



THE

SCORE

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KEY NOTES

THE KFI SYMPHONY

Young Artists Competition, now in its second year, has been of real service to many Southern California musicians, eagerly looking for the opportunity of a break into the professional world. According to young, attractive Ruth Franzen, producer of the program (KFI, weekly), the idea has been a real incentive to Coast musicians and has uncovered some real talent.

The prospective of being heard over the air as a soloist, backed by a miniature symphony orchestra, already means a great deal to the young hopeful. The further prospect of being selected winner of the competition and perform with the full complement of the L. A. Philharmonic Symphony, is enough to make any musician work hard for the opportunity.

During the summer months the competition is for vocalists, with the winner singing at the Hollywood Bowl, later in the season. In this part of the program, too, real talent has been uncovered so far, according to Ruth Franzen.

Claude Sweeten is the able director of the KFI Symphony Orchestra, and has shown real flair and ability in the not too easy job of handling both instrumental and vocal soloists. Some of these are timid and easily confused by the unfamiliar sight of a real orchestra supporting them.

In addition to giving an opportunity to young performers, the KFI orchestra has done a great deal in behalf of local composers. Aware of the problems facing the composer in his search for a chance to hear his music played, Claude Sweeten has often gone out of his way to give the composer just that chance.

Among composers who have had their music performed by Sweeten and the orchestra are: Miklos Rosza, Dave Rose, Alex Law, Vernon Leftwich, Rudy de Saxe, Radie Britain, John Rarig and many others.

Bouquets to Station KFI, producer Ruth Franzen, Claude Sweeten and all the members of the orchestra, for putting up a program that is a real credit to the community.

Screen Composers Organize New Society

Composers of music for motion pictures have organized a new society under the name of *Screen Composers Association*, Max Steiner has been elected first president of the newly organized association, with Adolph Deutsch as vice-president, Edward Plumb as executive secretary, and Roy Webb as treasurer.

The Board of Directors include the following: Daniele Amphitheatrof, Adolph Deutsch, Leo Erdody, Werner Heyman, Edward B. Powell, Franz Waxman, David Buttolph, Robert E. Dolan, Leigh Harline, Arthur Lange, Herbert Stothart and Victor Young.

Hugo Friedhofer in "Forest"

Hugo Friedhofer completed the musical score for "The Bandit of Sherwood Forest" at Columbia Pictures. Calling for highly dramatic writing, the composition had over one hour of music. Arthur Morton orchestrated, and Morris Stoloff, head of the music department at that studio, conducted the recording of the score.

Roy Webb With "Love, Honor and Goodbye"

Roy Webb was loaned to Republic from RKO to compose score to "Love, Honor and Goodbye," starring Virginia Bruce. Score, which called for over one hour of music, was conducted by Walter Scharf, and the orchestrations were handled by Dale Butts and Joe Dubin.

"Symphony of Americas" Contest Extends Final Entry

Henry H. Reichhold, president of the Detroit Symphony Orchestra, has announced extension of the final entry date of the "Symphony of the Americas" to March 1, 1946. As informed previously, the first prize is \$25,000, second \$5,000 and third prize \$2,500. Prize-winning works to be performed by the Detroit Symphony Orchestra.

The International Jury, which will select three symphonic works from those submitted by composers of the 22 Western hemisphere nations, includes: Karl Krueger, Music Director of the Detroit Symphony Orchestra; Dr. Eric Delamarter, composer-conductor; Herbert Elwell, music critic of the Cleveland Plain Dealer; Dr. Howard Hanson, composer and director of the Eastman School of Music; Donald M. Swarthout, Dean of the Fine Arts School, University of Kansas; and Alfred Wallenstein, Musical Director of the Los Angeles Philharmonic Orchestra.

Warners to Continue Biographical Musicals

Following the usual Hollywood pattern of doing things in cycles, Warner Bros. will make more pictures dealing with the lives of well known songwriters. Following "Rhapsody in Blue," which pictures Gershwin, two more productions are now in preparation with the same purpose of depicting the life of a well known popular music composer, "The Man I Love" and "Night and Day." The latter will have Cary Grant as the principal actor, portraying Cole Porter.

The elaborate musical arrangements for these two pictures will be handled—as in the case of "Rhapsody in Blue"—by Ray Heindorf. A great deal has already been prescored and recorded by Heindorf on "The Man I Love," starring Ida Lupino, with more planned for "Night and Day." In both cases Ray will avail himself of a large size orchestra in order to give more punch to his arrangements of the well-known tunes.

RCA-Victor Show Here for Summer

The RCA-Victor radio show originates from Hollywood during the summer months (KFI, Mondays, 8:30 p.m.). The format continues to be more or less the same, with Tommy Dorsey as master of ceremonies, guest artists, and Lou Bring as conductor of the orchestra. Arrangements on the program are handled by Ingolf Dahl, Johnny Thompson and Hugo Winterhalter.

