



THE

SCORE

A.S.M.A. ELECTS NEW OFFICERS FOR 1946

Tansman in 'Scarlet Street'

The Fritz Lang-Wanger production "Scarlet Street" had Alexandre Tansman as musical director of score which he composed and orchestrated. Tansman also composed, orchestrated and conducted the musical score for Constance Bennett's production "Paris Underground."

Ingolf Dahl Appointed To U.S.C.

Ingolf Dahl, well known California composer, has been recently appointed as conductor of orchestra and lecturer in music at the University of Southern California. His duties will also embrace courses in *Orchestration, Functions of Music in Film and Radio, Opera repertoire* and other subjects. ASMA members extend their congratulations.

Dave Rose to Do 'Ramona'

Dave Rose, who has recently been put under contract at 20th Century Fox, draws as his first assignment "Ramona," a musical to be produced shortly. Rose will act as musical director and composer.

Ernesto Lecuona With 20th-Fox

Ernesto Lecuona, well known South American composer, has been signed by 20th Century Fox to write songs and musical numbers in "City of Flowers," a production to get under way in the near future. Harry Ruby has been signed to write the lyrics.

Cy Mockridge in 'Simple Life'

Musical score for "Give me the Simple Life," a 20th Century production, was composed by Cy Mockridge. The music was recorded under the direction of Emil Newman with an orchestra of 75 musicians.

At the last general ASMA meeting held on December 13th the following officers and directors were elected:

- President.....EDWARD B. POWELL
- 1st Vice-President.....RAY HEINDORF
- 2nd Vice-President.....JOE DUBIN
- 3rd Vice-President.....LEO ARNAUD
- Treasurer.....RUDY DE SAXE
- SecretaryVERNON LEFTWICH

Board of Directors:

- ARTHUR LANGE
- GILBERT GRAU
- ARTHUR MORTON
- BOB FRANKLYN
- SONNY BURKE
- SIDNEY FINE
- DUDLEY CHAMBERS

Edward Powell takes over the presidential seat which for several years was occupied by Arthur Lange.

A great deal has happened since the formation of the American Society of Music Arrangers, and many improvements have been brought about in our profession through the unceasing efforts of ASMA. During Arthur Lange's administration particularly, much has been done to make ours a strong and powerful organization. It is no idle talk to state that ASMA today stands as a tangible entity, and a power to be reckoned with.

ASMA members will always owe a debt of gratitude to Arthur Lange for his tireless efforts in behalf of the Society.

Our new president, EDWARD POWELL, is one among the top composer-arrangers in the profession. In the last year, he has devoted a great deal of his time to the Society. His

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'Spellbound' Music Recorded And Published

Background music composed by Miklos Rozsa for the film "Spellbound," a Selznick production, was recently recorded in album by A.R.A., and has already been performed over the air.

A song based on the theme music, with lyrics by Mack David, is to be published shortly by Cappel & Co.

Nathaniel Shilkret With 'Hoodlum Saint'

Nathaniel Shilkret was assigned to do the musical score of "Hoodlum Saint" an MGM picture. Shilkret will act as musical director and will compose the music as well. Some of the themes have already been written and recorded.

Alfred Newman Named To Academy Board

The post on the board of governors at the Motion Picture Arts and Science, vacated by the death of Jerome Kern, was offered to Alfred Newman, head of the music department at 20th Century Fox. Newman accepted the position, it was announced by Jean Hersholt, present president of the Academy.

Erich Korngold in 'Escape'

Erich Korngold has been assigned "Escape Me Never," a Warner Bros. production now in preparation. Korngold has already composed and made some pre-recordings as ground work for the picture which is scheduled to go in production in the very near future.

Herbert Stothart In 'Adventure'

"Adventure," an MGM production starring Clark Gable, had Herbert Stothart as composer of the score and musical director. Orchestrations were handled by Murray Cutter.

Unpublished Gershwin Music In 'Miss Pilgrim'

A great deal of unpublished original music by the late George Gershwin is to be used in the next 20th Century production, "The Shocking Miss Pilgrim," starring Betty Grable. George's brother, Ira Gershwin, has written lyrics to this music. Some pre-scoring have already been made with arrangements by Edward Powell, Herbert Spencer and Charles Henderson.



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A.S.M.A. ELECTIONS

(Continued from page 1)

election to the presidency is indeed for the good of all.

RAY HEINDORF, re-elected first vice-president, is likewise one of our best known top composer-arrangers. He, too has been active in behalf of ASMA in his capacity as vice-president.

JOSEPH DUBIN and LEO ARNAUD, as second and third vice-presidents are excellent choices. Both have in the past done a great deal in the interest of the Society.

RUDY DE SAXE takes over the post of treasurer, and continues as editor of the "Score." VERNON LEFTWICH who for several years has done an efficient job as secretary, continues in that post.

The Board of Directors list includes:

ARTHUR LANGE, continuing his activities in behalf of A.S.M.A. as a member of the board. GILBERT GRAU and ARTHUR MORTON, both re-elected as directors from last year's rostrum, represent the studios. DUDLEY CHAMBERS (voice) and SONNY BURKE (dance), likewise are again among the directors, having discharge such duties last year.

BOB FRANKLYN, a newcomer to the board, and one of our most promising composer-arrangers, represents the studios; and SYDNEY FINE, also newly elected, represents the radio field.

ASMA is coming of age. The membership is steadily growing, with most of the top men in the Industry now belonging to the Society. The New York Chapter, which was formed a little over a year ago, has already a very long and impressive list of members. Our strength is growing all the time, and we are now a truly national organization.

