



THE SCORE

VOL. II, No. 5-6

83

Beverly Hills, California

May-June, 1945

KEY NOTES

The CBS Network of the Americas (Cadena de las Americas)—first radio chain linking all the Latin American republics with the United States—marked completion of three years of full-scale operations on May 19.

A brilliant example of practical inter-American cooperation, the network now includes 109 affiliated stations—a new high—in important population centers of Mexico, Central America, South America and the Caribbean. The network was dedicated in 1942 as an instrument of friendship and understanding among the Americas, and since then a balanced program schedule in Spanish and Portuguese has been beamed daily by shortwave to countless millions of Latin American listeners. News, news analysis, special events, war front reports, popular and classical music, talks by government, business and labor leaders, educational, cultural, dramatic and sports features are all represented in the program fare.

The Latin American music programs are strictly authentic. Terig Tucci, Musical Director of the Network of the Americas, and a brilliant arranger of the musical folklore of the neighbor republics, supervises the content of music programs.

To acquaint U.S. listeners with the type of entertainment broadcast by CBS to Latin America, "Viva America," weekly musical revue, is presented over Columbia's domestic network Saturdays at 2:30 p.m. The program features music and artists from all the Americas, with leading entertainers from the neighbor republics filling the guest roles.

In addition to native music, the best North American music in all its forms—classical to popular—forms an integral part of the daily schedule of the Network of the Americas.

The broadcasts of the New York Philharmonic-Symphony have been a regular feature of the Network of the Americas since the network's inception. On the lighter side, "Your Hit Parade" is a ranking favorite, with simultaneous Spanish and Portuguese transmissions bringing the hit tunes of the week to all of Latin America every Saturday night.

Frank Skinner Conducts Orchestra of 65 in 'Paradise'

Frank Skinner conducted orchestra of 65 musicians for the recording of "Night in Paradise" at Universal. The score which called for one hour and half of music, was composed by Skinner, and orchestrated by Peter Brunelli and George Parrish.

David Raksin Writes Song

With "Laura" on the *Hit Parade*, David Raksin has been commissioned to write another song for 20th Century Fox. "Fallen Angel" is the name of the song and the picture, starring Alice Fay. The song has already been recorded with Herbert Spencer handling the arrangements.

Eric Korngold Completes 'Bondage'

Eric Korngold composed and conducted the musical score to the re-issue of "Of Human Bondage," at the Warner Bros. lot. Simon Bucharoff orchestrated.

Cyril Mockridge Scores 'Captain Eddie'

Cyril Mockridge completed the musical score to "Captain Eddie," a 20th Century production. Maurice de Packh and Arthur Morton orchestrated.

Roy Webb Has 'Well Groomed Bride'

Roy Webb was loaned to Paramount from the RKO lot, to write the musical score to the "Well Groomed Bride."

Fred Waring In New Week-Day Morning Series

Fred Waring is taking over the 8:00 to 8:30 a.m., morning spot, Mondays through Fridays, beginning June 4, over the NBC network.

In this bold innovation in daytime network broadcasting, NBC brings Waring to the air with his large orchestra and choral group, instrumentalists, soloists and arrangers, all of whom have combined to make the Pennsylvanians one of the best known musical aggregations in the country. "This step," declared NBC officials, "is in line with our efforts to present the best in radio to our morning listeners and to make daytime listening more enjoyable."

Television to Have "Movie Quality" In France

Full endorsement of post-war television standards in France, similar to those advocated by CBS for this country, has been reported to the International Telegraph and Telephone Corporation in a cablegram from their Paris laboratories.

Robert Buron, French Broadcasting Administrator, has informed television manufacturers in Paris that his administration feels bound to provide post-war television of a *quality as comparable as possible to that of the movies*.

In commenting on the French report released by I.T. & T., Joseph Ream, CBS vice-president, said: "Columbia feels that the American public also is entitled to these improved standards."

