



THE SCORE

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KEY NOTES

Now that the war is over, the return to normal conditions is bringing about its usual amount of "Peace-time" problems.

War always leaves in its wake a world full of new conceptions and technical developments. It is inevitable that new ideas—born in this war—are to be applied to the Motion Picture Industry, as well as the show business in general.

Scientific devices developed during the war will unquestionably bring many changes. It is doubtful, though, that any sudden and radical change will occur in the very near future. It takes time before technical developments can be applied in a practical way to an industry which already functions so smoothly under its present organization.

With the return of peace-time conditions, the Motion Picture Industry is bound to regain its pre-war position as far as the foreign markets are concerned. Before the war, approximately 760 pictures were produced yearly in Hollywood, for both domestic and foreign consumption. (In this figure are not included the short subjects.)

During the war—due to the many restrictions imposed by the government, shortage of raw film, loss of foreign markets, etc.—production dropped to an all-time low of 442 pictures for the year just passed. And yet, in spite of this shortage of film production, 1944 saw motion pictures enjoying their greatest popularity in cinema history.

With the opening of new world markets, and the continued demand for more and better motion pictures in this country, it is expected that the yearly production will reach 870 pictures, not counting the short subjects. According to some estimates, this figure is the very minimum needed to fill the greatly expanded demand for film entertainment throughout the world.

All this, of course, means more work for a great many people—actors, writers, directors, technicians, musicians. It may be of interest to note here that, strangely enough, music in the films has not been greatly curtailed during the war. The many *Musicals* produced in recent years have kept composers, arrangers, performers, pretty busy in spite of the big drop in film production.

Because of their "escape" and entertainment value, *musicals* are bound to be produced for some time to come. On the other hand, with production planned to be twice the present

(Continued on page 2)

ASMA Annual Elections To Be Held

At the last membership meeting, (October 2) a Nominating Committee was elected to draft a list of names, to be presented to members for the annual election of ASMA officers and directors.

The committee headed by Leo Arnaud with Joseph Dubin and Herbert Spencer, is now working on the nomination list which is to be in the hands of the secretary not later than October 20th. Ballots will be mailed out by Secretary Vernon Leftwich to all members, and the results of the election will be announced at the next general meeting which is to be held some time in November.

'Life of Al Jolson' Next at Columbia

"Life of Al Jolson" is the title of the picture depicting the colorful career of the famed singer, now in preparation at Columbia Studios. Music will, of course, play an important part in this film. Jolson, now past 60, has been an important figure in the show business for a long time. The dramatization of his life represents more or less a saga of the show business itself, all the way from pre-first world war times to the present day.

More than 37 musical numbers are to be used in the picture, with Al Jolson doing most of the singing himself.

Max Steiner Completes 'Stolen Life'

The music score to "Stolen Life" has been composed and recorded by Max Steiner at Warner Bros. The orchestrations were handled by Hugo Friedhofer.

Meredith Willson Returns to Air

Meredith Willson, who recently was placed on inactive duty after three years with the Armed Forces Radio Service, returned to the air as musical director of "Maxwell House Coffee Time" with the September 6 broadcast (NBC).

Willson's distinctive *chiffon music* was a feature of the program for five years prior to his entering the Army. Willson is also well known as a composer, with such popular favorites to his credit as *Iowa*, *You and I*, *Two in Love*, etc. In the field of serious music are his *San Francisco Symphony* and *Missions of California*.

Absolute Pitch

By TED DUNCAN

Many people seem to be in awe of those who have absolute pitch. They think it a transcendental gift of freak minds—and feel themselves somewhat inferior because they do not have it. And to cover up this sense of inferiority they scoff at those who do have it, and point out the famous composers who did not possess it.

It can easily be demonstrated that absolute pitch is only a function of memory. Some persons merely remember a given note longer than others. And anyone desiring to develop his memory in this respect can do so to an extraordinary degree by a system of mnemonic aids.