Many important developments in the Arranging field are expected during the forthcoming year. We hope, among other things, to be in a position to divulge some of these events in a future issue of "The Score."

In the meantime a Merry Christmas to all, with a Happy New Year looming brightly and cheerfully in the horizon.

Incidentally RADIO NEWS

by FRANK HUBBEL

Something new has been added to the output of film entertainment in Hollywood; namely, the motion picture industry has accepted wholeheartedly the fact that the American public is not only interested in the star and the story but the musical backgrounds that often make or break the production. David O. Selznick, leader in many new Hollywood trends, takes the number one position again in backing and releasing to the public the symphonic scores of his motion pictures.

The music of *Since You Went Away* was recorded in 1944 and sent to four hundred radio stations throughout the country. According to a research check-up, same was heard and enjoyed by some forty million people. Last week, under the supervision of Borris Morros of American Recording Artists, Inc., the musical score of Alfred Hitchcock's *Spellbound* was recorded for commercial sale. Composed by Dr. Miklos Rozsa, the *Spellbound* music is reputed to be the composer's finest work to follow his other merit-worthy scorings of *Jungle Book*, *Double Indemnity*, *A Song to Remember*, and *The Lost Week-End*.

Highlight of the commercial album of the *Spellbound* music will be the "Spellbound Concerto" played on two grand pianos by Godwin and Griffith, Hollywood's newest two-piano combination which is exciting the praise of all cities. The ARA album will contain four records, eight sides, and will be released for public consumption on the fifteenth of December, this year. (Film Music Notes)

NBC SYMPHONY ORCHESTRA, under the baton of Arturo Toscanini, launched its ninth season with the opening of the "General Motors Symphony of the Air" winter series on Sunday, Oct. 28.

BILL LAVA has invented and perfected a very clever device to be used at the piano while composing or arranging. It is in the form of a sliding board which can be raised or lowered at all angles and positions, and can fit either an upright or a grand piano.

Those interested please contact Bill who will give information on how to go about getting one of these boards. Phone number is SUNset 1-4291.

With Radio Row and Hollywood Blvd. all a-glitter with Christmas trees and colored lights one cannot help but become conscious of the growing holiday spirit. This is truly a time to be thankful that such things as the war, rationing and a great many other unpleasant things are all in the past. Now we look forward to a building program instead of one of destruction.

Don Lee Broadcasting System will shortly after the first of the year break ground on Vine Street between Homewood and Fountain for their new \$1,250,000 Hollywood studios. The three story building will feature a one hundred and fifty foot tower for housing antennas for television sight and sound as well as for F. M. They will also have four theatre studios seating 350 persons each, besides numerous smaller ones. The entire building will be air conditioned with a liberal use made of modern plastics and glass in its construction.

Bits here and there:

On the Radio Hall of Fame Show, Paul Whiteman is using a new idea for clarity of orchestral balance; namely the use of large glass screens around the brass section, etc., to prevent the drowning out of the strings and vocalists. John Hicks (A.S.M.A.) is home from Navy duty and is arranging for the American Broadcasting Co. Eddie Ocnoff (A.S.M.A.) who has been with the Army as a weather observer in the Persian Gulf Area is also home in Hollywood again—and recently married too. Congratulations!

A new policy is being used this year at KFI on the Young Artists Audition Show. Claude Sweeten presents a guest conductor each week as an added attraction. The "grape-vine rumor" is also about that Mr. Sweeten has a couple of movie scoring commitments sometime in January.

Sydney Fine (A.S.M.A.) does some of these fine arrangements on the Dinah Shore show on NBC Thursdays, for its 29 piece orchestra.

Bill Hatch (A.S.M.A.) writes and directs the music for the C.B.S. "Screen Guild," "The Whistler," and "Hollywood Preview" shows.

Felix Mills (A.S.M.A.) on the golf course looking tanned and fit after his recent vacation to Colorado.

Leith Stevens (A.S.M.A.) recently back from the U. S. Armed Forces now has the Dick Powell Show on KHJ—also "Request Performance" on KNX on Sundays.

Ground was broken recently marking the beginning of the new NBC building program.

Billy May (A.S.M.A.) has the "Adventures of Ozzie and Harriett" on CBS on Sundays also.

The Elgin Watch Co. will again present another super two hour variety show on Christmas Day.

Holiday Greetings to all!

HOLIDAY GREETINGS

ALFRED WALLENSTEIN BELIEVES FILM MUSIC HAS FUTURE

By RUDY DE SAXE

Belief that Motion Picture music has great possibilities, was expressed by Alfred Wallenstein in a special interview for "The Score" recently.

"Music in the films, in this ever-changing world, is as modern an expression as motion pictures themselves," opined the well known conductor. That such music is bound to continue to reach the concert hall in ever-increasing quantity, and that it will eventually become a part of standard repertoire, is Wallenstein's firm conviction.

Asked the reason why so little film music was now being performed by major symphonies:

"The reason is very simple," he answered without hesitation. "Hollywood composers are not doing justice to themselves. They seem to be all in too much of a hurry—too conscious of effects adaptable to a particular scene or mood, with complete disregard for the musical composition as a whole. The result is a musical score which truly fits the picture, but cannot be played as a concert piece. Without the picture it just does not stand on its own merits."

Mr. Wallenstein was prompt to agree that the element of time was to be considered too. "True, no composer can be expected to write a tone poem of lasting quality, in a week or two!" he acquiesced, referring to the ridiculously short time usually allowed a composer here in Hollywood to write a score.

"But I am referring to the composer who has several months at his disposal," he said. "Such a composer should be able to write music that could fit both the concert hall and the sound track on the motion picture film."

