garcia, Herschel Burke Gilbert, Albert Glasser, Mort Glickman, Joe Glover, Gilbert C. Grau, Johnny Green, Thomas Griselle, Ralph J. Hallenbeck, Glen Halley, Lou Halmay, Leigh Harline, Wilbur T. Hatch, Wally Heglin, Ray Heindorf, Charles Henderson, Frank A. Hubbell, Harriss Hubble, Edward J. Kay, Charles Koff, Arthur Lange, William Lava, Alex Law, Earl E. Lawrence, George B. Leaman, Vernon Lettwich, John Leopold, Frank Leithner, Ben Ludlow, Jr., Robert McGimsey, Bruno Doc Mason, Dave Matthews, Charles Maxwell, James Mayfield, Paul Mertz, R1 3/c, Gail T. Kubik, George E. Miessner, Jr., Felix Mills, Cyril Mockridge, Lucien Alfred Moraweck, Jerome Moross, Arthur Morton, Jimmy Mundy, Spud Murphy, Lyn Murray, Stanley Myers, Einar Nilson, Joe Nussbaum, Sgt. Edward E. Ocnoff, George Parrish, Jack Pfeiffer, Miss Jerry Phillips, Edward Plumb, Frank Perkins, E. B. Powell, Leonid Raab, David Raksin, Ruby Raksin, Ralph H. Richards, Milan Roder, Heinz Roemheld, Henry Russell, Lawrence S. Russell, Conrad Salinger, Arthur L. Schoepp, Rudolph Schraeger, H. Arnold Schwarzwald, Walter Sharf, Walter Sheets, Leo Shuken, Alan Shulman, Harry M. Simeone, Marlin Skiles, Frank Skinner, Paul J. Smith, Herbert W. Spencer, Lester Spencer, Fred Stark, Staff Sgt. Alex Steiner, Leith Stevens, Harry Stone, Robert F. Taylor, Dave Terry, Johnny Thompson, Nathan Lang Van Cleave, Clifford Vaughan, Raul Georges Vidas, Jack Virgil, Oliver G. Wallace, Arthur K. Ward, T. W. Webber, Paul R. Wetstein, Jr., Clarence Wheeler, Don Wight, Charles Wolcott, Al Woodbury.

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 Lettwich upon request.



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