Wallenstein Returns To "Sinfonietta"

Returning for the first time this year to the prizewinning program he inaugurated some 12 years ago, Alfred Wallenstein conducted the "Sinfonietta" broadcast over KHJ, on Sunday, June 24. Compositions selected were the Second Symphony of Schubert and the "Bunte" Suite by Ernst Toch as featured works.

Radie Britain Wins Juilliard Foundation Publication Prize

Radie Britain's orchestral composition *Heroic Poem* was selected by the Juilliard Foundation as this year's winning composition for the "publication prize." *Heroic Poem*, dedicated to the "American Aviator," won the International Prize at Hollywood Bowl in 1930. It has been repeatedly performed since by such leading orchestras as the New York Symphony, Chicago Philharmonic, the Rochester Symphony. The composition will be published this year.

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Incidentally

HERE AND THERE . . . *News from the Disney Studios:* Paul J. Smith, long with Disney, left that studio several months ago, and is now free-lancing. Edward Plumb likewise left Disney and is free-lancing. New addition to the staff is Ken Darby—of "King's Men" fame, who has been engaged as composer and conductor. Albert Conti is also a new addition—assistant to Fred Stark, the music librarian, who is now vacationing.

Charles Wolcott is head of the music department, and is busy readying forthcoming features.

Startling Likeness: When Rise Stevens arrived at NBC recently for rehearsal, and met LEO FORBSTEIN, her guest conductor, her mouth dropped open in amazement. The musical director for the Warner Bros. studio is the exact image of Miss Stevens' own father.

News from MGM: This Studio has the largest number of arrangers under contract. The following—all ASMA members—are on the payroll as composer-arrangers: Paul Marquadt, Conrad Salinger, Ted Duncan, Bob Franklyn and Calvin Jackson.

News from Columbia: SAUL CHAPLIN, who went to the European Theatre of War with the "Frank Sinatra Show," is back in the music department.

WHY THE 90'S WERE GAY? . . . Among the things which made the 90's gay was plenty of eggs, suspects Lew Lacey, who read the following recipe from a 50-year-old cook book, on *Albers Homemakers* (NBC): "No lady will use less than 10 pounds of sugar and 8 pounds of butter in a plum cake, to which she will add at least 50 eggs of undoubted freshness."

War Food Administration please note.

Detroit Symphony

Beginning with the July 21st broadcast, the Detroit Symphony is now aired for a full hour over KHJ (Saturdays, 5:30 to 6:30 p.m.). The first half-hour replaces "Symphonies of the Americas," formerly heard from 5:30 to 6:00 p.m.

Second Annual Competition For Ernest Bloch Award

The second annual competition for the Ernest Bloch Award, for the best new work for women's chorus based on a text taken from, or related to the Old Testament, is now open to American and foreign composers.

Compositions should not exceed twelve minutes in length and should be written for three-part accompanied women's chorus, with or without incidental solo. The winning work will receive a prize of \$150, and publication by Carl Fischer.

For more information write to United Temple Chorus, the Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

The Future (?) of Radio

By JACK HALEY

I have been asked to write a guest column. The task is a little out of my line, but why should I quibble over a little scribble.

I can think of no better topic to mull—, to dwell upon, rather, than television. This is sometimes called *video*, if you are veddy, veddy technical.

Television is just around the corner. Just as surely as there will be a chicken for every pot, so will there be a video set for every chick. Five years from now, radio as we know it today will be as obsolete as a number 14 gas coupon.

Even FM broadcasting will be as common as an old, unrationed shoe. What does FM mean? Ask Fibber McGee. Or Freddie Martin. Or Frank Munn. And don't believe them!

Television will open new vistas in home entertainment. Improvements in radio reception will be legion when every listener can SEE as well as HEAR his favorite program. If you don't believe there will be amazing improvements in radio, just project yourself into the future and conceive the following:

Think of being able to sit in your living room and, as you twist the dial on your receiver, an image on a translucent screen suddenly materializes to reveal Frank Sinatra being wheeled up to the microphone by two attendants in bobby sox.

Conceive, if you can, Bing Crosby being forced to wear a tie and a subdued shirt to his broadcast. Not only that, he'll have to leave his horses outside the studio.

Dad will want to remain home at nights; well, some nights, anyway. Especially those evenings when Hildegard, in her famous décolleté gowns, flits over the airplanes.

Mother will satisfy a burning curiosity to see if the happy ladies on the dramatized commercials really did get rid of their dish-pan hands.

But poor little Johnny. Remember how disillusioned he was when Sister told him there was no Santa Claus? Wait until he tunes in Superman!

Imagine being able to see if Madman Muntz actually wears a straight-jacket. Or if the Smiling Irishman is really a son of Erin.