"And . . . perhaps, such a composer might pull a fast one on the producer," he added as an afterthought, and with an amused glint in his eyes. "He might come out with a score that *might* win the Academy award, and be consistently played in concerts, too!"

"Do you mean to say," I ventured, "that we should have more scores like *Lieutenant Kije* or *Alexandre Nevsky*?"

"Exactly! If Prokofieff has been able to do it, there is no reason why it cannot be done here, too!"

Alfred Wallenstein has something there, at that! Some of the finest contemporary music is being written here in Hollywood. Most of it unfortunately is lost in the background of the story as it develops on the screen, or forgotten once the picture has had its run.

Without question, something should be done to remedy this. No composer cares to have his music buried under a mass of action, or forgotten in a few weeks. A work of art, to live on, must be performed and performed continuously, as years go by. The concert hall naturally is the right answer to that.

Mr. Wallenstein is correct in setting Prokofieff as an example and incentive to Hollywood composers. Prokofieff will, no doubt, be remembered for his various contributions in

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George Antheil Using New Approach In Scoring Picture

Casting aside the customary Hollywood procedure of writing the musical score only *after* the picture has been completed, George Antheil has adopted the new technique of writing his music simultaneously with the shooting of the picture.

While the approach is not entirely novel—having been tried previously—the freedom allowed Antheil in the scoring of "The Spectre of the Rose" was considerable when compared to that allowed other composers who tried the same procedure on previous occasions.

Ben Hecht, producer of the picture, now being completed on the Republic lot, is a firm believer that music should be an integral rather than a complementary part in the making of motion pictures. And working on that theory, most of the music to "Spectre of the Rose" has been written either before or in the course of the actual filming of the picture. Of interest to connoisseurs will be the music to the many ballet scenes, as Antheil is known in the concert field for his ballet music, particularly *Dreams*,—first performed in 1935.

On the human side of the ledger, George Antheil is a picturesque figure in the musical world. Successful as a composer at an early age, Antheil paradoxically enough threw aside a successful career in music to become a writer—for magazines, books and motion pictures.

American born and educated, he studied with Ernest Bloch, and later spent several years in Europe. His earliest works were in fact first performed in Germany and France. *Zingareska*, composed in 1921, was first performed in Berlin and created a sensation because of his use of jazz in a symphonic work. Similarly his *Ballet Mecanique* a work calling for several mechanical pianos and electrical machines in addition to the usual instruments, made quite an impression when first performed in Paris in the late 20's. His more recent compositions are less unconventional in technique.

Twice a Guggenheim Fellowship winner, Antheil has written in addition to his many symphonic works, music for the films. And now, after several years as a writer on the payroll at MGM, he is returning to his first element—that of composing music again.

WALTER HENDL, young American composer-conductor-pianist, has been appointed assistant conductor of the New York Philharmonic-Symphony by the orchestra's musical director, Arturo Rodzinski. The appointment is for the balance of the 1945-6 season.

Hendl, still in his twenties, has recently attracted favorable attention with his score for the folk-play "Dark of the Moon," which began its Broadway run last March. Currently he has organized a series of "This Is Our Music" concerts at Town Hall, New York, for which he acts as master of ceremonies.

NBC to Present 14 Major American Symphony Orchestras

Augmented to include 14 major American symphony orchestras under the batons of noted conductors, "Orchestras of the Nation," an NBC sustaining series, returns to the air for its third consecutive season Saturday, Dec. 15 (12:00 to 1:00 p.m., PST).

The *Kansas City Philharmonic Orchestra* conducted by Efreim Kurtz opens the 24-week series. In each instance pick-up will be made from the home city of the scheduled orchestra.

The roster of orchestras and their conductors, together with their scheduled dates on the series, follows:

Cincinnati Symphony, Eugene Goossens (April 6 and 13); *Columbus Philharmonic*, Izler Solomon (Feb. 16 and March 16); *Denver Symphony*, Saul Caston (March 23 and 30); *Eastman School Symphony*, Howard Hanson (May 4, 18 and 25); *Harrisburg Symphony*, George King Raudenbush (April 20); *Kansas City Philharmonic* Efreim Kurtz (Dec. 15 and Jan. 26); *Louisville Philharmonic*, Robert Whitney (Dec. 22); *NBC Symphony* (from the Columbia University Festival on May 11); *New Orleans Symphony*, Massimo Reccia (March 2 and 9); *Oklahoma State Symphony*, Victor Allesandro (Feb. 23); *Pittsburgh Symphony*, Fritz Reiner (Jan. 12 and 19); *Rochester Philharmonic*, Guy Fraser Harrison (Dec. 29 and Jan. 5); *St. Louis Symphony*, Vladimir Golschman (Feb. 2 and 9) and *Southern Symphony*, Carl Bamberger (April 27).

Joachim Chassman Performs Prokofieff Sonata

Of great interest to music lovers was the first public performance on the West Coast of one of the most exciting works in modern musical literature, the *Prokofieff Sonata for Two Solo Violins*, rendered by Joachim Chassman on December 9, at the Wilshire Ebell Theatre. Assisting artist was Oscar Wasserberger with Edward Rebner at the piano.

Other composers in the well chosen program included: Beethoven, Respighi and Mozart. Among the shorter pieces Chassman selected *Till Dawn, Sunday* by Russell Bennett, and *Nocturne* by Harriet Payne.

In spite of his arduous duties as concertmaster at Columbia Pictures, Joachim Chassman finds time to express his artistic enthusiasm in various musical endeavors. His sincere artistry has already endeared him to many local composers and musicians.