If you have ever seen a band marching down the street playing the "National Emblem March" you can certainly recall how it looked. You can probably also recall how it *sounded*, if you try. Remember the two downward octave leaps in the introduction, followed by an upward scale? Think hard and try to sing what you remember. You will probably be pretty close. Or think of the National Anthem. It is almost always played in B flat. The first sol-me-do is hard to forget. Try to sing it offhand, and you will likely hit it perfectly.

Another good aid is our muscular sense. A voice teacher named Wolberg once showed me that he could sing any given note solely from the muscular sense in his throat. He remembered how various notes felt and could pick them out of the air at will. Almost any trained vocalist can learn to do this. You can sing only so high or so low. What are your lowest and highest notes? Try them out and you will find in your own voice a convenient and fairly accurate measure of pitch.

The violinist, clarinetist, trumpeter, or such,
(Continued on page 4)

Leigh Harline with 'All Brides are Beautiful'

Leigh Harline has been assigned the scoring of "All Brides Are Beautiful" at RKO. Picture is in the cutting process and will be scored shortly.

Leo Arnaud Back From Pacific

After an absence of nearly a year, ASMA member Leo Arnaud has returned from his duties in the Pacific with the Armed Forces. Still wearing the uniform of a full commander, U.S.A.T.C., Leon showed up at the last meeting, and had a great deal to relate about his experiences in the war.



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KEY NOTES

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wartime low of 442 pictures, the demand for musical talent—composing, arranging, performing—is going to be something tremendous. If music in the films fared well enough during the war, it is going to reach an all-time high in the post-war era. Yes, indeed, the music departments at the various studios are in for some pretty busy days.

Will all this increased quantity of film music reflect upon its quality? My personal opinion is that, far from deteriorating, motion picture music is bound to improve. A constant improvement in quality has been very evident in the last few years. Not only are producers becoming aware of the importance and contribution of music in the making of films, but they are also becoming conscious of quality.

However the case may be, a definite trend toward the use of more music in pictures is on. For one thing, a cycle of biographical pictures of famed composers has just begun. First, we had Chopin; now we are going to have Tchaikowsky, Franz Liszt, Robert Schuman, Rachmaninoff, as well as Schubert and Beethoven. Enough good music here to educate both public and producers alike.

But aside from these great masters, our own Hollywood composers have done their best to bring film music to a high level. Men like Max Steiner, Herbert Stothart, Alfred Newman, Victor Young, Franz Waxman, to mention a few, are truly representative of a high standard in creative achievement.

Composers known also in the concert field, such as Castelnuovo-Tedesco, Tansman, Toch, Bernard Herrman, Eric Korngold, Copland, are increasingly active in the motion picture field.

All this to make film music what it should be: a real contribution to the culture of the nation.

RUDY DE SAXE.

VICTOR BORGE says: "Last week a man came to my house who had the strangest hobby. He said he was a collector of old bills. I told him that was the silliest thing I ever heard of. And yesterday he came back with a new hobby. He collected all my furniture."

Biographical Sketch

Johnny Green

Songwriter - arranger - composer - conductor, Johnny Green is a typical example of the modern musical director—who not only knows thoroughly the mechanics of his business, but is also an accomplished musician.

Green (ASMA member) started his musical career way back in 1928. As an arranger he worked for Paul Whiteman, Goldkette, Guy Lombardo, Reisman and others. With Dave Terry—the present conductor of the Danny Kaye radio show—he played duo piano in the original Buddy Rogers band.

The theatre with its varied possibilities for self expression, could not escape the attention of the young and ambitious composer. Among the shows for which Johnny Green wrote the full score are: *Here Goes the Bride*, *Hi Ya Gentlemen*, *Beat the Band*, and *Mr. Whittington*, the latter produced in London in the early '30's. He also contributed, by partly composing on *Three's a Crowd* and *The Third Little Show*, as well as orchestrating on *The Third Garrick Gaieties*.

