



THE SCORE

VOL. II, No. 3

83

Beverly Hills, California

March, 1945

Symphony Within Sound of Bombs

"Symphonic music contributed greatly toward keeping British morale high during the worst days of the blitz," Dr. Malcolm Sargent, noted English conductor declared recently, on his first visit to the United States, to conduct the NBC Symphony Orchestra.

Dr. Sargent, who has toured England's blitzed areas with a full symphony orchestra—often performing within the sound of exploding bombs—said that there are far more symphonic concerts in England since the start of the war than there were in the past. "New audiences are constantly being won over to classical music."

Giving concerts at the unprecedented rate of four to twelve a week, Dr. Sargent took his ensemble into music halls and cinemas, places where symphony was never before heard. The response was always gratifying, he declared. War workers predominated at his concerts, but uniformed men were always present in great numbers. With no reserve facilities on trains, the musicians had to be at the station several hours ahead, to be certain of accommodations. Often traveling all day without food, they performed without rehearsals and in bombed areas.

New Incentive to Composers

A new impetus has been given to creative work by the Blue Network with the establishment of a *Creative Music Fund* for commissioned works to be submitted to the Network. Among composers who have already accepted such commissions are Roy Harris, Igor Stravinsky, Eric Korngold and Peter de Rose.

First broadcast rights of compositions, which must range from five to seven minutes in length, are retained by the network, as well as performance rights for the period of one year. Composers are given advances for their work, and the accrued royalties are retained by the network and assigned to the *Fund* so as to keep the project going on indefinitely.

Radie Britain's Work Premiered With Indianapolis Symphony

Woods at Dusk, Radie Britain's orchestral composition was performed on February 22nd by the Indianapolis Symphony Orchestra, under the baton of Fabien Sevitzky. Gladys Swarthout was the soloist with the orchestra. The performance of *Woods at Dusk* was a world premiere.

(ASMA members extend their sincere congratulations.—ED.)

ASMA Members In Academy Nominations

As in previous years ASMA was well represented in this year's Academy Nominations. In the "best scoring for musical picture," Walter Scharf was nominated with his picture "Brazil" for Republic; Carmen Dragon with "Cover Girl," Columbia; Ray Heindorf with "Hollywood Canteen," Warners, and "Up In Arms" an Avalon Production; Edward Kay with "Lady, Let's Dance," Paramount.

In the "best music score for a dramatic or comedy picture," Arthur Lange got the nomination with his "Casanova Brown" for International Pictures, and Walter Scharf with "The Fighting Seabees," Republic.

Wayne King Back On Air

After three years of service in the armed forces, Wayne King is to again return on the airwaves. Contract has been signed for a summer replacement of Jack Benny, originating from Chicago at the beginning of June. King will have an orchestra of 25, and will stick to the original waltz style which brought him fame and fortune.

Charles Henderson Renews Contract

A new two-year contract has been handed to Charles Henderson by Twentieth Century Fox. Henderson, long connected with that studio, gets the same ticket he's held so far: composer, music arranger and music director.

Al Dubin Passes Away

Al Dubin, brother of our co-editor Joe Dubin, passed away suddenly in New York on February 11, after a short illness. Well known as a song writer, Al Dubin was born in Zurich, Switzerland, 53 years ago, and came to this country when only a few years old.

Among the successful songs he wrote were: *Shadow Waltz*, *Dancing With Tears in My Eyes*, and *Lullaby of Broadway*. For the latter he won the Motion Picture Academy award in 1935. He also collaborated in writing songs for various pictures such as "Twenty Million Sweethearts," "42nd Street," and "Wonder Bar."

To Joe Dubin, who was very fond and proud of his famous brother, ASMA members extend their sincerest sympathy.

Television to Employ Vast Numbers

With a prediction that television may offer more employment in the post-war period than sound broadcasting did after the last war, Niles Trammell, president of NBC, declared that it is the most effective means of mass communication ever created.

Trammell asserted that the new medium is the most significant of the new industries that will be ready to be launched after the war.

"Once it is introduced in the United States on a national scale, television will provide employment for many thousands of men and women and for many millions of dollars of capital," he said. "Both as a service to the public and as an avenue of employment, the significance of television is enhanced by the fact that it does not displace or replace older services or jobs. It is unique and different from anything else in existence."

Morton Gould on New Air Show

Major Bowes' "Shower of Stars," new all-musical series featuring Morton Gould and his orchestra, and weekly guest stars drawn from the ranks of successful graduates of the Major's "Amateur Hour," made its debut over CBS Thursday, February 8. Opening night guest was Regina Resnik, young dramatic soprano who made a sensational short-notice debut at the Metropolitan Opera House earlier this season.