A. S. M. A. MEMBERSHIP GROWING

ASMA membership has been steadily growing during the past year. The formation of a chapter in New York has considerably expanded the scope and aims of the Society. Inclusion in the membership of the leading men in the Arranging world, is conclusive evidence that the American Society of Music Arrangers is destined to play, in the not too distant future, an important part in the field of music making, both here and abroad.

Here is a complete and up-to-date membership list of both the Los Angeles and New York groups:

A.S.M.A. LOS ANGELES

Lloyd Ackridge
 Leo Arnaud
 Wm. Artzt
 Buddy Baker
 Robert Ballard
 Roy Bargy
 George Bassman
 Russell Bennett
 Charlie Bradshaw
 Frank Black
 Walter Brenner
 Radie Britain
 Sonny Burke
 David Buttolph
 Dale R. Butts
 Darrell W. Calker
 Joseph Daniel Catalyne
 Dudley Chambers
 Howard Chandler
 Jay Cherniss
 Peter Chong
 Jaro Churain
 George Copp Jr.
 Sidney B. Cutner
 Murray Cutter
 Ingolf Dahl
 Ken Darby
 Joe De Nat
 Maurice De Packh
 Rudy de Saxe
 Adolph Deutsch
 Carmen Dragon
 Joseph S. Dubin
 Ted Duncan
 Geo. W. Duning
 Rex Dunn
 Chas. Eggett
 Romo Falk
 Sidney Fine
 Aldo Franchetti
 Bob Franklyn
 Samuel J. Freed, Jr.
 Ned Freeman
 Fran Frey
 Hugo Friedhofer
 Russell Garcia
 Herschel Burke Gilbert
 Albert Glasser
 Mort Glickman
 Joe Glover
 Gilbert C. Grau
 Johnny Green
 Thomas Griselle
 Ralph J. Hallenbeck
 Glen Halley
 Lou Halmy
 Leigh Harline
 Wilbur T. Hatch
 Wally R. Heglin

Ray Heindorf
 Charles Henderson
 Frank A. Hubbell
 Harris Hubble
 Francis P. James
 Calvin Jackson
 Edward J. Kay
 Charles Koff
 Joe Krechter
 Gail T. Kubik
 Arthur Lange
 William Lava
 Alex Law
 Earl E. Lawrence
 Vernon Leftwich
 John Leipold
 Frank Leithner
 Bruno Doc Mason
 Dave Matthews
 Lou Maury
 Charles Maxwell
 William May
 James Mayfield
 Paul Mertz
 Robert McGimsey
 George E. Miessner, Jr.
 Felix Mills
 Cyril Mockridge
 Lucien Alfred Moraweck
 Jerome Moross
 Arthur Morton
 Jimmy Mundy
 Spud Murphy
 Stanley Myers
 Einar Nilson
 Jos. Nussbaum
 Edw. E. Ocnoff
 Henry Russell Olson
 George Parrish
 Frank S. Perkins
 Jack Pfeiffer
 Miss Jerry Phillips
 Edward Plumb
 E. B. Powell
 Leonid Raab
 David Raksin
 Ruby Raksin
 Edward Rebner
 Ralph U. Richards
 Heinz Roemheld
 Milan Roder
 Milton S. Rosen
 Lawrence S. Russell
 Conrad Salinger
 Arthur L. Schoepp
 Rudolph Schraeger
 H. Arnold Schwarzwald
 Morton Scott
 Walter Scharf
 Walter Sheets
 Leo Shuken
 Alan Shulman
 Harry M. Simeone
 Marlin Skiles
 Frank Skinner
 Paul J. Smith
 Herbert W. Spencer
 Lester Spencer

Fred Stark
 Alex Steinert
 Leith Stevens
 Harry Stone
 Robert F. Taylor
 Dave Terry
 Johnny Thompson
 Robert Van Eps
 Clifford Vaughan
 Raoul Georges Vidas
 Jack Virgil
 Oliver G. Wallace
 Arthur K. Ward
 T. W. Webber
 Paul R. Weston
 Clarence Wheeler
 Don Wight
 Charles Wolcott
 Al Woodbury

A.S.M.A. NEW YORK

Hawley W. Ades
 Lan Adomian
 Jeff Alexander
 Harold B. Anderson
 Jack Andrews
 R. E. Barnhart
 Maurice Baron
 John L. Barteer
 Richard Bender
 Dewey Bergman
 Gerald R. Bittick
 Jay Blackton
 Archie Bleyer
 Richard Bloch
 E. W. Bone
 Henry Brant
 Thomas P. Brown
 Sherman P. Bunker
 Julius Burger
 Paul Baron
 Herbert Bourne
 Albert J. Buhman
 Joseph Cacciola
 Salvador Camarata
 Leon Carr
 Russell Case
 Oscar C. Caswell
 George Cole
 Charles L. Cooke
 Richard J. Costello
 Alex V. Datzkenko (Al Datz)
 Pembroke M. Davenport
 Frank Denning
 Wade F. Denning
 Ted Royal Dewar
 Richard DuPage
 Wladislaw Walter Eiger
 Amadeo de Felippi
 Ralph Flanagan
 Tony Gale
 Maurier Gardner
 Joseph Glover
 Ross Gorman
 Sydney Green
 Samuel Grossman
 Frank Guilfoyle
 Chester Gierlach
 M. Russell Goudey
 Seymour R. Ginzler
 Bernhard Green
 Claude Garreau
 Richard A. Haggerty
 Carlyle W. Hall
 Robert C. Haring
 Robert C. Haring, Jr.