Radio, likewise, holds a prominent part in Johnny Green's activities. The list of programs for which he acted as musical director is an impressive one. *Oldsmobile* program (1933-34), *Socony* program (1934), the *Jack Benny Show* (1935-36), *Packard* program with Fred Astaire (1936-37), and the three full shows for *Philip Morris* from 1938 to 1940.

Hollywood, always on the lookout for talent, claimed Johnny Green when MGM put him under contract as composer and conductor. He's been connected with that studio since 1942. Pictures on which he acted as musical director and composer include: *Broadway Rhythm*, *Batling Beauty*, *Week-end at the Waldorf*, *Easy to Wed*, and *Sailor Takes a Wife*.

Double, Redouble And . . . Pass

How well do you know your "doubling rules"?

Do you know that an Alto Flute is considered a double, while the Piccolo is not?

Do you know that the Oboe and English Horn are not considered doubles, while Bassoon and Contra-bassoon are?

Do you know that the organist can play the Celeste and yet cannot touch the Piano?

Do you know that the drummer can play Bells but not Chimes? And that one man only can play the Timpani?

Do you know that this is a hell of a business to remember all this and still keep your popularity as an orchestrator?

R. DE S.

Cute story making the rounds is about the lad who went into a pet show to buy a canary. He selected one which sang beautifully, but the shop owner insisted he had to buy another bird with it—a sullen little thing that never made a sound. The customer demanded to know why he had to buy the other one too. "Because," said the owner, "he's the one who writes all the arrangements!" (*Radio Daily*)

LEOPOLD STOKOWSKI is not one to mix the sound of airplane motors with his symphony music. On the July 22nd broadcast of the "Standard Hour" in the Hollywood Bowl, a plane flew over just as the orchestra was playing the final number.

Stokowski directed the orchestra to cease playing while the plane droned loudly overhead for nearly a minute; then the program continued as producers scrambled to get off the air in time.

RADIO NEWS

by FRANK HUBBEL

By the time this column is being read, most of the favorite radio shows will have returned to the air lanes for the winter season, along with a number of new shows. The sudden end of the war has caused quite a scramble among the large companies to see who can get their respective post-war ideas of "things to come" before an eager and waiting public first. Of course, a radio show is the quickest, the most ideal, and the most timely way of doing this; hence, when the "scramble" settles down to a normal routine, this coming season should indeed prove prosperous and busy for all.

Among other things, a fifth major network—the Associated Broadcasting Co., is in the act of opening offices here, and taking over a local station, as yet unnamed. Audience studios, offices, and recording facilities are now under construction.

NBC, CBS, and Mutual are also anxious to get on with their respective building programs of more studios, office buildings and enlarged facilities. The "green light" as to the time when construction work can actually begin is hopefully awaited.

"BITS HERE AND THERE" about the current radio shows: *Cavalcade of America* (NBC, Mondays), with Robt. Armbruster as conductor and Ned Freeman (ASMA) as arranger is always a good show to listen to; the same combination also takes care of the music on the Nelson Eddy Show (CBS, Sundays), with a fine 45-piece orchestra and a men's vocal chorus at their disposal. Jerry Phillips (ASMA) —yes, it's a girl!—plays piano, does the arranging and coaches Lois January on her KHJ afternoon show, "It Happened Tomorrow." After a busy summer handling the music on "The Silver Theatre" and "The Man Called X" shows, Felix Mills (ASMA) is taking a well-deserved rest via a six-week trip to Colorado. Paul Weston (ASMA) conducts and arranges for the new Joan Davis Show (CBS, Mondays); Bernard Katz does the same with his 25-piece orchestra on the "Cresta Blanca" Show (CBS, Tuesdays); Bernie also has the "Mayor of the Town" Show (CBS, Saturdays), for which he composes the dramatic cues. Paul Smith (ASMA), of Disney fame, is doing the arranging for Lud Gluskin's "Amos 'n' Andy" Show (NBC, Fridays). Buddy Baker (a new ASMA member) is to do several recording sessions with his own orchestra supplying background music for the vocals of Bob Graham of Paramount Studios. Meredith Willson leads the orchestra (after his return from several years in the U. S. Armed Forces) for Burns & Allen on the new Maxwell House Coffee Show (NBC, Thursdays), while Xavier Cugat's music brings a Latin flavor to the Rudy Vallee Show (NBC, Thursdays). The G. I. favorite, Dinah Shore, again holds forth in her usual Thursday night spot (NBC) with Robert Dolan's orchestra.

