



THE SCORE

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Musical Notes on Prokofieff's Violin Concerto

On March 18, Joseph Szigeti was soloist with the New York Philharmonic Symphony in the Prokofieff D Major *Violin Concerto*. While the Concerto is now being accepted and enjoyed by audiences as one of Prokofieff's most effective compositions, this was not so when it was first played in America some twenty years ago. It prompted laughter then from those who couldn't understand it.

Prokofieff finished his violin concerto in 1913, but not until 10 years later did it have its first performance. Szigeti did not give the premiere but it was through his efforts that the work grew to popularity during the next few years. When the composer heard Szigeti's interpretation of the concerto, he was so pleased he dedicated a *Song Without Words* to him.

H. T. Parker, Boston Transcript critic, had this to say about the concerto "... that Prokofieff had done the miracle ... written a music that sounds like no other in the kind, revitalizing a withered form, pursuing, and sometimes capturing, a fitful, evasive beauty, gaining new and strange sonorities. . ."

Walter Scharf Scoring 'Concerto'

Republic's super-production "Concerto"—the most pretentious picture ever produced by that studio, a technicolor job running over two million dollars—will have Walter Scharf as musical director. The picture, directed by Frank Borzage, will depict the love-life of a talented woman concert pianist and famed conductor.

The plot lends itself to the use of a great deal of repertoire music, and Walter Scharf has taken full advantage of that fact. The score, which will call for two hours of music, will have as the main theme, Rachmaninoff's 2nd piano concerto. Rather than develop the background music from that theme, Scharf intends to use exclusively standard repertoire, adapting and weaving it throughout the score.

Besides his piano concerto, Rachmaninoff will be represented by his "Four Preludes," "Polichinelle," "Serenade" and part of his 3d symphony. Sibelius will be heard in *Finlandia* and *Valse Triste*; Debussy in *Reverie* and *Golliwog's Cake Walk*; Ravel in *La Valse*. Other composers represented include Mendelssohn, Wagner and De Falla.

Sigmund Romberg On Air

Sigmund Romberg, will conduct a 45-piece orchestra and play host to a guest soloist each week, on a new program as summer replacement, beginning Tuesday June 12, over NBC.

Romberg has written some of the most famous of American operettas, including *Maytime*, *Blossom Time*, *The Desert Song*, *The New Moon* and *The Student Prince*.

Russell Bennett on New Ford Program

The new Ford Motor Company program "Stars of the Future," which started on NBC, Sunday April 8, (11 to 11:30 a.m.), has Russell Bennett as musical director. The program which will feature outstanding guest artists on each broadcast, has Lawrence Brooks and Frances Greer as vocalists and an 18-voice chorus.

Russell Bennett, first ASMA president, is well known as one of the top arrangers of Broadway successes such as "Oklahoma," "Music in the Air," "The Cat and the Fiddle," "Roberta," "Showboat," and "Panama Hattie."

Carmen Dragon to Do Sonia Henie Picture

Carmen Dragon, this year's Academy Award winner for arranging the best musical picture, was signed by International Pictures for the scoring of Sonia Henie's next picture "Countess of Monte Cristo."

Jean Goldkette on New Program Series

Jean Goldkette is back again in the limelight with a weekly series of broadcasts over KHJ, beginning April 14. Goldkette will conduct this time an orchestra of 60 musicians in special arrangements of today's swing favorites as well as some of the early treatments of classics that made Goldkette famous both in this country and Europe.

Many still remember Goldkette's original orchestra which included such names as Tommy and Jimmy Dorsey, Bix Beiderbecke, Frankie Trumbauer, Carmen Lombardo, Joe Venuti, Eddie Lang, Russ Morgan, Hoagy Carmichael, and many others. The broadcasts will originate in Detroit.

Dave Matthews Forms Own Band

ASMA member Dave Matthews and top-notch dance arranger, has formed his own band, and is currently rehearsing his outfit, planning to open locally in the very near future. Dave Matthews was formerly arranger with such bands as Hal McIntyre, Harry James and many other top names.

George Bassman Gets 'Abbott and Costello Picture'

George Bassman is writing background music for "Abbott and Costello in Hollywood," an MGM production. Some pre-recording has been made already.

Don Lee Network Buys New Studio Site

The purchase of a new permanent site for radio station KHJ and the Hollywood Headquarters of the Don Lee and Mutual Broadcasting Systems, was announced recently by Thomas S. Lee, President of the Don Lee Broadcasting System, following the signing of contracts that give the network title to a 90,000 square foot tract on the West side of Vine Street, from Homewood Avenue to Fountain, three blocks south of Sunset Boulevard.