French authorities also support further rapid development of the 1,000-line pictures which have already been successfully demonstrated in France through wireless transmission, as well as through use of coaxial cables.

Alfred Newman Completes 'State Fair'

"State Fair," latest musical at Twentieth Century Fox, had Alfred Newman as musical director and composer of the score. "Bell For Adano," recently completed, had the musical score composed by Newman, too. Eddie Powell arranged the score for both pictures.

'Sinfonietta' Is 13 Years Old

Winner of the last "Musical America" poll of 500 American and Canadian music editors, *Sinfonietta* (Mutual-Don Lee), starts its 13th year over the air Sunday, June 3.

Inaugurated under the direction of Alfred Wallenstein in 1933, it is still supervised by this brilliant conductor. Among many world premieres are works by Morton Gould, Henry Cowell, Mark Schubart. First air performances also include works by Mozart, Haydn, Respighi and Villa-Lobos.

Philharmonic Concert July 1, Made of Requests From Troops

A special broadcast concert made up of requests from our troops overseas will be given by the New York Philharmonic-Symphony, over CBS, on July 1.

Arrangements for the *Request of the Troops* concert, to be given as an Independence Day tribute to our fighting men, are being made with the cooperation of the Armed Forces Radio Service which rebroadcasts the Philharmonic-Symphony concerts to our men and women overseas.

THE SCORE

VOL. II, No. 5-6 MAY-JUNE, 1945

Published monthly in Beverly Hills, California, by
THE AMERICAN SOCIETY
OF MUSIC ARRANGERS

Editor:
RUDY DE SAXE

Associate Editors:
Joseph Dubin
Charles Maxwell

Artist:
George E. Miessner, Jr.

Yearly subscription \$2.00
Single copy 20c

Address all communications to
THE SCORE
P.O. Box 807, Beverly Hills, California

Contents Copyrighted 1945 by
The American Society of Music Arrangers
Los Angeles, California

Incidentally . . .

ARTURO TOSCANINI, who holds the podium for the NBC Symphony Orchestra, has sent a baton to Reinhard Werrenrath, prominent American baritone, which the latter will use in conducting the New York Athletic Club's glee club, made up of business men.

"There's a lot of good music in the stick," said Albert Walker, NBC assistant guest relations manager in charge of special activities, as he turned the baton over.

This month will see the premiere of three new works on the CBS "Invitation to Music" program. *Samson* by Bernard Rogers, commissioned by the Network and the League of Composers, will be played on June 6. Miashevsky's *Symphony No. 22*, will be played on June 13, and Vaughan William's *Oboe Concerto* on June 27.

You Belong to My Heart from Walt Disney's "Three Caballeros," has passed the half-million mark, according to Peer International, publishers of the song.

RUDY DE SAXE'S *Parodiette*, a piano composition, was published recently by Delkas.

THE NEW YORK PHILHARMONIC-SYMPHONY will have Artur Rodzinski as musical director during the 1945-46 subscription season. This will mark the third successive season for Rodzinski as conductor of that symphony orchestra. Bruno Walter, George Szell and Igor Stravinsky have also been engaged as guest conductors during Rodzinski's rest intervals. All four conductors will be heard on the regular Sunday broadcasts of the Philharmonic-Symphony.

MRS. EDWARD G. ROBINSON, organized recently from her "Desert Battalion" group, a troupe of entertainers and musicians who were flown to Tonopah to entertain the troops. ASMA member ALBERT GLASSER conducted the show for the G.I.'s in a huge hangar, filled with 7000 service men, and later repeated the show at the Officers' club.

The group stayed overnight at the camp, and the next morning when the plane developed motor trouble, the Army supplied two B24's for their return trip.

Glasser reports that after being up 15,000 feet in a B24, without adequate flier's clothes, nor heat in the plane, and the bomb-bays partially open allowing that nice 10 below zero to blow in on you, he is still trying to warm up with some George Bernard "Thaw."

