



THE SCORE

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CASTELNUOVO-TEDESCO BECOMES ASMA MEMBER

Among the new members recently accepted by the American Society of Music Arrangers, was the well known composer, Mario Castelnuovo-Tedesco. ASMA is indeed proud to welcome in its fold a composer of the eminence of Castelnuovo-Tedesco.

The list of new members passed by the Board of Directors includes:

John Calvin Jackson
Mario Castelnuovo-Tedesco
Alfred T. Egizi
Emil Cadkin
Richard Cherwin
Wilbert V. Baranco
Milton William Raskin
Donald H. Raffell
Herman E. Stutz
Marvin Wright
Frank Comstock

While the war has brought ruin and devastation to Europe and the rest of the world, our country has been more fortunate. Not only have the ravages and brutalities of the war been kept away from our shores, but we have greatly added to our intellectual and artistic patrimony, by the influx in our midst, of so many well-known figures in the world of science, art and music.

To Hollywood, mecca of the cinema, came a great many people, who not very long ago

(Continued on page 2)

'Centennial Summer' Has Last Song Written By Kern

Larry Stevens was signed by the 20th Century Fox to sing last song which Jerome Kern wrote shortly before his death. The song titled "All Through the Day," with lyrics by Oscar Hammerstein II, is featured in "Centennial Summer," a major production just completed at Fox.

MGM Has Novel Idea for Musical Cartoons

A novel idea is to be inaugurated by MGM Studio in the making of animated cartoons. Classical music is to be used as a basis for a series of shorts. The first of the group will be "Second Hungarian Rhapsody," followed later by others, all based on some similar symphonic work. The plan is to be commended, for it means more work for musicians, arrangers, etc.

RAY HEINDORF ELECTED CHAIRMAN OF ACADEMY'S MUSIC BRANCH

Ray Heindorf was elected to the post vacated by the death of Jerome Kern, as chairman of the Music Branch of the Academy of Motion Picture Arts and Science. With film music assuming an ever-increasing importance, the position of chairman of the Academy's Music Branch is one of responsibility and prestige.

Ray Heindorf, vice-president of the American Society of Music Arrangers, is one of our best known and successful composer-arrangers, here in Hollywood. He is well qualified to assume the burden and responsibility of such a position.

One of the leading conductor-arrangers at Warner Brothers, Heindorf has twice won the Academy Award for the best scoring of a musical picture. His climb to prominence has been a continuous one, and the standard he has set in arranging is one of which ASMA members are truly proud.

LARGE ARRAY OF ASMA MEMBERS IN ACADEMY NOMINATION

This year's nominations for musical awards of the Academy of Motion Picture Arts and Sciences, show again a very impressive representation of ASMA members. Also very significant is the fact that many have been nominated for both musical and dramatic pictures.

The list of members who have been nominated includes: Arthur Lange in "Belle of the Yukon," and "The Woman in the Window," sharing the latter nomination with Hugo Friedhofer; Morton Scott in "Hitchhike to Happiness" and "Flame of the Barbary Coast," sharing the latter with Dale Butts; Ray Heindorf in "Rhapsody in Blue" and "Wonder Man"; Charles Henderson in "State Fair"; Edward J. Kay in "Sunbonnet Sue" and "G. I. Honeymoon"; Charles Wolcott, Edward Plumb and Paul Smith in "The Three Caballeros"; Marlin Skiles in "Tonight and Every Night."

The complete list showing nominations in all categories, follows:

BEST SCORING OF A MUSICAL PICTURE:

"Anchors Aweigh," George Stoll
"Belle of the Yukon," Arthur Lange
"Can't Help Singing," Jerome Kern and H. J. Salter
"Hitchhike to Happiness," Morton Scott

(Continued on page 4)

ASMA TO HAVE AGAIN SYMPHONY ORCHESTRA

Now that the war is over, and the critical shortage of players being remedied, with more and more musicians returning from the service, ASMA is planning to reorganize once more the Beverly Hills Symphony Orchestra. As some of our readers will recall, the orchestra was formed in 1941, and consisted of some sixty of the finest musicians on the coast. Works composed by ASMA members were performed in two concerts given every month. Works rendered were of the highest artistic level, and the venture attracted nation-wide interest.

At the last Board of Directors meeting, a committee was formed in order to plan all details for the organization of the orchestra. Gilbert Grau was named chairman of the committee, with Leo Arnaud and Maurice de Packh to assist him. Both Arnaud and De Packh, have been very active and successful in the past, organizing the Symphony Orchestra as well as the Chamber Music groups.