Lewis Allen Weiss, vice president and general manager of Don Lee, and Willet H. Brown, vice president and assistant general manager of the outlet, negotiated the transaction as the first step in a building project that will encompass a total investment of \$750,000.

According to a statement by Weiss, building on the site will begin as soon as materials and labor are available, with early fall set as the anticipated date for ground breaking. Plans for a two-story building have already been started, with housing for radio broadcasting including both AM and FM transmission, and television production included in the layout.

Post War Television Set Unveiled

RCA's advanced model television receiver was unveiled recently before leading members of the press. The demonstration exhibited a set which reproduces pictures that are brighter, clearer and *five times larger* than were obtainable on prewar receivers.

The large screen television receiver, said Dr. C. B. Jolliffe, vice-president of RCA in charge of the RCA laboratories, was made possible by four pre-war technical developments by scientists and engineers. These include an improved high voltage projection tube, a unique optical system of high efficiency, a new type of plastic viewing screen and an automatic frequency control circuit.

Console models of the new receivers, with FM and standard broadcast receiving facilities, will cost approximately \$395 after restrictions on manpower and material are removed, said Frank M. Folsom, vice-president in charge of RCA Victor division. RCA Victor will also have several models equipped with direct viewing picture tubes, and at least one table model priced at about \$150.

Robert Franklyn Signs with MGM

Robert (Bob) Franklyn has been signed by Metro as composer-arranger, for a straight term of two years. Franklyn started working for the Culver City studio a year ago, and had been free-lancing for many other studios. The present contract calls for his exclusive services with MGM.



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RADIO NEWS

By FRANK HUBBELL

Post-War radio hopes took a leap upward for Hollywood with the recent announcement by two major networks of extensive plans for new buildings and equipment for the near future.

The Mutual-Don Lee Network has closed a deal for its new home on the west side of Vine Street between Homewood and Fountain. The American Network (formerly known as the Blue Network) also has plans for a large new home as soon as war conditions make building possible. The site being considered is the southeast corner of Sunset and Vine directly across from the NBC headquarters.

With the coming of television, Hollywood should become more and more important, since the already existing radio and movie studio equipment can be combined to take care of the vast number of production problems that television programs will present. In short the future looks bright for Hollywood! . . .

(Continuing our "Key-hole portraits" of different radio programs)

The Whistler and Screen Guild (CBS)

Bill Hatch, another esteemed ASMA member, conducts his own original music on the "Screen Guild" dramatic show over CBS on Monday evenings, as well as on "The Whistler," also on CBS, later in the same evening. He is well liked by all who know him and work with him, both for his musical ability as well as his pleasant personality.

Great Gildersleeve (KFI)

Claude Sweeten is the composer-conductor on the "Great Gildersleeve" show over KFI on Sunday evenings. He also does the arranging with occasional help from Jimmy Mayfield, on the popular tunes.

Man Called X (Blue)—Burns and Allen (CBS)

Felix Mills is the gentleman who composes, arranges and conducts that very effective music on the Blue Network's "The Man Called X" on Saturday night, starring Herbert Marshall. Since the locale of each show is pictured in a different country, much care and preparation is necessary that the musical cues may be of authentic flavor. This is another dramatic show that has enjoyed a *relatively* large orchestra of some 21 men.

Felix also conducts and arranges the music on the "Burns and Allen" show over CBS on Monday nights, with occasional help from Jimmy Mayfield on the popular numbers. A very great factor in the huge popularity of the "Burns and Allen" show is no doubt Felix Mills' very clever *Piano Concerto for Index Finger* written especially for Gracie Allen. It enjoyed such wide popularity that it was eventually performed in Carnegie Hall.

A Music Library In a Motion Picture Studio

By MONACHUS MINOR

REFERENCE LIBRARY

The Reference library is never too big, if its contents are properly filed. It is not necessary to have original manuscripts from which to work. A good photostat copy is more serviceable and much less expensive. It is, of course, preferable to have a large collection at a small expense than a small collection of original manuscripts at great expense.

The music should be indexed by *Title*, by *mood*, by *composer*. Should the title have more than one significant word in it, it should be cross-indexed under that significant word. To give an example—Take a very popular song like "I Love You" (Sweetheart of All My Dreams)". If this were not cross-indexed under "Sweetheart of All My Dreams" you might spend a month looking for the number you actually want. Have you any idea as to the thousands of compositions written under the title, "I Love You?"