A.S.M.A. MEMBERS

(Continued)

Charles Hale
 Lewis Harris
 Dave Kaplan
 Hershby Kay
 Dudley King
 John M. Klein
 Milton M. Kraus
 Helmy Kresa
 Ted Klages
 Carl Ladra
 Irving Landau
 Bernard Landes
 George Leeman
 Erik Leidzen
 William K. Letford
 Gus Levine
 Normand Lockwood
 William G. Loose
 Will Lorin
 Ben Ludlow, Jr.
 James J. McInerney
 Richard Maltby
 Jack Mason
 Jack Matthias
 Al Miller
 Lee S. Montgomery
 Clyde H. Moseley
 Earle Moss
 Walter Mourant
 Lyn Murray
 Robert H. Noeltner
 Fred Norman
 Melvin James Oliver
 Charles Pallos
 Lou Quadling
 Alfred J. Rickey
 Irving Riskin
 Louis B. Robbins
 Edward E. Sauter
 Menotti Salta
 Louis Savarese
 Adolf Schmid
 Irving Schlein
 Bert Shefter
 Irving Sheinker
 Allan Small
 Harry Sosnik
 Hans Spialek
 Frederick Steiner
 George Steiner
 Herman Stein
 Paul Sterrett
 George Sumner
 Cornel Tanassy
 Terig Tucci
 Fred Van Eps, Jr.
 Frank L. Ventre
 Eugene Von Hallberg
 Richard Von Hallberg
 N. Lang Van Cleave
 Donald J. Walker
 Phil Wall
 Ernest C. Watson
 Paul Weirick
 Mark White
 Ralph N. Wilkinson
 Harold E. Weed
 Milton Weinstein
 Bernard Weissman
 Robert C. Williams
 Buddy Williams
 Harold O. Wieghart
 Julian C. Work
 George Zevitas

NEW YORK A.S.M.A. ELECTS NEW OFFICERS

The annual election of officers and directors of the New York Chapter of A.S.M.A. took place at the Society's first monthly luncheon-meeting of the new year, at Hans Jaeger's Restaurant. The retiring president, Lyn Murray, conducted the meeting, and announced results of the balloting as the votes were counted.

President—Joe Glover.

1st Vice-Pres.—Gene von Hallberg.

2nd Vice-Pres.—Jeff Alexander

Sec.-Treas.—Ben Ludlow.

Directors—Maurice Baron, Maurice Gardner, Bob Haring, Sr., Gus Levene, Lyn Murray, Paul Sterrett, Julian Work.

Joe Glover, having served during the past year as First Vice President, and acting President in Lyn Murray's absence, takes over the President's chair, vacated by Lyn. His First Vice President is Gene von Hallberg, editor of *The New York "Score,"* and active last year sitting in with the Board on many important meetings. Jeff Alexander and Ben Ludlow were returned to office respectively as Second Vice President, and Secretary-Treasurer.

New to the Board of Directors for the coming year are Maurice Baron, Paul Sterrett, and Lyn Murray, ex-Prexy. Re-elected, were Maurice Gardner, Bob Haring, Gus Levene, and Julian Work, who polled the highest number of votes cast for a candidate for office on the Board.

New York A.S.M.A. may well look forward to an active year with such a competent and representative group of officers and directors at the wheel.

NEW YORK DOINGS

By GENE VON HALLBERG

DICK MALTBY, acting as chief arranger for Ted Dale on the Squibb show "Jimmy Carroll Sings"—CBS 6:15, Mon., Wed., Fri.

MITON KRAUS in his fourth year of writing dramatic music for "The Thin Man"—CBS, Fridays.

BERT SHEFTER recently appointed musical director for Station WINS. Orchestra of ten men includes Jaques Fray (formerly of piano team of Fray and Braggiotti) with whom Bert teams up in piano duo work.

BOB HARING, Sr., music editor for Shapiro-Bernstein, recently supervised publication of a new "Shortcut to Good Adlibbing."

GEORGE COLE arranging for the Firestone Hour, Conti-Castile Starlight Serenade and a CBS sustainer, Viva America.

JOHN BARTEE scored a Columbia short for Noro Morales and is making up arrangements for Pepi Campello's new band, while still continuing his regular arranging for Machito's Orchestra, of the London Club.

M. RUSSEL GOUDEY editing and arranging for Peer International Corp.; Director of Educational Dept. of Southern Music.

HELMY KRESA recently out of town in

connection with the arranging on Irving Berlin's new show.

JOE GLOVER scored a lot of pages for the new Richard Kollmar production, "Are You With It," and so did Walter Paul and Ted Royal.

NATHAN VAN CLEAVE left for L. A. on a Paramount contract.

JACK MASON moved to Beverly Hills, Cal.

DAVE TERRY conducting and arranging the Danny Kaye program.

OZZIE CASWELL, no longer on staff of American Broadcasting, doing freelance work.

ERNIE WATSON composed and arranged sixty minutes of music for "Boy Scouts of America," educational film. He says it will be shown only in the boys' clubrooms throughout the country, and since Ernie is overage, he'll very likely never get to see it!

HAROLD ANDERSON composed and arranged on three of the Pathe "This Is America" series, "Battle of Supply," "Annapolis" and "California Boomtown, Los Angeles"; also worked on Pathe Sportscope "Eddie Arcaro."

CARLYLE HALL arranging for Chesterfield Supper Club program, and also for some of Archie Bleyers CBS shows.

MAURICE GARDNER composing dramatic music for Treasury Salutes, and arranging for the RCA show and the Ford Sunday eve. program.

NORMAND LOCKWOOD teaching composition and harmony at Columbia University, composition at Union Theological Seminary, fundamentals of musicianship at a girls' prep school, in addition to private instruction in composition.

CARL LADRA arranging vocal choir numbers and instrumentals for the RCA program, and also doing work on the transcription series "Music of Manhattan."