Life of The Dorsey's To be Filmed

The life of Tommy and Jimmy Dorsey will be shown in a picture called "The Fabulous Dorsey's" which is to be produced by Charles E. Rogers. Interesting from the show business angle is the fact that picturization will be a documentary of band business showing growth of jazz and boogie-woogie. Richard English, well known for his writings of yarns dealing with band background, is doing the original screenplay.

Paul Mertz Back at Columbia

ASMA Member Paul Metz, returning from military service, is back at his job at Columbia Pictures, as musical supervisor, replacing Mario Silva.

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New A.S.M.A. Members

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were celebrated all over Europe for their artistic achievements. They came here because they wanted to forget the horrors of the war. They came here eager to participate and contribute. . . And they contributed artistically in many fields—directing, acting, music.

One among them is Mario Castelnuovo-Tedesco, who had to leave his beloved Italy, a political refugee, to find asylum in this country.

Regarded as one of the leading Italian composers—with Respighi and Casella—Castelnuovo-Tedesco's list of works is a very long and impressive one. Besides his many symphonies and operas, he has also written a great deal for voice, with setting for voice and orchestra, as well as choral writing. Of interest are his overtures to Shakespearean plays which include: *The Taming of the Shrew*, *Twelfth Night*, *The Merchant of Venice*, *Julius Caesar* and *The Winter's Tale*, the latter having been first performed in Vienna in 1938, under Arturo Toscanini. His latest overture to *Midsummer Night's Dream* was also performed under Toscanini and the NBC Symphony Orchestra, a little over a month ago.

Since his arrival in Hollywood, Castelnuovo-Tedesco has written much music for the films, and has been active teaching advanced composition and orchestration.

Radio Britain's Music Aired

Nocturne, a composition for small orchestra by Radio Britain, was performed on January 19 over KFI, by Claude Sweeten on the "Program of the Stars."

Incidentally . . .

RADIO NEWS

by FRANK HUBBELL

Do you know that Record Companies have been sprouting like mushrooms here in Los Angeles? There were, not very long ago, over 100 companies regularly licensed by the American Federation of Musicians in L. A. and vicinity. Just how many of these companies were actually active is hard to say. A good guess is that not more than one-third were doing business regularly, and considered bona fide record companies. The rest were recording so sporadically—with one or two issues per year—that they were hardly a real competition to the larger and already established outfits.

Just what brought about this sudden rise of the independent recorder? The war, of course, with its terrific demand for records—any records. And brother, what was produced and sold to the public in recent years!!!

The OPA, too, was responsible for this unexpected burst of activities in the disc business. While the big companies had to abide by prices set by the OPA, the new fellow could come into the business and set his own prices and get away with it. So everybody's been trying to be a recorder.

It will be interesting to see how many are going to remain in business now that conditions are returning to normal, and the big outfits once more start turning out records in large quantities. What are these small fellows going to do now? What about distribution outlets, sales force and all the organization needed to compete with the biggies? It will be interesting to watch, . . .

'Standard Hour' Oldest Program of Symphony Music

The oldest network program of symphonic and operatic music in the United States is the "Standard Hour" (NBC, Sundays, 8:30 p.m.). The program celebrated its 19th consecutive year on the network on October 21, 1945. During 1946, the program will broadcast its 1000th performance.

Edward Rebner's Arrangement of Bach Music Performed By N. Y. Philharmonic

At the opening of the New York Philharmonic Symphony season, Arturo Rodzinsky, conductor of the orchestra, performed the Bach's Choral Prelude as transcribed by ASMA Member Edward Rebner and orchestrated by Harold Byrns. Rebner has also been busy arranging special vocal orchestrations for opera Singer Lauritz Melchior for his concerts, radio and recording commitments.

1946 greets us with frenzied activity on all sides. Work is progressing on the new NBC building and plans are being pushed for an early beginning of the new Don Lee-Mutual Studios on Vine Street. KGFJ has also moved to Hollywood from its former downtown headquarters to 6314 Sunset Blvd.

The new Paul Whiteman, "Forever Tops," and Philco "Hall of Fame," shows now come from Hollywood over the American Broadcasting Chain on Sundays and Mondays, respectively. He has a fine thirty-six piece orchestra and a twelve voice vocal chorus. Abe Osser of New York is the arranger on the Monday show that features "tunes that never die."