We'll watch with interest when the announcer drops a tablet in a glass of water to see if he gets blessed relief almost instantly.

We'll see what the heck Fibber McGee has in that hall closet. We'll be able to peek at the answers to "Professor" Kay Kyser's questions. See if the "Information Please" experts crib from each other.

Oh, there will be lots to look forward to when television arrives. Yes, sir, and radio comedians will really go places. I wonder if there will be enough room for us all when we get there.

Most astounding innovation of all, however, will be a comic laying an egg—and seeing it at the same time!



STUDIO MUSIC SUPERVISOR: "See here, Bronislauskovitch, this passage sounds as though it was taken from BACH."

COMPOSER: "Oh, no, sir. I took it from the score of one of our other composers. HE'S the guy that stole it from BACH!"

RADIO NEWS

by FRANK HUBBEL

Summertime finds many of the big radio network shows on vacation as usual. The Jack Benny's Show, The Lux Radio Theatre, the Bob Hope Show, Fibber McGee and Molly, the Bob Burns' Show, The Burns and Allen Show, Kraft Music Hall, Al Pearce, the Great Gildersleeve and many others are all off for the usual eight to twelve weeks. However, our hats go off to all these people who are spending their *vacations* entertaining the armed forces in the various parts of the world.

In spite of the fact these programs are on vacation, radio row is far from being an inactive place. Many of the summer replacement programs are proving of outstanding nature. In fact in several cases they are regarded as being superior to the regular programs for which they are substituting.

With the Japanese war situation looking better and better, many plans are being laid for new shows. A large number of new as well as old sponsors will want to acquaint the public with all the many products that will be on the market as soon as the reconversion program can get under way.

All of the networks are planning big post-war building programs, either in the way of entire new studios, or in the enlargement of their already existing facilities.

With television also coming into the picture, the future looks very bright indeed for Hollywood as a center for the big radio shows. As it looks now all the "regulars" will return in the fall plus a number of new programs by new sponsors. Yes, we are looking forward to a big winter season in radio. More shows will mean more work for arrangers.

Perhaps some day the arranger will come into his own in the eyes of the public as to being the real brains, in most cases, behind the music that fills an estimated 75% or more of all of our radio programs.

The Summer Johnson Wax Show

Victor Borge is making a big hit in this new series both for his wit and for his cleverness as a musician. Ralph Hallenbeck (ASMA) deserves much credit for his arranging of the music as played by Billy Mills and his twenty-two piece orchestra.

With Pat Friday as vocalist and the Henry Russell Olson chorus this program rounds out into one that is good listening for anyone.

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Score and Manuscript Paper
for the Professional Musician

The SCOREBOARD

SID CUTNER orchestrated on "Hold That Blonde" and "The Virginian," Paramount.

ALBERT GLASSER orchestrated on "Strange Destiny," "Stairway to Light," and "Our Vines Have Tender Grapes," MGM.

TED DUNCAN orchestrated on "Our Vines Have Tender Grapes" and "Harvey Girls," MGM.

CONRAD SALINGER composed on "Hold High the Torch," MGM.

WALLY HEGLIN orchestrated on "Yolanda and the Thief," MGM.

GEORGE BASSMAN composed score to "Abbott and Costello," MGM.

BOB FRANKLYN composed on "Harvey Girls," also orchestrated on "Abbott and Costello," "Our Vines Have Tender Grapes," and "Hold High the Torch," MGM.

LEO SHUKEN orchestrated on "The Virginian," Paramount.

JOE DUBIN composed scores for "Behind City Lights" and "Girls of the Big House," Republic.

DALE BUTTS composed and arranged scores for "An Angel Comes to Brooklyn," and "Man from Oklahoma," Republic.

EDWARD PLUMB composed and arranged score for "The Woman Who Came Back," Republic.

MORT GLICKMAN orchestrated "Behind City Lights," Republic.

CHARLES HENDERSON wrote three songs for "Down Tahiti Way," Republic.

HUGO FRIEDHOFER composed score to "The Bandit of Sherwood Forest," Columbia.

ARTHUR MORTON orchestrated "The Bandit of Sherwood Forest," Columbia, and "Tars and Spars," Columbia.

MARLIN SKILES composed music to "Tars and Spars," and "Over 21," Columbia.

LEONID RAAB orchestrated "Time, Place and the Girl," and "The Two Mrs. Carrolls," Warners.

MURRAY CUTTER orchestrated "Dangerous Signal," Warners.

REX DUNN composed and orchestrated "Forest Commandos" and "South of Monterey," Warners.

CHARLES MAXWELL orchestrated "Spear Fishing" and "Allergic," Warners.

CLIFFORD VAUGHN orchestrated "Rubber River" and "All Aboard," Warners.

RAY HEINDORF prescoring on "The Man I Love," Warners.