NADIA BOULANGER, teacher of famous composers, is conducting weekly classes and private lessons for professionals. Those interested should call Sol Babitz, at FI. 2383, for information.

IGOR STRAVINSKY conducted the New York Philharmonic-Symphony in a program of works by Russian composers, including several of his own over CBS, on February 4. Stravinsky's numbers were *Scenes de Ballet*, which had its first concert performance, *Four Norwegian Moods* and the *Circus Polka*.

Scenes de Ballet was written for the Billy Rose hit "Seven Lively Arts." The composer describes it thus: "This music is patterned after the forms of the classical dance, free of any given literary or dramatic argument. The parts follow each other as in a sonata or in a symphony in contrasts and similarities." *Norwegian Moods* are intended by Stravinsky not as impressions but as pieces stylistically Norwegian. They are subtitled "Intrada," "Song," "Wedding Dance" and "Cortege."

Circus Polka was written in 1942 for a Barnum and Bailey ballet of elephants.

Jaro Churain at UN Conference

ASMA member Jaro Churain just returned from San Francisco, where he was a delegate at the United Nations Conference, acting as liaison member for the United Nations Committee of Southern California.

Walter Koeppel with MGM

Walter Koeppel, formerly with Morse-Premier in charge of their score and orchestra department, has joined the staff of the Music department at Metro, where he is assisting Arthur Bergh. Koeppel's vast knowledge of music and musical scores, makes him a very valuable addition to the musical library of that studio. George Schneider is the able head of the department with Arthur Bergh assisting.

CO-ART
RECORDINGS

9076 St. Ives Drive Los Angeles 46
CREstview 6-2194

For the Finest in Air Checks

A Music Library In a Motion Picture Studio

By MONACHUS MINOR

PRACTICAL LIBRARY

Let us now proceed to the Practical Library. Here we should have available the *actual* music in piano, piano-vocal, or orchestral partitur form.

If possible the music of each major classification should be grouped together. It is my feeling that it is better to have all of the symphonies together than attempt to have all of the works of one composer together.

In the Practical library one should be able to find all of the available Histories of Music, histories of instruments, books in connection with operas and operettas giving their synopses, casts, performances, musical reviews, etc.

We never discard any information that we may be able to gather relative to instruments of this or other countries. The Smithsonian Institute has a good catalog containing photographs of instruments in their collection. While it is serviceable, it is very inadequate.

You'd be surprised at what information one can get through the pictures and descriptions from such publication as the *National Geographic Magazine*. *International Musician* recently gave a very lucid description of contemporary instruments being sounded over the air.

Magazines, whether they are weekly, monthly or trade magazine, should be indexed if there is anything in them covering our particular field. I refer especially to photographs showing native instruments and costumes, persons dancing, and any information pertaining to the lives and habits of composers and musicians. A "clipping" service or file is the ideal set-up if one has unlimited funds and the space available.

We frequently have requests for information relative to the operas, dating from the time of Monteverdi to the most current work or revival. It is my contention that many published works bearing on the opera and its music should be placed in the library.

Music Journals such as the "Music Quarterly," "Music Review," "Musical Courier" and similar publications should be made available not only for the library staff but also for the whole creative music department.

Another asset of the practical library is the accumulation of a good repertoire of commercial recordings; particularly those of well known artists in standardized operatic roles; also the various recordings by recognized artists and orchestras of foreign nations and the folk music of their respective countries.

A further adjunct to the practical library is the sound track from films already recorded at the studio. The interpretation recorded by the composer and orchestra of a particular sequence covering a situation in a foreign country, is usually made after considerable thought has been given to the sequence. The chances are that this interpretation, which has been based upon intensive research and thought, is much nearer to the correct mood of the music of that country, than any hasty judgement might be.

As in the case of sheet music, both the regular commercial records and those from the sound track should be indexed and cross-indexed.