This season finds the "Blondie" show on the Columbia Network Sundays is in its seventh year. William Artzt (ASMA) composes, arranges and conducts the clever cue music on the show. He gets his unusual affects all out of only a nine piece orchestra. Among other things he has composed the famous "Super-Suds" musical commercial.

Two other new shows to come from Hollywood are the "Ford Show" over CBS on Tuesdays featuring Bob Crosby's Orchestra, and the "Alan Young" Show over the American Network on Fridays.

Buddy Baker (ASMA), well known radio arranger, is the new musical director for Exclusive Records now located on Radio Row, on Sunset just east of Vine Street. Exclusive Records are now specializing in vocal records of the sweet popular style.

One shouldn't miss the very amusing Judy Canova Show (NBC) on Saturday nights. Her vocal numbers are a highlight with Opie Cate's Orchestra.

The newly formed Santa Monica Symphony Orchestra under the baton of Jacques Rachmilowitch sounded very well on their recent "March of Dimes" broadcast. They recently recorded the Tschaikowsky II Symphony for the Symphony Record Company.

Buzz Adlam's American Network Staff Band sounds fine on the Bosin's and Jimmy Gleason's shows. The arranging is handled by John Hicks (ASMA). Johnny has had trouble with his eyes recently, from eyestrain, but is now on the road to recovery.

Russ Garcia (ASMA), overseas in Europe in the armed forces for many months, is now home again. He arranged for the NBC Staff Orchestra before he went away.

Alex Law (ASMA) had a composition of his own played over KFI recently by Claude Sweeten's Orchestra, called "Whirligig."

Walter Sheets (ASMA) does some arranging on the Red Skelton Show on NBC on Tuesdays.

Guess Carmen Dragon (ASMA)? conductor and arranger on the Fanny Brice Show, is happy to have the show signed for another fifty-two weeks.

That's all for this time!

Anyone having any suggestions or contributions for this column, please mail same to Frank Hubbell at 4242 McFarlane Ave., Burbank, Calif. Thanks!

FILM MUSIC AND THE SYMPHONY HALL

By RUDY DE SAXE

In the last issue of "The Score" we reported an interview with Alfred Wallenstein concerning Motion Picture music. The views expressed by the noted conductor of the L. A. Philharmonic Symphony, in regard to music in the films, made indeed interesting reading. We have received already various comments on the subject from many of our readers.

Mr. Wallenstein, at the time of the interview, was quite aware of the fact that his opinions would bring a reaction of some sort from Hollywood film composers. He did not hide this fact, and spoke frankly of it to your editor.

His views were direct and to the point. While he had a great deal of admiration for composers of film music, ". . . Hollywood composers are not doing justice to themselves . . . they are too conscious of effects . . . 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. . . ."

I know that Mr. Wallenstein, more than any other symphony conductor, is eager to see more film music reach the concert hall. His views and criticism on the subject are therefore interesting!

Equally interesting are the ideas and opinions of the men who write such music. Most of the composers with whom the writer has spoken so far, have thoroughly disagreed with Mr. Wallenstein's viewpoint. It is our intention therefore to print in the next issue of "The Score," the ideas and opinions concerning this controversial matter, as expressed in the words of our leading composers and arrangers in the industry.

In this modern age, motion picture music looms ahead as something really important. While concert music reaches back to fulfill its mission and *raison d'être*, film music is "the thing of the future." A debate on the subject can prove anything but detrimental, for in the long run it will benefit all concerned.

Of interest is an article by film Composer Ernest Gold, appearing in the latest issue of *Film Music Notes*. Touching on the question of "picture music at the concert hall," and its chances of being performed by symphony orchestras, Mr. Gold's article is, in part, a direct answer to Alfred Wallenstein.

Examining "the relationship of the music and the spoken word on one hand, and the picture on the other hand," Mr. Gold is of the opinion that music must be an intrinsic part of the picture. To prove this he gives the amusing

example of someone standing in line outside a movie, waiting for a seat. "Did you ever notice the curious effect that is created when one can hear the dialogue and music without seeing the screen? There seem to be all kinds of totally unmotivated noises, strange and disconnected lines and nobody can follow the story, yet for those who can see the screen everything seems entirely natural."

Because movies, unlike radio which takes "into auditory impressions all those elements that are taken in visually at the movies" the technique for writing film music must of necessity vary, according to Mr. Gold, from that used in writing for radio or the concert hall.