Death Takes Julius Korngold

Dr. Julius Korngold, former music critic of *Wiener Neue Presse* in Vienna, passed away at the age of 84, here in Los Angeles. Dr. Korngold was the father of Erik Korngold, well-known stage and film composer.

PICK-UPS

By JOE DUBIN

• We were discussing, Charlie and I, all this business of music for motion pictures, and the writing and arranging thereof. We talked of over-all mood music as opposed to "Mickey Mouse" music, *tight* sketches as opposed to *free* sketches, and what not.

• We agreed pretty much that the picture writes the music, and no matter whether the composer's name is Steiner, Stothart, Newman or Joe Doakes, the music he writes for a certain sequence *must* reflect, or enhance the dramatic, tragic, romantic or comic effect of that particular film episode.

• We who write music for motion pictures must of necessity be dramatists of music, rather than musicians of the drama. This is a distinction *with* a difference, for, unless one is capable of capturing the dramatic essentials of a picture, no amount of musical ability, even of musical genius, will produce the kind of score which wins Academy awards and the plaudits of the *cognoscenti*.

• Next we rambled on about "tight" and "free" sketches. We were alluding, of course, to the various writing habits of our various composers. Some composers will hand an arranger a sketch of a composition wherein every instrumental tone color is carefully indicated, so that the arranger has only to transfer the music to the score-page, with very little opportunity to use his own judgment or ingenuity.

• Other composers, on the other hand, write only the notes, with few or no indications as to whether the strings, brass or wood-wind are to predominate. Here it is absolutely necessary that the arranger be as familiar with the picture as the composer and, more important still, he must have the same appreciation of dramatic values.

• This brought us to a very interesting conclusion, namely, the contribution of the arranger to music in general, and movie music in particular. We agreed that, even when the composer has made the tightest of tight sketches, the *really* competent arranger will find spots to add an occasional harp note, a few bars of wood-wind reinforcement for the strings, perhaps one solitary french horn tone, which adds—sometimes only slightly, but often immeasurably—to the effectiveness of the music.

Kostelanetz Back on Air

Andre Kostelanetz, who has been absent from radio since last December, when he and his wife, Lily Pons, cancelled all professional commitments in order to entertain the troops, is back on the air.

The new program, called "The Music of Andre Kostelanetz," is sponsored by Chrysler Corporation. It is heard every Thursday from 6:00 to 6:30 p.m. over CBS.

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TED DUNCAN arranged on "No Leave No Love," "Holiday in Mexico," "Two Sisters from Boston"; also orchestrated on "Easy to Wed," MGM.

SID CUTNER arranged on "A Sailor Takes a Wife" and orchestrated on "Easy to Wed," MGM.

BOB FRANKLYN assisted Johnny Green with composition on "Easy to Wed"; also arranged on "A Sailor Takes a Wife," MGM.

JOHNNY GREEN composed scores to "A Sailor Takes a Wife" and "Easy to Wed," MGM.

GEORGE BASSMAN composed score to "A Letter for Evie," MGM.

MURRAY CUTTER orchestrated on "They Were Expendable," MGM.

ALBERT SENDRY orchestrated on "A Letter for Evie," "A Sailor Takes a Wife" and "Easy to Wed," MGM.