Another popular example is "Sweetheart," from Romberg's production *Maytime*—this should be also cross-indexed under its title, "Will You Remember."

Compositions, and this refers more to standard music, might properly be indexed and cross-indexed under more than one mood. Examples are so numerous that to give any now would be superfluous.

We cannot index too much—Sometime a single reference located through cross-indexing will more than justify all our efforts. We all know that "Tonight We Love" is based on Tchaikowsky's *Piano Concerto*. This should be so indexed and cross-indexed that you can find it on a moment's notice, not only now, but also years later when the popularity of "Tonight We Love" might have waned.

Cross-indexing is not always a cure but it helps, especially when requests come in asking for the name of a popular song based on the "Hallelujah Chorus" or the "Chopin's Fantaisie" or the 8th Tone of the Gregorian Scale.

Recently we received a written memorandum to get a copy of "Nuit de tois." My French is as bad as my Syrian, but I started with the title. Nothing like it. I had another lead however, and that was the name of the composer, Debussy. Having a copy of his biography in which are listed all of his works, I was able to guess what was desired. By this time you are ahead of me; the correct title is of course "Nuit d'etoiles."

Another request went something like this: "Who wrote Beethoven's Fate Symphony?"—All right, all right, don't jump at conclusions; even *you* might be surprised!

To my mind the ideal card for indexing is 3 x 5. This index card should contain the title of the composition, the file number, the composer, the writer of lyrics if any, the original publisher and the original copyright date, if possible.

In addition to cross-indexing titles, the ideal library should have an index by composers, by

Incidentally . . .

RICHARD STRAUSS has been a storm center in the musical world throughout his career. Even at the present time, when his creative life seems to be at a standstill, if not at an end, his political affiliations have aroused heated controversy. The same condition prevailed sixty years ago when he wrote his earliest symphonic works. His contemporaries, for the most part, weren't even at home with Wagner and Liszt, and Strauss writings struck them as dissonant, even raucous.

These accusations seem rather laughable to audiences today. With the clashing tonalities of Strauss' later works like *Elektra* and *Salome*, his early compositions emerge now as romantic works by a young composer who was just beginning to develop the style that was eventually to create a furor every time he produced a new piece.

Many people are under the impression that in order to be a successful composer-arranger in motion pictures, one has to be a good salesman and a "ballyhoo artist." Yet we have examples of very modest people who have achieved prominence in spite of their retiring nature. True merit and ability cannot remain hidden forever, and sooner or later someone is bound to "take notice."

One such person is "Bob" Franklyn, who was only recently put under a two-year contract by MGM as composer-arranger. For many years Bob was an unassuming figure here in Hollywood, quietly copying music at the Warner Bros. studio. Few people ever knew that under that modest mask were hidden many long years of study, work and preparation.

When only a young man, Franklyn went to France, and lived in Paris for over 12 years, where he studied, worked and learned the hard way. He had the good luck to study composition under Paul Dukas, and when he returned to the United States he was well equipped to begin a career as a composer.

His opportunity however did not come for a long time; but Bob took the bitter pill with

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PICK-UPS

By JOE DUBIN

• We had just finished recording a sequence when Dick Cherwin rushed in with the shocking news. Franklin Delano Roosevelt was no more. The whole studio is in an uproar. Every phone line is busy. Everyone is telling everyone else all about it. On every hand you hear the question, "What will happen to the war?"

• At this time (barely half an hour since the President's demise), I think we should be more concerned about what will happen to the peace. One thought obsesses me. Time will tell whether or not I am right, but it seems to me that the kind of peace F.D.R. wanted, the lasting kind that all "men of good will" want, is more sure of attainment now than ever.

• While Roosevelt lived, there were many who hated him, many who wished him dead. But now that he is dead, I think that the most rabid anti-New Dealer cannot but admit that we have lost a good and great man. And I doubt not that the ideas and ideals for which he stood will be adopted and administered by every true American, now that Roosevelt is no longer here to do so personally.

• As for myself, I have a deep feeling of personal loss, and I can only thank God that Roosevelt was spared as long as he was. God rest his soul!