To illustrate further the close relationship of music and action on the screen, Mr. Gold explains that "the progression of thought in picture music is determined by the scene it is written for. The scoring must be a supplement to the lines and action. If the dialogue says what could be said better by action then the scene seems "talkie." If the actors act out what they are saying instead of just supplementing the spoken word we have an example of "ham acting." If the music does not just supplement words and motion but duplicates, we speak of "over scoring."

The music having been written to fit so thoroughly the picture, what happens when it is played minus the elements with which it was meant to fraternize: *the visual impression and the dialogue?* In the words of Mr. Gold ". . . a very complex and lengthy re-writing job would be necessary to indicate musically all the motivations which in the first place gave rise to the various changes of mood, etc. Few, if any, composers will take the trouble. No matter how skilfully done, it will still be an adaptation, and with very little extra effort something entirely new could be written, designed for sheer listening."

Mr. Gold is definitely of the opinion that film music and concert music don't mix. "Picture music," he concludes, "with few exceptions, makes poor symphonic material. By the same token classical and standard selections make poor backgrounds. Let us look to the future with the proud knowledge that we have a new medium in motion pictures which is quite different in its musical requirements from the concert hall. Let us strive to improve both picture and symphonic music by understanding their respective functions and characteristics. Only that way will we be able to do truly great things in either field."

'FRED WARING SHOW' NOW SPONSORED

Starting with Jan. 15, the "Fred Waring Show" is now commercially sponsored twice weekly, Tuesdays and Thursdays, by the American Meat Institute. The program continues to be heard five days a week, as before.

Waring started his daytime program last June 4, frankly as an experiment. Gambling on the idea, NBC Vice-President Clarence L. Menster, decided to put on a full-dress musical broadcast series as a new departure in daytime programming. It has proven a success.

"The Fred Waring Show" was chosen by Radio Editors of America as the best daytime program of any kind in the annual *Fame Poll*. Its sponsorship is another proof of its success. The weekly expense to American Meat Institute is \$17,800, or almost a cool million dollars a year. And that covers only two shows a week, with three days left open for other sponsors.

Alfred Newman and Edward Powell on Air

The weekly broadcast of "Hollywood Star Time," has Alfred Newman as musical director, with Edward Powell making the arrangements. The show is sponsored by G. M.

Arthur Lange Guest Over KFI

Arthur Lange was guest conductor on the KFI-Hollywood Bowl competition program, on Monday, January 28. Lange also conducted excerpts from his motion picture score, "The Woman in the Window."

LET THIS BE A
REAL "FINALE"

WITHOUT A "CODA"

Buy VICTORY BONDS

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.)

A professional body is not a trade-union. There is every reason for the professional body at certain periods of history to obtain economic privileges from or through the exploiting classes. There is every reason that I know of in this period to obtain and to expect to keep on obtaining what we want through collaboration with our executant workmen, who are better organized than we are and who, if they aren't any stronger than the exploiting classes, are in a little better position to aid us in securing performances and in getting paid for them than the exploiters are. This may seem strange, but it is true none the less. Because the executants have an interest in the continual performance by hand of lots and lots of music, whereas the exploiters' principal interest today lies in the widest possible dissemination of reproductions of the smallest possible amounts of actual musical performance. Whether in the long run the reproduction-systems are beneficial to the musical art remains to be seen. It looks right now as if the executants have, on the whole, more to offer composers than the owners of electrical patents have.

In any case, although I personally favor the collaboration of composers' bodies with musical trade-unions (even to the point of the closed shop, provided the composers' professional body keeps itself open to all composers of every school and reasonable degree of proficiency) rather than with finance-capital, I do maintain that the professional bodies, all professional bodies, doctors, engineers, architects, and the rest, must remain independent bodies, ready at all times to defend their intellectual and economic independence from all organizations of persons not practicing that profession as original designers. This is the only professional policy likely to ensure the survival of the major techniques through changes in government and administration. And I maintain that that preservation, cultivation, and transmission of the autonomous techniques through changes in government and administration that are the mark of the great civilizations are a desirable thing for everybody connected with any civilization.