CONRAD SALINGER completed overture and exit to special sequence of "Ziegfeld Follies," MGM.

RUDY DE SAXE orchestrated on "A Sailor Takes a Wife" and "Easy to Wed," MGM.

LEO SHUKEN orchestrated on "A Sailor Takes a Wife," MGM.

ALBERT GLASSER orchestrated on "She Went to the Races" and "Easy to Wed," MGM.

M. CASTELNUOVO-TEDESCO composed and orchestrated on "A Letter for Evie," MGM.

WALLY HEGLIN orchestrated on "She Went to the Races," MGM.

PAUL SMITH orchestrated on "She Went to the Races," MGM.

PAUL MARQUARDT arranged on "No Leave No Love," "Holiday in Mexico" and "A Sailor Takes a Wife," MGM.

CALVIN JACKSON arranged on "No Leave No Love," MGM.

MARLIN SKILES composed score to "She Wouldn't Say Yes," Columbia.

ARTHUR MORTON orchestrated "She Wouldn't Say Yes," Columbia.

MAX REESE orchestrated on "Snafu," Columbia.

WALTER SCHARF composing for "Dakota," Republic.

JOE DUBIN composed for "Mexicana" and "Dakota," Republic.

DALE BUTTS composed for "Along the Navajo Trail" and "Dakota," also arranged on "Mexicana," Republic.

JOHNNY THOMPSON arranged on "Mexicana," Republic.

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

CHARLES MAXWELL arranged on "Mexicana" and "Dakota," Republic; also orchestrated "Ghost of Berchtesgaden," Warners.

(Continued on page 4)

NEW YORK DOINGS

By GENE VON HALLBERG

MAURICE GARDNER writing bridges and backgrounds for the *Ballentine* program.

GEORGE LEEMAN discharged from service, back on the CBS staff.

DAVID TERRY conducting, arranging and composing on the *Seven-Up* program (Mutual).

VAN CLEAVE doing three shows currently: *Variations with Van Cleave*, *Reader's Digest*, *Your F.B.I.*; Fred Steiner assists on the arranging and composing.

BEN LUDLOW completed a series of 13 transcriptions for the Tuberculosis Association, called *The Constant Invader*. Ludlow composed and conducted.

FREDDY NORMAN arranging for the Tommy Dorsey Band.

JOE GLOVER on a new assignment as arranger for Kostelanetz on the Chrysler program.

MILTON KRAUS in his third year of writing dramatic music for *The Thin Man* program (CBS).

DICK MALTBY acting as chief arranger for Ted Dale on the *Squibb show*, "Jimmy Carroll Sings" (CBS).

GENE VON HALLBERG in his sixth year composing music for *Mr. District Attorney* and readying new sponsored transcriptions series. *New Members* (ASMA New York):

Sherman Bunker, Jr., Wade F. Denning, Wladislaw W. Eiger, Ross Gorman, Sidney Green, Richard A. Haggerty, Robt. C. Haring, Jr., Erik Leidzen, Richard Maltby, M. J. (Sy) Oliver, Edward E. Sauter, Richard Von Hallberg, George Zevitas.

Toscanini to Conduct 'Boheme' On Golden Anniversary

The golden anniversary of the premiere of Puccini's *La Boheme*, will be observed by Arturo Toscanini—who conducted the first performance of the great opera in Turin in 1896—with a gala two-week broadcast of the complete work on Sundays, Feb. 3 and 10, 1946.

La Boheme was produced for the first time in Turin on Feb. 1, 1896. The broadcast re-enactment next February by the original conductor thus takes on the aspect of a major anniversary tribute to the Puccini work.

It is rumored that Toscanini wishes to return to the Scala Theatre in Milan as soon as his commitments with NBC are over. Toscanini has never quite forgotten his beloved "Scala" where he had been conductor for many years.