I have been asked to suggest an ideal staff

(Continued on Page 4)

RADIO NEWS

By FRANK HUBBELL

Fannie Brice-Dannie Thomas (CBS)

Carmen Dragon conducts the orchestra on the Fanny Brice-Dannie Thomas show over CBS on Sunday evenings. He also arranges the orchestra solo number--usually a standard tune, as well as composes the original and clever comedy tune done each week by Dannie Thomas. This is usually the high spot of the show and it is something one should not miss hearing.

Eddie Bracken Show (KFI)

Leigh Harline does the arranging and conducts the orchestra on the new and very popular Eddie Bracken show over KFI on Sunday evenings. He also composes the original cue music. Lee is remembered, among other things, for his fine contribution to the famous musical score of Walt Disney's *Snow White*. Paul Smith also helps with some of the arranging chores on the Bracken show.

The Kraft Music Hall (N.B.C.)

This program is a top favorite with everyone and is always one of the most consistently good musical shows on the air. Bing Crosby is the universal choice when it comes to singing a popular song, especially when it is enhanced by a pleasing musical background from the Kraft orchestra. Either John Scott Trotter or Joe Krechter usually arrange the weekly Crosby medley of tunes from one of his picture scores of the past. Billy May does some of the dance arrangements featuring the orchestra. When the guest star is an opera singer, as was the case when Gladys Swarthout recently appeared on the show, Sam Freed, Jr., does the musical background. With such a star as "Bing" and the current girl singer, Eugenie Baird, backed up by a fine twenty-nine piece orchestra, with excellent arrangements, it is no wonder that this show stays among the top favorites.

The Westinghouse Show (N.B.C.)

This show presents John Charles Thomas, The Ken Darby chorus and Victor Young's sixty-five piece orchestra. No doubt one of the finest on the air.

Herman Hand does all of the orchestrations backing up John Charles Thomas, while Gill Grau does the musical background behind the Ken Darby chorus numbers. Leo Shuken and George Parrish arrange the feature numbers for the orchestra. A recent highlight was excerpts from Victor Young's own Paramount Picture score "For Whom the Bell Tolls" which won great renown.

SAN FERNANDO PRINTING CO.

1307 Bond St., Los Angeles, California
P.Rospect 1388

Score and Manuscript Paper
for the Professional Musician

The SCOREBOARD

EDDIE POWELL arranged "Bell For Adano" and "State Fair," 20th-Cent.

HERBERT SPENCER arranged on "Dolly Sisters" and "Fallen Angel," 20th Cent.

DAVID RAKSIN composed score to "Attack in the Pacific," 20th Cent.

ARTHUR MORTON orchestrated on "Attack in the Pacific" and "Captain Eddie," 20th Cent.

DAVE BUTTOLPH composed score to "Within These Walls," 20th Cent.

CYRIL MOCKRIDGE composed score to "Captain Eddie," 20th Cent.

MAURICE DE PQCKH orchestrated on "Captain Eddie," 20th Cent.

ROBERT FRANKLYN composed on "Dangerous Partners"; also orchestrated on "Her Highness and the Bellboy" and "The Harvey Girls," MGM.

WALLY HEGLIN orchestrated "Hidden Eye" and "Dangerous Partners," MGM.

TED DUNCAN orchestrated on "Her Highness and the Bellboy," MGM.

PAUL MARQUARDT arranged on "Two Sisters from Boston," MGM.

ALBERT GLASSER composed on "Her Highness and the Bellboy," also orchestrated "Our Old Car," "Phantoms, Inc.," and "Morgan's Folly," MGM.

CONRAD SALINGER arranged on "Yolanda and the Thief," and "Harvey Girls," MGM.

JOE NUSSBAUM orchestrated on "Her Highness and the Bellboy," MGM.

SID CUTNER arranged on "You Came Along," Paramount; also composed on "Her Highness and the Bell Boy," MGM.

CALVIN JACKSON orchestrated on "Her Highness and the Bellboy," MGM.