Johnny Green Scores 'Weekend'

"Weekend at the Waldorf," MGM production, had Johnny Green as musical director and composer of score. Assisting with the score in composition and arranging were Ted Duncan, Danny Gool, Sid Cutner, Leo Shuken and Bob Franklyn.

Charles Maxwell Scores 'Yard'

Charles Maxwell completed the musical background score to "Scotland Yard Investigator," a Republic picture. The score, which called for 40 minutes of music, was conducted and recorded by Richard Cherwin.

Edward Ward Resigns From Universal

Edward Ward, composer-conductor at Universal for the last four years, has given up his contract—which had still some time to go—and has checked off that lot. Although Ward's resignation occurred under a most friendly settlement, it is rumored that disagreement on policy matters over music production, was responsible for this parting.

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Score and Manuscript Paper
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Studio News

MGM

Pictures scored: "Anchors Aweigh (G Stohl); "Valley of Decision" (H. Stohart); "Weekend at the Waldorf" (Johnny Green).

In Preparation: "Hold High the Torch"; "Our Vines Have Tender Grapes"; "Without Love"; "Her Highness and the Bell Boy"; "Yolanda and the Thief."

COLUMBIA

Pictures Scored: "The Fighting Guardsman" (Paul Sawtell); "A Thousand and One Nights" (Skiles).

In Preparation: "Over Twenty-One" (Skiles); "Kiss and Tell"; "Some Call It Love."

RKO

Pictures Scored: "Those Endearing Young Charms" (Roy Webb); "Johnny Angel" (Leigh Harline); "The Invisible Army" (Roy Webb).

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

REPUBLIC

Pictures Scored: "The Amazing Mr. M" (W. Scharf); "Scotland Yard Investigator" (Cherwin-Maxwell); "An Angel Comes to Brooklyn" (Scott); "Song of Mexico" (Cherwin).

In Preparation: "Mexicana" (W. Scharf); "Concerto" (Scharf); "Girls of the Big House" (Scott); "Man from Oklahoma" (Scott).

WARNER BROS.

Pictures Scored: "San Antonio" (Steiner); "Star in the Night" (W. Lava).

In Preparation: "Three Strangers" (Deutsch); "Mildred Pierce" (Steiner); "Time, Place and a Girl" (Heindorf); "Too Young to Know" (Roemehl); "Pride of the Marines" (Waxman); "Shadow of a Woman."

PARAMOUNT

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

UNIVERSAL

Pictures Scored: "Nights in Paradise" (F. Skinner).

In Preparation: "Serenade for Murder," and "Lady on a Train" (E. Fairchild); "Hear that Trumpet Talk"; "Men in Her Diary."

TWENTIETH CENTURY FOX

Pictures Scored: "Nob Hill" (D. Buttolph).

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

Marlin Skiles Reoptioned

Marlin Skiles' contract with Columbia Pictures as composer and arranger has been reoptioned for another year.

Ray Heindorf Has the 'Time, Place and a Girl'

Ray Heindorf has started pre-recording on "Time, Place and a Girl" for Warner Bros. The picture is a musical production and is now shooting.

The SCOREBOARD

MURRAY CUTTER orchestrated "Valley of Decision," MGM.

JOE NUSSBAUM orchestrated on "Anchors Aweigh," MGM.

BOB FRANKLYN composed and arranged on "Weekend at the Waldorf," also on "Anchors Aweigh," MGM.

CARMEN DRAGON orchestrated on "Anchors Aweigh," MGM.

TED DUNCAN orchestrated on "Weekend at the Waldorf," MGM.

WALLY HEGLIN orchestrated on "Anchors Aweigh," MGM.

SID CUTNER composed and arranged on "Weekend at the Waldorf," MGM; also orchestrated on "Where Do We Go from Here," 20th Cent.

LEO SHUKEN orchestrated on "Weekend at the Waldorf," MGM.

MARLIN SKILES composed score to "A Thousand and One Nights," Columbia.

GIL GRAU orchestrated "Those Endearing Young Charms," "Johnny Angel" and "The Invisible Army," RKO.

WALTER SCHARF composed score to "The Amazing Mr. M," Republic.

JOE DUBIN arranged pre-scoring for "Mexicana," Republic.

GEORGE PARRISH orchestrated on "The Magnificent Mr. M," Republic.

DALE BUTTS scoring "An Angel Comes to Brooklyn," Republic.

HERSCHEL GILBERT arranging on "Song of Mexico," Republic.

CHARLES MAXWELL composed score to "Scotland Yard Investigator," Republic; also orchestrated "Star in the Night," Warners.