Musical Notes on "American Rhapsody" with Wilbur Hatch

Columbia's "An American Rhapsody" program is as much a part of the American scene as is the music played each week, taken from every phase of American life and American tradition.

The weekly planning for this unique musical program involves more extensive research and dramatic plotting than most half-hour radio programs. According to Musical Director Wilbur Hatch, "An American Rhapsody," from the musical angle alone, requires 13 hours preliminary preparation; adding rehearsal the time spent is around 20 hours per week.

A problem that Hatch has to deal with is that of choosing the vocal and the instrumental numbers. An instrumental number has to be atmospheric—has to paint a mental picture—whereas a vocal number is important for its lyrics which tell the story.



VOL. II, No. 3 MARCH, 1945

Published monthly in Beverly Hills, California, by
THE AMERICAN SOCIETY
OF MUSIC ARRANGERSEditor:
RUDY DE SAXEAssociate Editors:
Joseph Dubin
Charles MaxwellArtist:
George E. Miessner, Jr.Yearly subscription \$2.00
Single copy 20cAddress all communications to
THE SCORE
P.O. Box 807, Beverly Hills, CaliforniaContents Copyrighted 1945 by
The American Society of Music Arrangers
Los Angeles, California

RADIO NEWS

By FRANK HUBBELL

Hollywood has been growing in importance as a radio center by leaps and bounds during the past years. As we all know but seldom realize, there are now over fifty large trans-continental radio commercial shows emanating from the four major network studios here.

This has created a great deal of work for arrangers of all types. Some are known for their symphonic or hot dance band arrangements, while others are given an opportunity to show off their creative ability in the many dramatic shows where original mood music is in such demand. Still others specialize in stylizing orchestral background music for the name singers.

With the wealth of *virtuoso* orchestra players to write for on these radio shows, an arranger is able to write as he has always dreamed of, knowing his music will be well played.

That we may better know what is going on in this fast-growing and ever-changing radio field, this column will try to give "key-hole portraits" of various radio shows—as much as time and space permits—as well as other news concerning the radio field.

Lux Radio Theatre (CBS)

The Lux Radio Theatre on CBS, Monday evenings, is the top-ranking dramatic show of the air, and it recently celebrated its tenth anniversary on the air. Rudy Schraeger composes and arranges all of the very effective and tasteful original music for the regular 16-piece orchestra on the show, conducted by Louis Silvers.

When the score demands a larger group to bring out its full effectiveness, as it often does, the orchestra at times may be almost doubled. Here is one case where those in charge seem to respect the needs and judgment of the leader and the arranger in their efforts to do proper justice to the important musical scores through the addition of more men.

Such practices should be applauded and pointed out with pride, that other shows may be encouraged to do the same thing. This is one reason why the Lux Radio Theatre is always one of the most consistently good shows on the air.

Suspense (CBS)

Over at CBS, Lucien Morawek is responsible for those hair-raising cues on Lud Gluskin's "Suspense," dramatic show aired on Thursday evenings.

Together with Rene Garriguenc, he also does the original music on the "I Was There" show, over CBS on Sunday afternoon.

(More "Key-hole portraits" will be given in the next issue. Anyone having items of interest to submit, is invited to send or phone such material in, either to the Editor or to the writer of this column, Frank Hubbell.)

A Music Library In a Motion Picture Studio

By MONACHUS MINOR

(The important part the Music Library in the Motion Picture plays in the making of films, as well as its functions, are competently described in this series of articles. The writer is head music librarian at one of the largest studios here in Hollywood, and is well qualified to discuss the problems connected with the running of such a department.—ED.)

Since the screen assumed the aspect of culture and "Pony Boy" on a player piano in the nickelodeon gave way to Tschaikowsky on the sound track, music has become an elemental, essential part of film manufacture.

The music library is an integral function of this essential part of the industry. Here we must be able to supply—figuratively—"in-the-tinkling of an eye," in the time necessary to "bat an eyelash,"—anything from "soup to nuts," from "Cambodian melodies (?) to "Palestrina ecclesiastics," from description of Nero's fiddle (?) to a picture of a Peruvian nose flute. And, too frequently, due to insufficient information on the part of the inquirer, we have to guess at what is wanted.

The development of the Music library has been gradual—like Topsy; it just grew,—it continues to grow. The music library was formerly a division of the General Library of the Studio. Now it is a separate entity in the motion picture field.