Waxman Scores 'Confidential Agent'

"Confidential Agent," a Warner Bros feature starring Charles Boyer, had Franz Waxman as composer of musical score. The orchestrations were done by Leonid Raab.

New Music Literature

MUSIC

- Strawinsky—Scenes de Ballet (orch. score)
 Schoenberg—Ode to Napoleon Buonaparte (orch. score)
 Ernst Krenck—Sonata (op. 92 No. 3)—piano
 Ashley Vernon—Lu Hsing (The Journey)—A cycle of songs after Chinese poems
 William Bergsma—3 Fantasies for piano
 Wm. Grant Still—Suite for violin and piano

BOOKS

- Archibald T. Davison—Harvard Anthology of Music (2 volumes)
 Willy Apel—Masters of the Keyboard
 Slonimsky—Music of Latin America

New Book on Jazz

Back in 1931 Hoagy Carmichael wrote a book about jazz music. However, he decided not to publish it until people were more interested in the subject.

A few months ago, Hoagy dug up that old manuscript and in collaboration with Eustace Cockrell, Collier magazine writer, began revising the manuscript.

The book will cover the early days of jazz and discuss such names as Bix Biederbecke as well as others of the jazz era.

Johnny Green Makes 'Easy to Wed'

Johnny Green composed and conducted musical score to "Easy to Wed" at MGM. Bob Franklyn assisted with the composition. Previously Green completed and conducted score to "A Sailor Takes a Wife," also at Metro, with Bob Franklyn and Sid Cutner assisting with composition based on themes by Johnny Green.

Scoreboard

(Continued from page 3)

- MORT GLICKMAN arranged on "Dakota" and "Don't Fence Me In," Republic.
 FRANK SKINNER composed score to "Frontier Gal," Universal.
 BOB TAYLOR orchestrated on "Frontier Gal," Universal.
 GILBERT GRAU orchestrated "Deadline at Dawn" and "Bedlam," RKO.
 LEONID RAAB orchestrated "Confidential Agent," Warners.
 HUGO FRIEDHOFER orchestrated "Stolen Life," Warners.
 WILLIAM LAVA wrote score to "Ghost of Berchdesgaden," Warners.
 CLIFFORD VAUGHN orchestrated "Girls and Flowers," Warners.
 REX DUNN composed score to "Let's Go Camping," Warners.

ABSOLUTE PITCH

(Continued from page 1)

may find it easier to visualize the pitch of notes if he will think in terms of what finger, what feeling of embouchure is required to produce them. The player of B flat or E flat instruments will quite likely find himself thinking of transposed notes which he will have to adjust.

If one will spend a little time thinking about pitch, he will discover a hundred points of reference that are almost infallible. Imagine an orchestra tuning up—the sounds of the open strings of violins are especially easy to remember. What does the 1st position B flat of a trombone sound like? It is a very definite thing and is certainly stored away in your subconscious mind. The snap of my fingers always has a clear C sharp sound.

Since pitch itself is only approximate at best, the term "absolute pitch" is a misnomer. The accepted tonality for concert A has been moved so far up and down in fairly recent times that it could have been B flat or G sharp. The possessor of "absolute pitch" thus stands revealed as a person with nothing more than a good memory for pitch. And the memory for pitch can be developed to just as remarkable a degree as can the memory for anything else.

Absolute pitch is a great aid in score reading—as it is in composing or arranging. If one will adopt the practice of the solfeggio teacher and *sing* the parts he is reading or writing, he will discover a new reality in his music. The different tonalities will emerge as very real and tangible things.

Editor's Note: Ted Duncan is one of our well known ASMA arranger here in Hollywood. He is presently connected with MGM, and has been with that studio for several years. A serious student of musicology, he speaks with authority on many subjects pertaining to music.



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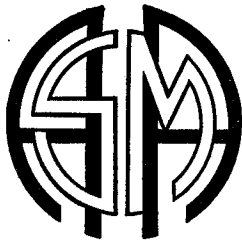
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