MORT GLICKMAN orchestrated on "Scotland Yard Investigator," Republic.

HUGO FRIEDHOFER orchestrated "San Antonio," Warners.

WILLIAM LAVA composed score to "Star in the Night," Warners.

JIMMY MAYFIELD orchestrated on "Serenade for Murder," and "Naughty Nineties," Universal.

PETER BRUNELLI orchestrated on "Serenade for Murder," Universal.

ARTHUR MORTON orchestrated on "Nob Hill," 20th Century.

Heinz Roemheld Is 'Too Young to Know'

"Too Young to Know" is a Warner Bros. production now in preparation. Heinz Roemheld is to compose musical score.

Paul Sawtell with 'The Fighting Guardsman'

Paul Sawtell composed the score to "The Fighting Guardsman," a Columbia picture. Max Reese handled most of the orchestrations.

New Music Literature MUSIC

- Walter Piston—Second Symphony (orch. score)
 Alexander Semmler—Serenade for String Orchestra (score)
 Alexandre Tansman—Variation on a Theme by Frescobaldi for String Orchestra (score)
 Igor Strawinsky—Dances Concertantes for Chamber Orchestra (score)
 Igor Strawinsky—Circus Polka (orch. score)
 Darius Milhaud—Le Bal Martinique (2 pianos)
 Ashley Vernon—Lu Hsing (Cycle of 4 songs after Chinese Poems)—Medium voice and piano.
 William Grant Still—Suite for Violin and Piano.

RESPIGHI's seldom played suite *Gli Uccelli* (the Birds), was performed by the Philadelphia Orchestra under Eugene Ormandy, on February 3. Ottorino Respighi, best known of the modern Italian composers, is acclaimed for his "Fountains of Rome" and "Pines of Rome." Few are aware that during his musical career, many different cultural eras claimed his attention and influenced his work so that he composed as widely differing pieces as the impressionistic "Fountains" and "Pines," and a violin concerto on Gregorian Themes.

"Gli Uccelli" is based on harpsichord pieces by the 17th and 18th century composers Bernardo Pasquini, Jacques de Gallot, Jean Philippe Rameau, and others. Respighi chose from their works, pieces that were named for various birds.



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STUDIO MUSIC LIBRARY

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authors and by years. In these last three categories, I do not believe that it is necessary to cross index — one entry under each head should be sufficient.

In indexing the copyright date, I am referring to the date of the original composition, not to the arrangements or adaptations.

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

Westinghouse Orchestra Now Numbers 65

After two years of weekly broadcasts, the Westinghouse program, featuring John Charles Thomas, with Victor Young as musical director, is still going strong. It is interesting to note that with the passing of time the orchestra, rather than shrinking in size is being continually enlarged.

Unquestionably this orchestra is today one of the largest used over the air, excepting of course the regular symphony orchestras, such as the New York Philharmonic, NBC, etc. The present complement of the Westinghouse orchestra includes: 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, 2 percussions, harp, piano, 20 violins, 8 violas, 8 celli and 4 basses, making a total of 65 musicians.

Leinsdorf Back with Cleveland Orchestra

Erich Leinsdorf, newly returned to civilian life after an honorable discharge from the Army, comes home as conductor of the Cleveland Orchestra.

INCIDENTALLY

(Continued from Page 2)

a smile, and merely waited—patiently. When his chance finally arrived—he was ready.

That motion picture music is assuming more and more a place of importance in concert repertoire, was evidenced recently when Bernard Herrmann wrote a piano concerto especially for 20th Century's production "Hangover Square." Although pressed for time, the composer completed a score that will be remembered for a long time in motion picture annals.

The Concerto—11 minutes in length—was performed by the noted concert pianist IGNACE HILSBURG. Although no mean artist, Hilsberg was rather badly handicapped by the fact that he was allowed only three days to learn the concerto. Yet the performance given was so flawless and brilliant, that it can be acclaimed as one of the outstanding features of the whole picture.

Here again is another proof that, regardless of working conditions and the customary Hollywood pressure put on the music department, a true artist always comes to the fore.

It is of interest to note that two pictures which were awarded the Academy Oscar for short subjects, had two ASMA members on the musical score: William Lava as composer, and Charles Maxwell as orchestrator. *Tarawa* was given the award for "Best Short"; and *I Won't Play* the "Best Documentary" award for the Government. Both pictures were produced by Warner Brothers.

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