There have been many changes in the function of the music library since the advent of talking pictures. In 1928, when pictures were still silent, the library was the source of supply for all the music used to accompany these silent pictures. In those days standard music was used, and was classified for motion picture purposes into about 150 different categories—categories of the conventional type—such as "Andante," "Allegro," "Sinister," "March," and so forth. In those days the composer of a picture used these standard numbers, composing only short modulations or bridges to connect two or more standard numbers into one sequence.

Today the motion picture technique has developed to such an extent that we require additional classifications. Most of the original 150 categories of 1928 are now divided and subdivided. (These various classifications are not to be confused with the thousands of classifications used in the Dewey or other standard systems for music in the public libraries. We are speaking only of classification as it affects the motion picture field.)

While standard music is not used as much today as it was formerly in silent pictures, it must be made readily available however for reference purposes. Practically every score accompanying a feature motion picture is an original score, but the idea embodied in the score usually is authentic in character.

Because of ever changing conditions, and the rapid advance of motion pictures, I believe that the music library in a studio should have three component parts, yet all in one: *Research Library, Reference Library and Practical Library.*

RESEARCH LIBRARY

The Research library is the seed from which grows the Reference library. Here we must

Incidentally

CLIFFORD VAUGHN will officiate as Musical Director at the Ruth St. Denis Dance Recital at the Philharmonic Auditorium on March 21. One of the featured numbers will be Vaughn's own composition *White Jade*.

FRANK HUBBELL received a Christmas card from *Russ Garcia*, ASMA member and formerly arranging for NBC in Hollywood, now with U. S. Army in Holland, sending best regards to all ASMA members. The same from *Eddie Ocnoff*, now stationed with U. S. Army weather bureau somewhere in Africa.

Inactive for the last year, *Co-Art* once more resumes activity in the recording field. Undergoing a complete renovation of its recording equipment, with the addition of special filters and amplifiers as well as instruments of the very latest design, *Co-Art* is now in a position to make air checks and recordings of the finest quality. As probably known to most of our readers, *Co-Art* is owned by Arthur Lange.

FRANK BLACK was guest conductor with the Cleveland Symphony Orchestra, on Sunday, March 11. The program featured an all-Sibelius repertoire and included his Symphony No. 2. The program was broadcast over KHJ.

Don't Fence Me In by Cole Porter, has passed the million mark in sheet music sales. Harms, Inc., are publishers.

SAM FREED, Jr. has just arranged an album of Strauss' Waltzes for an orchestra composed of strings, wood-winds, one horn and timpani, to be soon released by Capitol Records.

MARVIN HATLEY composed and conducted musical scores for "Hollywood and Vine" (PRC) and "Life of Thomas Edison" (General Service). Harold Lindolf arranged and orchestrated.

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PICK-UPS

By JOE DUBIN

• I am not in a very good frame of mind to write a column this month. As most of you know, my only brother, Al, passed away suddenly on February 11th last.

• My good friend Charlie Maxwell has blackmailed me into making an explanation. It seems that we recently scored a picture called "Bells of Rosarita," at Republic. Dale Butts arranged the main title and all production numbers. Jack Virgil contributed a number of fine band arrangements. Charlie Maxwell wrote all the background music, but one cue, and was assisted by Clifford Vaughn in orchestrating. This one cue, a chase, was divided between Mort Glickman and myself, so I wound up writing just half a cue on this picture. But I got screen credit for the entire score!

I can only say that at the time the credits were handed in, I was assigned to do the picture. Subsequently I was switched to another picture, and so it goes.

Well, this partly makes up for the time I did all the afterscore for "Tell It To A Star," only to find Dale Butts *butting* in for screen credit.

A. Gaber New Librarian At Paramount

Replacing Steve Pasternacki, who resigned his post last January, A. Gaber has been named to the post of Music Librarian at the Paramount Studios.

Gaber comes from New York, and was originally orchestra leader with NBC in Radio City. He also has many years of experience as music librarian both with Fox and Roxy Theatres in New York.

Hollander Scores "Affairs With Susan" With Orchestra of 70

"Affairs of Susan," a Paramount pic, had Fred Hollander as composer of music score, which called for an orchestra of 70 musicians. Leonid Raab and Gil Grau orchestrated.

Dell Staizers To Be Soloist

Del Staizers, world known cornet player, formerly with the Goldman Band in New York, will be soloist on Wednesday, April 4, at the Wilshire Ebell Theatre, when Herb Wilking's concert band plays a memorial concert for the late Herbert L. Clarke. Staizers will play Clarke's own composition, *Twilight Dreams*, as well as his own arrangements of "Carnival of Venice" and "Napoli."