GEORGE STEINER orchestrating for the Armstrong program and "Terrytoon" cartoons, and composing and scoring on Pathe's "Flicker Flashbacks."

LOUIS SAVARESE busy with arrangements for the Morton Downey and Kay Lorraine programs, along with cue music for the "Show Stoppers" transcription series.

MILTON WEINSTEIN arranging conductor Wladimir Selinsky's cue music for the Helen Hayes program; Gene von Hallberg ditto on the same conductor's "Your F.B.I." show.

H. CLYDE MOSELEY scoring for Gus Haenschen on "Album of Familiar Music," "Sat. Night Serenade" and other shows, also turning out work for Wayne King's orchestra.

CORNEL TANASSY writing cue music for "Wigglesworths" transcription series, hot originals for Charlie Spivak, arrangements for NBC Thesaurus recordings; recently scored George Gershwin and Jerome Kern revues for USO.

FRED STEINER conducting his own cue music on Jerry Devine's Friday night "F.B.I." program.

Collaboration Between Composers' Professional Bodies and Other Organizations

By VIRGIL THOMSON

(The all-vital issue of group action by professional organization is clearly analyzed here by Virgil Thomson, well known composer and music critic. This article, taken from "THE STATE OF MUSIC" is reprinted by permission of William Morrow and Co., N.Y. The opinions expressed by Mr. Thomson are his own, and do not necessarily reflect those of "THE SCORE" or the American Society of Music Arrangers.—Ed.)

The only known way for any craft or profession to raise its economic and civil status is by group action through its trade-unions and its professional bodies.

I believe that trade-unions and professional bodies must function as groups (and as groups of groups).

Collaboration between composers' professional bodies and the unions of executant musicians, which form, in turn, a part of the general labor federations, will in the long run be a more fruitful collaboration than the present pooling of interests between composers and publishers that is the operating basis of all the performing-rights societies. I think this for three reasons:

1. The present mechanism of our collaboration with publishers provides no means for adjudicating disputes between composers and publishers that arise from a disparity in their interests.
2. The publishers themselves, mostly small capitalists, are at any moment likely to find themselves owned by large banking and industrial pools. The only possible way for composers to obtain any recognition by publishers of their legitimate divergencies of interest will be through the aid of some equally powerful combination or organization. The general labor federations are the only non-capitalist organizations in existence that have that kind of power.
3. The performing-rights societies are private organizations that collect taxes from public and private musical enterprises. They are at present tolerated by most governments. Their position, however, in both law and equity is far more tenuous than that of the collective-bargaining associations. They are constantly being sued as combinations in restraint of trade and as profit-making organizations whose turn-over should be taxable by municipalities, states, and central governments. So far they seem to have resisted these attacks effectively, most of which are financed by radio companies, movie companies, and similar large tie-ups of electrical patents with banking. The minute the publishers shall have been bought out by these same tie-ups, any association of composers and publishers will be just a company union for the electrical recording-and-transmission combines.

Do not think that I am proposing an industrial union of all music-workers. I don't think that would be a bad idea for executant musicians, copyists, arrangers, musical engravers, teachers, and persons who make musical

instruments. Such a development seems to be taking place in America through the American Federation of Musicians (actually a craft-union, but moving rapidly toward the absorption of all music-workers). I should approve highly of such a union, but I do not see much place in it for composers, excepting in so far as these may be also pianists or teachers or some other kind of time worker. Because, in spite of all the community of interests and of understanding that exists between the composers and the other musicians, the fact remains that workers who work under somebody else's direction, executing somebody else's plan, and getting paid for it by the hour, have a completely different view of life and a different set of financial interests from persons who work privately, time not being of the essence at all, and who get paid for a piece of work not on a basis of how long that work took to get written but on the basis of how long it takes to play it and how many people listen, who get paid proportionally, that is, to the usage their work receives.

The chief characteristics of professional men are their economic independence and their intellectual authority. That authority and that independence are obtained by never charging the customer for preparation, experiment, or correction but by accepting payment only for professional services rendered. Different kinds of work are measurable for payment in different ways. The time a composer actually takes to write a given piece is not a reasonable or possible way of measuring that work's commercial value. Its value for payment must be measured by its utility, as all professional services are.

Consequently, the composer would be foolish to submit his economic destiny and the protection of his professional interests to any federation of mere musical workmen, at least 99.99 per cent of whose work is measurable for paying purposes by the time they spend doing it. The high-powered soloists and conductors are a little more like us than the anonymous instrumentalists are. They prepare privately, accept in their own name responsibility for public failure, and charge what the market will bear. But even these glamorous characters are not independent and authoritative workmen. They execute somebody else's design, usually on order. Any freedom they have about repertoire (even about style) exists only within the narrow limits predetermined by managers. It would not be proper for a composers' professional body to accept any direction whatever from, or any equality in voting with, professional inferiors.

(To be continued)

George Bassman To Have 'Postman'

The MGM production "The Postman Always Rings Twice" with Lana Turner, now being completed, will have George Bassman as composer of the musical score.

Swing vs. Classical Music

Swing or the Classics—which do you prefer?

The perpetual battle over the respective merits of the "pops" and the "longhairs" is the basis of a unique radio series, "The RCA Victor Show," launched Sunday, Dec. 2, (NBC, 1:30 p.m.) with a topflight talent line-up including Raymond Paige and his orchestra and chorus; Deems Taylor and Leonard Feather as leaders of the opposing musical factions. Kenneth Delmar is emcee and moderator.

Taylor, composer, critic and raconteur, represents the interests of the "longhairs," while Feather, music columnist, songwriter and radio "platter jockey," champions the swingsters. Program format involves droll verbal tiffs between Taylor and Feather, with Paige's orchestra, the chorus and guest soloists providing the musical "case histories" to illustrate the arguments.