LEO SHUKEN orchestrated on "You Came Along," and "Lost Weekend," Paramount.

CHARLES BRADSHAW orchestrated on "Cross My Heart," Paramount.

GEORGE PARRISH orchestrated on "You Came Along," and "Lost Weekend," Paramount.

HARRY SIMEONE arranged on "You Hit the Spot," Paramount.

RUDY SCHRAGER arranged on "You Hit the Spot," Paramount.

PETER BRUNELLI orchestrated on "Night in Paradise," Universal.

PAUL SAWTELL orchestrated on "Serenade for Murder," Universal.

MURRAY CUTTER orchestrated "Three Strangers," Warner Bros.

HUGO FRIEDHOFFER orchestrated "Big Sleep," Warners.

LEONID RAAB orchestrated "Hotel Berlin" and "Too Young to Know," Warners.

GIL GRAU orchestrated "First Man in Tokyo," RKO.

Studio News . . .

TWENTIETH CENTURY-FOX

Pictures scored: "State Fair" (A. Newman-E. Powell); "Dolly Sisters"; "Attack in the Pacific" (Raksin); "Bell for Adano" (Newman); "Captain Eddie" (Mockridge); "Within These Walls" (Buttolph).

In Preparation: "Fallen Angel"; "Centennial Summer" (Jerome Kern); "Dragonwyck"; "Enchanted Voyage."

MGM

Pictures scored: "Yolanda and the Thief"; "The Harvey Girls," "Her Highness and the Bell Boy"; "Hidden Eye" (Dave Snell) and "Dangerous Partners."

In Preparation: "Two Sisters from Boston" (Chas. Previn); "Hold High the Torch"; "Early To Wed" (Johnny Green); "Our Vines Have Tender Grapes."

PARAMOUNT

Pictures scored and scoring: "You Came Along" (Victor Young); "Cross My Heart" (Robert Dolan); "Lost Weekend" (Miklos Rozsa); "You Hit the Spot"; "Hold Up Blonde" and "Well Groomed Bride" (Roy Webb).

In Preparation: "The Virginian"; "Mexican Masquerade"; "Our Hearts Were Young" and "Blue Dahlia."

UNIVERSAL

Pictures scored: "Night In Paradise" (F. Skinner); "Serenade for Murder" (H. Salter); "Naughty Nineties" (Fairchild) and "Strange Confession."

In Preparation: "Lady On a Train"; "Here That Trumpet Talk"; "Once Upon a Dream" (H. Salter); "Alibi Ermine" (E. Fairchild).

WARNER BROS.

Pictures scored: "Of Human Bondage" (E. Korngold); "Big Sleep" (Steiner); "Hotel Berlin" and "Pride of the Marines" (Waxman); "Too Young to Know" (Roemheld); "Three Strangers" (Deutsch); "Star in the Night" (Lava).

In Preparation: "Time, Place and the Girl" (Heindorf); "Mildred Pierce" (Steiner); "Shadow of a Woman"; "The Two Mrs. Carrolls" and "Stolen Life."

RKO

Pictures scored: "First Man in Tokyo" (Harrine); "George White Scandals" (Roy Webb-Gene Rose).

In Preparation: "The Amorous Ghost" (Harrine); "Spanish Main" (Hanns Eisler).

Joachim Chassman At Columbia

Joachim Chassman, formerly with Twentieth Century Fox, as first-desk violinist, was signed by Columbia Pictures as concert master..

New Music Literature MUSIC

Paul Hindemith—Eight English Songs—1942 (Voice and piano)
 Remi Gassman—Sonata for Cello and Piano
 Milhaud—The Household Muse (piano solo)
 Hess—800 years of Music for the Recorder (2 volumes).