GIL GRAU orchestrated on "Spanish Main," "Amorous Ghost," and "Strictly Ding Dong," RKO.

GENE ROSE arranged on "Strictly Ding Dong," RKO; also "Doll Face," 20th Century.

LAWRENCE MORTON orchestrated on "Amorous Ghost," RKO.

EDWARD POWELL arranged "Dragonwick," 20th Century.

HERBERT SPENCER arranged on "Centennial Summer," 20th Century.

CYRIL MOCKRIDGE composed score of "Colonel Effingham's Raid," 20th Century.

Studio News

MGM

Pictures scored: "Harvey Girls" (Lennie Heigh-ton); "Yolanda and the Thief"; "Abbott and Costello in Hollywood" (George Bassman); "Our Vines Have Tender Grapes" (Kaper); "Hold High the Torch."

In Preparation: "Two Sisters from Boston" (Previn); "Early To Wed" (Johnny Green); "They Were Expendable" (Herbert Stothart).

PARAMOUNT

Pictures scored: "Virginian" (Amphitheatrof); "Mexican Masquerade" (Victor Young).

In Preparation: "The Trouble with Women"; "Calcutta"; "To Each His Own," and "The Bride Wore Boots."

REPUBLIC

Pictures scored or scoring: "The Woman Who Came Back" (Scharf); "Girls of the Big House" (Scott); "Man From Oklahoma" (Scott); "Behind the City Lights" (Cherwin); "Love, Honor and Goodbye" (Scharf).

In Preparation: "Mexicana" (Scharf-Dubin); "Sunset in Eldorado" (Scott-Butts); "Don't Fence Me In" (Scott-Butts); "Concerto" (Scharf).

UNIVERSAL

Pictures Scored or Scoring: "Uncle Harry" (H. Salter); "Lady On a Train" (Miklos Rosza).

In Preparation: "Once Upon a Dream" (H. Salter); "Katherine the Last" (E. Fairchild); "Frontier Gal"; "Shady Lady."

COLUMBIA

Pictures scored: "The Bandit of Sherwood Forest" "Over 21."

In Preparation: "Tars and Spars" (Skiles); "She Wouldn't Say Yes"; "Renegades"; "Snafu."

WARNER BROS.

Pictures scored: "Time, Place and the Girl" (Hollander); "The Two Mrs. Carrolls" (Waxman); "Dangerous Signal" (Deutsch).

In Preparation: "The Man I Love" (Ray Heindorf); "Night and Day" (R. Heindorf); "Stolen Life."

RKO

Pictures scored: "Spanish Main" (Hanns Eisler); "Amorous Ghost" (Leigh Harline); "Strictly Ding Dong."

In Preparation: "Cornered"; "Riverboat Rhythm" and "The Lie Detector."

TWENTIETH CENTURY-FOX

Pictures scored: "Dragonwick" (Al Newman-Powell); "The Spider" (Buttolph); "Colonel Effingham's Raid" (Mockridge).

In Preparation: "Fallen Angel"; "Centennial Summer"; "Doll Face".

New Music Literature

MUSIC

William Grant Still—Poem for Orchestra (orch. score)

Paul Hindemith—Symphonic Metamorphosis—
On theme by Von Weber (orch. score)

Fuleihan—Sonatina No. 2 (piano)

William Grant Still—Suite for Violin and Piano

BOOKS

Lakond—The Diaries of Tchaikowsky

Max Graf—Composer and Critic

David and Mendel—A Life of Bach in letters
and documents

Max Graf—Legend of a Musical City

Friedland Wagner and Cooper—Heritage of
Fire — "The Story of Richard Wagner's
Granddaughter"

Joseph Schillinger—The Schillinger System of
Musical Composition (3 volumes)

New Schillinger Composition Book

THE SCHILLINGER SYSTEM OF MUSICAL COMPOSITION, by Joseph Schillinger, has just come off the press. The first section of the work deals with Schillinger's Theory of Rhythm, while succeeding sections cover every phase of musical theory and practice, including melody writing, pitch, scales, counterpoint, harmony, etc.

The work covers three volumes (\$30.00 for the set), and may be obtained now at the John de Keyser and Company as well as other leading music dealers.

"Torch" Has One Hour And Half of Music

"Hold High the Torch," an MGM picture now being scored, will have over one hour and half of music. Bronislaw Kaper wrote most of the score with Nat Shilkret, Castelnuovo-Tedesco and Conrad Salinger assisting with the compositions. Orchestrations were handled by Bob Franklyn and Sid Cutner.

Television Seen As Factor In Promoting World Peace

"Television will be a great force for peace during the coming years," it was predicted by John F. Royal, NBC vice-president in charge of television, at the opening of the Fourth Annual NBC-Northwestern University Summer Radio Institute in Evanston, Ill., June 25.

"Through television, by interchanging programs and films, we will better understand the thinking of other peoples," he added.



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