SAN FERNANDO PRINTING CO.1307 Bond St., Los Angeles, California
PProspect 1388Score and Manuscript Paper
for the Professional Musician**Studio News****R K O**

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

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

COLUMBIA

Pictures scored or scoring: "Fighting Guardsman" (Paul Sawtell); "A Thousand and One Night"; "Ten Cents a Dance."

In Preparation: "Tars and Spars" with Marlin Skiles set for arrangements; "Over Twenty-One"; "Kiss and Tell" and "Some Call It Love."

M G M

Pictures scored or scoring: "Harvey Girls"; "The Clock" (Bassman); "Alter Ego" (Kaper); "Without Love" (Kaper); "Anchors Aweigh" (Stohl).

In Preparation: "The Valley of Decision" (H. Stothart); "Hold High the Torch"; "Our Vines Have Tender Grapes"; "Without Love"; "Her Highness and the Bell Boy."

TWENTIETH CENTURY FOX

Pictures scored: "Where Do We Go From Here" (D. Raksin); Bull Fighters (Buttolph).

In Preparation: "Nob Hill"; "Bell For Adano"; "Captain Eddie" and "Colonel Effingham's Raid."

REPUBLIC

Pictures scored: "Tell It To A Star" and "Bells of Rosarita" (Scott); "The Fatal Witness" and "Behind City Lights" (Cherwin).

In Preparation: "The Amazing Mr. M" and "Mexicana" (Scharf); "Man from Oklahoma," and "New Faces of 1945" (Scott).

UNIVERSAL

Pictures scored: "Salome, Where She Danced" (Edward Ward); "Strange Confession"; "The Master Key"; "That's the Spirit" and "Naughty Nighties."

In Preparation: "Nights in Paradise" (Frank Skinner); "Serenade for Murder" (Edgard Fairchild); "Lady On a Train" and "Men in Her Diary."

PARAMOUNT

Pictures scored: "Affairs of Susan" (Hollander); "Miss Susie Slagle" (Amphitheatrof); "Duffy's Tavern" (Robert Dolan); "Love Letters" (Victor Young).

In Preparation: "The Virginian"; "Lost Weekend"; "Mexican Masquerade"; "Cross My Heart" and "You Hit the Spot."

Nat Finston with Selznick-Saphier

The Selznick-Saphier Agency has added to its activities a music department under the supervision of Nat Finston, former head of MGM's music dept.

Friedman Leaves MGM

Izzy Friedman, assistant to Nat Finston at MGM, and later, when Finston left that lot, to David Chatkin—present head of the music department there, has resigned and left the studio.

The SCOREBOARD

GIL GRAU orchestrated "Isle of Dead," RKO; also on "Affairs of Susan" and on "Miss Susie Slagle," Paramount. SID CUTNER orchestrated on "Love Letters," Paramount; also on "Alter Ego," MGM.

ARTHUR MORTON orchestrated on "A Thousand and One Night," Columbia; also on "Bull Fighters," and "Where Do We Go from Here," 20th Cent. CLIFFORD VAUGHN composed special oriental sequence for "A Thousand and One Night," Columbia; also orchestrated on "Along Came Jones," Int'l.

MARLIN SKILES composed "A Thousand and One Night," Columbia.

GEORGE MIESSNER orchestrated on "Hollywood and Vine," PRC.

ROBERT FRANKLYN orchestrated on "Along Came Jones," Int'l.; also "Alter Ego" and "Without Love," MGM.

ARTHUR SCHOEPP orchestrated on "Along Came Jones," Int'l.

VERNON LEFTWICH orchestrated on "Along Came Jones," Int'l.

LEONID RAAB orchestrated "Hotel Berlin" and "To Have and Have Not," Warners.

ALBERT GLASSER orchestrated on "The Clock," MGM; also composed and conducted score for "Cisco Kid Comes Thru."

TED DUNCAN orchestrated on "Harvey Girls" and "The Clock," MGM.

WALLY HEGLIN orchestrated on "Without Love," MGM.

CONRAD SALINGER orchestrated on "Harvey Girls," MGM.

JOE NUSSBAUM orchestrated on "Anchors Aweigh," MGM.

LEO SHUKEN orchestrated on "Harvey Girls," MGM.

MAURICE DE PACKH orchestrated on "Where Do We Go From Here," and "Bull Fighters," 20th Cent.

WALTER SCHARF composing score for "The Amazing Mr. M," Republic.

DALE BUTTS and CHARLES MAXWELL scored "Bells of Rosarita," Republic.