The professional bodies nourish their traditions by the pooling of private knowledge and by the transmission of this knowledge esoterically to persons of (or potentially of) the

profession. The consolidation and transmission of professional knowledge is a permanent function. Disseminating the fruits of this knowledge varies with public need and taste. Music is tolerated, regulated, sometimes slightly encouraged by governments, by private capital, and by workmen's protective associations. Sometimes no attention is paid to it at all. On the whole and in the long run, the professional man's working life is indissolubly bound up with his professional colleagues and with the general public, not with governments, not with members of the other professions, not with the social needs of any particular class among his co-citizens. The composer works at his best and society profits from him most not only when he writes music "from the heart, honestly, and for musicians only," but when he takes what political action he takes as the member of an indissoluble professional body.

(This is the second and final installment of an article dealing with professional organization among musical bodies by Virgil Thomson.)

Academy Nominations

(Continued from page 1)

"Incendiary Blonde," Robert Emmett Dolan
 "Rhapsody in Blue," Ray Heindorf and Max Steiner
 "State Fair," Alfred Newman and Charles Henderson
 "Sunbonnet Sue," Edward J. Kay
 "The Three Caballeros," Charles Wolcott, Edward Plumb and Paul Smith.
 "Tonight and Every Night," Marlin Skiles and Morris Stoloff
 "Why Girls Leave Home," Walter Greene
 "Wonder Man," Ray Heindorf

BEST SCORING OF A DRAMATIC OR COMEDY PICTURE:

"The Bells of St. Marys," Robert Emmett Dolan
 "Brewster's Millions," Lou Forbes
 "Captain Kid," Werner Janssen
 "The Enchanted Cottage," Roy Webb
 "Flame of the Barbary Coast," Morton Scott and Dale Butts
 "G. I. Honeymoon," Edward J. Kay
 "G. I. Joe," Louis Applebaum and Ann Powell
 "Guest in the House," Warner Janssen
 "Guest Wife," Daniels Amfitheatrof
 "The Keys of the Kingdom," Alfred Newman
 "The Lost Weekend," Miklos Rozsa
 "Love Letters," Victor Young
 "The Man Who Walked Alone," Karl Hafod
 "Objective Burma," Franz Waxman
 "Paris Underground," Alexander Tansman
 "A Song to Remember," Miklos Rozsa and Morris Stoloff
 "The Southerner," Werner Janssen
 "Spellbound," Miklos Rozsa
 "This Love of Ours," H. J. Slater
 "The Valley of Decision," Herbert Stothart
 "The Woman in the Window," Arthur Lange and Hugo Friedhofer

BEST ORIGINAL SONG:

"Accentuate the Positive" from "Here Come the Waves," Music: Harold Arlen; lyrics: Johnny Mercer
 "Anywhere" from "Tonight and Every Night," Music: Jule Styne; lyrics: Sammy Cahn
 "Aren't You Glad You Are You" from "The Bells of St. Marys," Music: James Van Husen; lyrics: Johnny Burke
 "Cat and Canary" from "Why Girls Leave Home," Music: Jay Livingston; lyrics: Ray Evans
 "Endlessly" from "Earl Carroll Vanities," Music: Walter Kent; lyrics: Kin Gannon
 "I Fall in Love Too Easily" from "Anchors Aweigh," Music: Jule Styne; lyrics: Sammy Cahn
 "I'll Buy That Dream" from "Sing Your Way Home," Music: Allie Wrubel; lyrics: Herb Magidson
 "It Might as Well be Spring" from "State Fair," Music: Richard Rodgers; lyrics: Oscar Hammerstein II
 "Linda" from "G. I. Joe," Music and lyrics: Ann Ronell
 "Love Letters" from "Love Letters," Music: Victor Young; lyrics: Eddie Heyman
 "More and More" from "Can't Help Singing," Music: Jerome Kern; lyrics: E. Y. Harburg
 "Sleighride in July" from "Belle of the Yukon," Music: James Van Heusen; lyrics: Johnny Burke
 "So In Love" from "Wonder Man," Music: David Rose; lyrics: Leo Robbins
 "Some Sunday Morning" from "San Antonio," Music: Ray Heindorf and M. K. Jerome; lyrics: Ted Koehler

Walter Scharf Leaves Republic

Walter Scharf, musical director and head of the Music Department at Republic, is leaving that lot on March 2. Associated with the studio for the past four years, he will be missed in the department he so earnestly and enthusiastically helped in building up.

Walter Scharf joined Republic Studios in 1942, to head a music department which personnel consisted of two people. A great deal has happened since then, and under his capable leadership, the music department has grown to the point where there are now 14 persons working in that department.