WALLENSTEIN AND FILM MUSIC

(Continued from page 3)

standard repertoire. But let us not forget, too, that he *has* brought motion picture music to the concert hall, and it is there to stay.

Unfortunately when Mr. Wallenstein refers to the composer who is allowed several months to compose a score, he is talking of the *rare* exception rather than the rule. If Hollywood composers,—and I am referring to our very top men in the major studios—are allowed two to three weeks to write a score, they consider themselves fortunate.

Time, or rather the lack of it! That seems to be the major problem facing the Hollywood composer. How can a producer be convinced that he should allow more time to a composer to write his music, when up to now he's been accustomed to have the goods delivered in a week or so?

Yes, this is a tough job to tackle, a job requiring practically a procedure of re-education. The industry should be awakened to the fact that film music can be a work of art as well as background to the action on the screen. If popular songs used in pictures are so thoroughly exploited because of their potential value as a medium of advertising, why not use the musical score for the same purpose?

The motion picture composer is well equipped to give an excellent account of his capabilities as a musician. More fortunate than his colleague—the so-called serious composer—he is given ample opportunity to experiment, and under the most favorable and remunerative conditions at that. All sort of tricks, devices and orchestral effects used in scoring pictures, have added immeasurably to his knowledge of orchestral colouring.

And when we add to this tremendous technique, a natural flair for showmanship, and inspiration, we have all the elements necessary for the making of good concert music.

Let us not forget, after all, that music, whether it is for the theatre, motion picture or concert hall, is primarily a matter of *showmanship*. Wagner and Beethoven were well aware of this long ago.

PICK-UPS

By JOE DUBIN

• At long last I have arrived! Someone has finally taken exception to something in my column, which proves that people actually read the doggone thing!

• In the ten years I have spent in and around the movie mills, I have often heard the phrase, "Mickey Mouse" music, used to describe music which synchronizes with the physical action on the screen, rather than mirroring the over-all mood of that part of the picture.

• In other words, when a character walks or limps across the screen, and the music walks or limps with him or her; when the hero hits the villain on the chin and knocks him down, and the orchestra smacks chords right with the blow and the fall; or when a flute or celeste helps blow out a candle or lantern; these exact matchings of music and action have been described as "Mickey Mouse-ing" a scene.

• But it seems that Oliver Wallace, Charlie Wolcott, and the rest of the eminent and talented music staff of Walt Disney productions, object most strenuously to this term. Their argument is quite valid. As they say, the score in cartoons, or rather animated pictures, now makes just as much use of mood music, entirely unrelated to physical action, as does the score of the average picture using live actors. Therefore, they say, the term "Mickey Mouse" music does *not* represent solely physical music, and should no longer be used in this sense.

• Well, ladies and gentlemen, there you have it. I would appreciate hearing from any of my readers on this question, especially these two facets of it:

• A: Do you think the term "Mickey Mouse" as applied to music mirroring physical action, (which would certainly include most of Richard Strauss' compositions, especially "Salome" and "Till Eulenspiegel") has a derogatory implication?

• B: What else would you call it?

Busy Days at Republic

Busy days are looming ahead at Republic Studios with Walter Scharf preparing the after-score of Republic's first technicolor production, *I've Always Loved You*, formerly "Concerto," as well as readying two other productions, *Murder in the Music Hall* and *Earl Carroll's Sketch-Book*. Assisting Walter Scharf with these two productions will be Joe Dubin.

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The SCOREBOARD

ALEX STEINERT composed, orchestrated and conducted "Strangler of the Swamp," PRC.

CHARLES KOFF orchestrated on "Abilene," United Artists.

RALPH HALLENBECK arranged on "Blue Skies," and "Monsieur Beaucaire," Paramount, also on "Young Widow," H. Stromberg.

RUDY SCHRAEGER composed, orch. and conducted "People are Funny," Paramount.

MURRAY CUTTER orchestrated "Adventure," MGM.

WALLY HEGLIN orchestrated on "Up Goes Maisy," MGM.

BOB FRANKLYN arranged and orchestrated on "Two Sisters from Boston"; also "Up Goes Maisy," and "Till the Clouds Roll By," MGM.

CALVIN JACKSON composed on "Two Sisters From Boston," MGM.

CONRAD SALINGER arranged on pre-scoring of "Till the Clouds Roll By," MGM.

TED DUNCAN orchestrated on "Two Sisters from Boston," "Up Goes Maisy" and "Till the Clouds Roll By," MGM.

CY MOCKRIDGE composed score to "Give me the Simple Life," 20th Cent.

ARTHUR MORTON orchestrated on "Give Me the Simple Life"; "Fallen Angel" and "Shock," at 20th Cent.

MAURICE DE PACKH arranged on "Three Little Girls in Blue," and "Doll Face," at 20th Cent.

DAVID BUTTOLPH composed score to "Shock," also arranged on "Doll Face," 20th Cent.

DAVID RAKSIN composed score to "Fallen Angel," and wrote song "Slowly" in the picture at 20th Cent.

EDWARD POWELL arranged on "The Shocking Miss Pilgrim," 20th Cent.

HERBERT SPENCER arranged on "Doll Face," and "The Shocking Miss Pilgrim," 20th Cent.

GENE ROSE arranged on "Doll Face," 20th Cent.

SONNY BURKE arranged on "Doll Face," 20th Cent.

EDWARD PLUMB orchestrated on "Give Me the Simple Life," and "Doll Face," 20th Cent.

JOE DUBIN composed score to "Madonna's Secret," Republic.