JOE DUBIN composed scores on "Tell It to a Star," and "Behind City Lights," Republic.

MORT GLICKMAN orchestrated "Behind City Lights"; composed and orchestrated on "Bells of Rosarita," Republic.

JACK VIRGIL arranged on "Bells of Rosarita," Republic.

LOYD ACKRIDGE arranged on "Serenade for Murder," Universal.

CARMEN DRAGON arranged dance routines on "Anchors Aweigh," MGM.

LEIGH HARLINE writing score to "Johnny Angel" and Ballet for "George White Scandals," RKO.

CHARLES BRADSHAW orchestrated on "Affairs of Susan," also "Duffy's Tavern," Paramount.

GEORGE PARRISH orchestrated on "Duffy's Tavern" and "Love Letters," Paramount.

LEO SHUKEN orchestrated on "Love Letters" and "Duffy Tavern," Paramount.

New Music Literature MUSIC

Bela Bartok—Four Dirges (piano)
Kodaly—10 pieces for piano
Rudy de Saxe—Parodiette (piano)
Tansman—Piano Miniatures
La Violette—Largo Lyrico (String Orch.—Timpani and Harp)
Strawinsky—Sonata (2 pianos)
Tansman—Intermezzi (Series 3 and 4) piano
Hindemith—Matthias the Painter (Orch. score)

BOOKS

Alfred Einstein—Mozart, His Character, His Work
Haggin—Music for the Man Who Enjoys "Hamlet"
Milos Safranek—Bohuslav Martinu—The Man and His Music
Jovey—Essays in Musical Analysis "Chamber Music"
Jovey—Musical Articles from the Encyclopedia Britannica.

BOOK REVIEW

By RUTH DE SAXE

THE UNASHAMED ACCOMPANIST, by GERALD MOORE.
(The Macmillan Company. New York, 1944.)

Primarily addressed to the piano student who contemplates a career of accompanying, this book is worth the attention of professional accompanists as well.

Not content with hiding lights under bushels, Gerald Moore, professional English pianist (whose name, by the way, appears on more records than that of any other artist), reveals means by which the professional accompanist may stand on his own feet as an artist, rather than play *second fiddle* in the eyes of the world.

Authoritative in its field, abounding with wise advice and lucid pointers, this volume might well become the accompanists' "bible."

Hindemith's "Matthias the Painter" Now Available

The orchestral score of "Matthias the Painter" by Paul Hindemith, which was unavailable a year ago, can be obtained now at John de Keyser and Company, 625 South Grand Avenue, Los Angeles.

STUDIO MUSIC LIBRARY

(Continued from Page 2)

be able to answer questions ranging from "What was the National Anthem of France during the reign of Napoleon?" to "What music was played at the inauguration of President Roosevelt?" etc., etc.

In order to be able to answer this wide span of questions, no source material is turned down in the research division. We utilize magazines of all kind, local, national, popular; we scan the newspapers whether they be daily, weekly, or trade; we have available histories not only of music but also political histories; we must have access to biographies and autobiographies of persons connected, even though in a minor sense, to the musical world.

In connection with such pictures as "Romeo and Juliet," "Tale of Two Cities," "Marie Antoinette," "Good Earth," etc., the preparation on some of these extended over a period of three years. During that time we had opportunity to read histories, to contact the *British Museum*, the *Bibliothèque Nationale* and other sources for authentic material which in turn was passed on to the composer connected with the picture.

In addition our department has contacts and representatives in most of the foreign countries of the world, which are invaluable sources of supply for securing the folk music of their respective countries. When necessary we do not hesitate to contact consulates and embassies of countries in question. The Library of Congress is also a good source of supply.

(This is the first in a series of articles dealing with the music library in a Motion Picture studio, by Monachus Minor. The second will appear in the next issue.—ED.)

Ray Sinatra With MGM

A new addition to the music department at Metro, is Ray Sinatra, who joins the staff as composer, arranger and conductor. A recent arrival in Hollywood, Sinatra is well known in the east where he acted as musical director on many radio programs.

Nat Shilkret Signs New Contract

Nathaniel Shilkret, long connected with MGM, has signed a new contract with the company in the same capacity of composer and musical director.

Amphitheatroff With "Susie Slagle"

Daniel Amphitheatroff composed the score to "Miss Susie Slagle," a Paramount production, acting also as musical director. Jerome Morros, Charles Bradshaw and Gil Grauer orchestrated.

Frank Skinner Has "Night In Paradise"

Frank Skinner was assigned the Universal production "Night in Paradise," for which he will compose the music background. The picture is now shooting and will be ready shortly.



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