BOOKS

Stanley—Your Voice
 Arthur Tillman Merritt—16th Century Polyphony
 Baynton Power—How to Compose Music
 Virgil Thompson—The Musical Scene
 Frank Howes—William Byrd
 Werner Wolff—Anton Bruckner

Karl Krueger Signs 10-Year Contract

Karl Krueger, conductor of the Detroit Symphony Orchestra, has been reengaged as director of that symphony for the next ten years with what is probably the longest contract of its kind ever signed. Broadcasts of the Detroit Symphony have been a feature of Mutual-Don Lee, since last October.



A Specialist in
**MUSICIAN'S
INSURANCE
COVERAGES**
 •
 KENNETH S. YERKE
 5225 Wilshire Blvd.
 WE 5251 HE 5705
 C. M. MEIERS CO.
 Insurance Underwriters

STUDIO MUSIC LIBRARY

(Continued from Page 2)

for a music library in the motion picture studio. Without "sticking my neck out" I suggest that such staff consist of: (A) Librarian; (B) Assistant Librarian; (C) File Clerk; (D) Clerks; (E) Secretary.

(A) The Librarian should be a College Graduate; he should be a musician; he should, if possible, have had some experience in the theatrical world. He should, if possible, be a linguist.

(B) The Assistant Librarian should be a musician; he should be a busines man or have had some business experience.

(C) A File Clerk should be a stenographer—or at least a typist; he should be a College graduate.

(D) Clerks should be interested in music and should have some active interest either in radio or phonograph recordings.

(E) Secretary should be not only a stenographer but, if possible, should have experience in more than the English language.

Of course if your budget will permit, and you can diversify your file clerks, it would be ideal, to my mind, to have a clerk for your popular music, a clerk for your standard music, a clerk for your operatic music, and so forth. In any event try to get as wide a spread and familiarity with foreign languages and with all types of music as possible. You'll be surprised what assistance you can get from your lowest paid clerk if he can speak something other than English when it comes to reading foreign material.

(This is the last in a series of articles dealing with the music library in a Motion Picture studio, by Monachus Minor.—ED.)

Television Will Call For New Type of Opera

Original television opera, a new type of opera to be written especially for the new broadcast medium, is now required, according to Dr. Herbert Graf, NBC operatic director and stage director of the Metropolitan Opera House.

Declaring that television offers the most realistic chances for an immediate influence upon opera, Graf asserts in an article in "Opera News" that writers must take full advantage of television's new technical possibilities—the combination of dialogue and music, variety of scenes, and the use of slides and film.

Graf points out that NBC television, through its station WNBT, has pioneered in the presentation of opera. Scenes from "Pagliacci" were first televised by NBC in 1940. Since then Graf himself has presented portions of "La Boheme," "Barber of Seville," "The Bat," and others.

He says that new methods of production, with opera in the language of the audience is called for.

In his discussion on production of opera in television, Graf concludes that "It will not bring harm to the traditional form of opera, but rather, as radio has already done, enhance it by further extending the interest in opera in general."

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

John de Keyser and Company

625 South Grand - Los Angeles 14, California - MU tual 1666

MUSIC DEALERS • ALL PUBLICATIONS • DOMESTIC AND FOREIGN

HEADQUARTERS FOR CONTEMPORARY MUSIC
 Complete Stock of Orchestra Scores and Chamber Music

Sec. 562, P. L. & R.
 U. S. POSTAGE
PAID
 Beverly Hills, Calif.
 Permit No. 173

Arthur Lange,
 9076 St. Ives Dr.,
 Los Angeles 46, Calif.



THE AMERICAN SOCIETY
 OF MUSIC ARRANGERS
 ARTHUR LANGE, President

Vice-Presidents Secretary
 RAY HEINDORF VERNON LEFTWICH
 MARLIN SKILES Treasurer
 FRANK HUBBELL ARTHUR SCHOEPP

Mailing Address:
 P.O. Box 807, Beverly Hills, California

Board of Directors
 Edward Powell, Charles Maxwell, Gilbert Grau,
 Arthur Morton, Sonny Burke, George Duning
 Joseph Dubin, Dudley Chambers