DALE BUTTS composed score for "The Catman of Paris," also pre-scored vocals for "In Old Sacramento," Republic.

CHARLES MAXWELL orchestrated "The Catman of Paris," Rep., also "Sunset in the Pacific," Warners.

WILLIAM LAVA composed score of "Sunset in the Pacific," Warners.

(Continued on page 8)

[The new price list for arrangers working for publishers has just come out. This new edition is even more complicated than the previous issue. Our old friend Sir Algernon Stumblepoke (alias Adolph Deutsch), is back at it, "poking" at the new list. By popular demand we are reprinting his article on the subject, which appeared in the March 1944 issue of "THE SCORE."
—Ed.]



POKINGS

By SIR ALGERNON STUMBLEPOKE

I'm taking a week off to figure out the new price list for arrangers working for music publishers.

Frankly, I'm a little worried about getting through in a week, maybe I'll stay a month. When I get back there won't be a guy in the arranging business who'll know more about it than I will. Maybe I'll quit arranging and become a bill auditor for musicians. BAFM for short.

I'll charge them ten per cent for figuring out how much they've earned. They can deduct my fee from their income tax.

Some of the boys might think a BAFM is just another racketeer, but I've seen several cases of arrangers short-changing themselves. One dope (I won't mention names) was charging 22 cents for second piano parts instead of 27 cents. Another "genius" was charging 27 cents instead of 33 cents. It's only a nickel a page, but those nickels add up.

I'll be able to plug up loop holes that some chiseling publishers will be sure to find. For instance, one publisher I know of has a Hawaiian cook, and she has been doing the cooking, the dishwashing, and all of his ukelele symbols.

Another publisher, who is quite religious and goes to church every Sunday, takes his lead sheets to the organist and gets him to make piano sketches. It works out fine, except every once in a while an "Amen" gets into the dance orchestration. Incidentally, an "Amen" costs 83 cents for twelve (12) and piano.

One especially shrewd publisher is going through all of his old publications and lifting out introductions, interpolations, and first and second endings. When you arrange a tune for him you leave all of these things out, and his head copyist (who is on a weekly salary) pastes in a suitable set. I saw one of these orchestrations in print and here's the way the credits read:

HE'S MY G. I. JOE"

Words by:	Music by:
Irving Donaldson	Jerome "Pinkie" Schwartz
Original Piano Part by:	Reverend Aloysious Smythe
Ukulele Symbols by:	Moana Lulu
Copied by:	Guisepppe Largo Lucelli
Proof Reading by:	Ted McCarthy
	Music by:
	Jerome "Pinkie" Schwartz
	Arranged by:
	Jack Kolodin
	Introduction by:
	Arthur Lange
	1st Endings by:
	Ted Eastwood
	2nd Endings by:
	Sam Katzman

Modulations by:
Domenico Savino

A fine example of the melting pot at work; democracy in action. Keep your embouchure open.

New Music Literature

MUSIC

- Tansman—Four Piano Moods, piano
 Fuleihan—Sonatina No. 2, piano
 Czerny-Rode—Variations on a Theme La Ricordanzo, piano
 C.P.E. Bach—Six Sonata, piano
 Sibelius—Violin Concerto op. 47, Miniature Orchestra Score
 Walter Piston—Three Pieces for Flute, Clarinet and Bassoon
 Rudolph Ganz—Concerto in Eb Major op. 32, 2 pianos
 Robert Casadesu—Danses Mediterraneenes op. 36

BOOKS

- Max Graf—Legend of a Musical City
 Katz—Challenge to Musical Tradition
 David and Arthur Merdel—Bach the Reader
 Dorothy Caruso—Enrico Caruso His Life and Death

BOOK REVIEW

By RUTH DE SAXE

CHALLENGE TO MUSICAL TRADITION
 by Adele T. Katz—Alfred A. Knopf, New York 1945.

Dealing with changes in musical structure during the past three hundred years, this book presents primarily a new point of view from the accepted method of modulation through key relationship.

Following closely the ideas first formulated by Heinrich Schenker, Miss Katz ably demonstrates with examples from Bach, Beethoven, Wagner, Debussy, Stravinsky and Schonberg, the various changes of technique that have taken place through the centuries within the tonal concept.

For the musician and advanced music student.

Scoreboard

(Continued from page 7)

MORT GLICKMAN orchestrated "The Madonna's Secret," Rep.

RAY HEINDORF scoring "Night and Day," Warners.

OLIVER WALLACE composed and orch. "In Dutch," also "Frank Buck Brings 'em Back Alive," Disney.

SID FINE arranged Dinah Shore's vocals for "Bongo," Disney.

CLIFFORD VAUGHN orchestrated "Range in White," Warners.

HUGO FRIEDHOFER orchestrated background music to "Night and Day," Warners.

MARLIN SKILES assigned to compose score to "Gilda," Columbia.

RUDY DE SAXE arranging three numbers to be published by Peer Int.

Work Starts on New Don Lee Studios

Ground breaking ceremonies for the Don Lee Broadcasting System's new \$1,250,000 Hollywood studios to be located on Vine Street between Homewood and Fountain will be held shortly after the first of the year, it was announced by executives of the network.

The three-story building will feature a 150 foot tower, equipped with an elevator, which will house antennas for television sight and sound for FM. Main entrance to the new studios will be centered on Vine Street, with employees and talent entrances in the rear of the building.

Ground floor will be devoted to studios, with four theater studios seating 350 persons, four medium sized studios, and three smaller studios. On the second floor, general offices will be located with executive offices on the top floor. The entire building will be air-conditioned and temperature controlled, with liberal use of modern plastics and glass throughout.

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