Many of the innovations and improvements in the quality of recordings are also due to Scharf's tireless efforts. The new recording stage, completed last year, is one of the finest in the country. The size of orchestras too, has risen proportionately, and for some of the major productions as many as 84 musicians were often used.

Some of the pictures on which he acted as musical director and composed the music, include: *Hit Parade, Love, Honor and Goodbye, In Old Oklahoma, Brazil, The Cheaters, Late Placid Serenade, Dakota, Earl Carroll Vanities, Murder in the Music Hall and I've Always Loved You.*

PICK-UPS

By JOE DUBIN

• Postscript to "Bad Boy of Music": Again I have been disillusioned. In common with many others, I had always believed George Antheil to be a Frenchman, a member of "Les Six," and an arty, "flatland furriner." Imagine my surprise when George came to Republic Studio to do the score for Ben Hecht's "Spectre of the Rose," and I found him to be a native-born American, of Polish ancestry to be sure, but with a genuine New Jersey accent and an excellent working knowledge of American slang. Perusal of his autobiography (a best seller, by the way), gave me a truer picture of Antheil, but my personal acquaintance with him, brief though it has been, brought me yet another surprise. George (I call him George), is one of the most modest, self-deprecating and friendly characters I have ever met, especially insofar he is a man with an international reputation, both as composer and litterateur. Watch out for his "Spectre" score. It will amaze and delight you with its contemporary treatment of really melodious themes. Also, the score, with a minimum of editing and tying together, will stand on its own merits in the concert hall, or I miss my guess.

• ASMA Member Morton Scott showed up two hours late this morning (Feb. 1), to a recording he was directing. The reason? The not entirely unexpected arrival of an heiress to the Scott estates, weighing in at 6 pounds, 5½ ounces cribside. Morton and Gwen, his charming wife, are elated at the arrival of a girl-child, which they preferred, it seems. So many people have expressed a preference for girls that I am getting a bit worried. Suppose all the mothers brought forth nothing but girls. And it kept on that way for years and years. Then, suddenly, just one boy-baby is born! Well—you take it from there, I've got to get back to my recording!

**Television Coaxial
Cable Completed**

The Bell Telephone Company announced recently that its first transcontinental coaxial cable has been completed. The connecting of New York to Dallas, Texas, by coaxial cable, is the first step in the gigantic program of laying television cables all the way across the country, from New York to Los Angeles. It is expected that in a few short years more than six thousand miles of coaxial cables will criss-cross the country from coast-to-coast.

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The SCOREBOARD

SID CUTNER orchestrated on "The Bride Wore Boots" and "To Each His Own," Paramount.

HERSCHEL BURKE GILBERT arranged on "Lullaby of Broadway," "Life of Al Jolson" and "Lone Wolf on Broadway," Columbia. Also "Teen Can-teen," Monogram, and "Whistle Stop," U. A.

ALBERT SENDREY orchestrated on "Hoodlum Saint" and "Postman Rings Twice," MGM.

WALLY HEGLIN orchestrated on "Bad Bascom," MGM.

JOE DUBIN composed and arranged ice ballet numbers in "Murder in the Music Hall," Republic.

RUDY DE SAXE orchestrated ice ballet numbers in "Murder in the Music Hall," Republic.

CHARLES MAXWELL orchestrated "Spectre of the Rose," Republic.

EDWARD PLUMB composed and orchestrated on "Murder in the Music Hall," Republic.

DALE BUTTS arranged on "Murder in the Music Hall" also composed and arranged "Gay Blades" and "Song of Arizona," Republic.

LARRY RUSSELL arranged on "Ladies Man," Paramount.

MORT GLICKMAN orchestrated on "Song of Arizona," Republic.

DAVE KAHN orchestrated on "Song of Arizona," Republic.

DAVE RAKSIN wrote score to "Smoky," 20th Century.

DAVE BUTTOLPH composed score "When Johnny Comes Flying Home," 20th Century.

ARTHUR MORTON orchestrated "Smoky," 20th Century.

HERBERT SPENCER arranged on "Carnival in Costa Rica," 20th Century.

MAURICE DE PACKH arranged routines in "Three Little Girls in Blue," 20th Century.

EDWARD POWELL arranged "Centennial Summer," 20th Century.

CHARLES HENDERSON arranged on "Margie," 20th Century.

GILBERT GRAU orchestrated "Bad Man's Territory," RKO.

FRAN FREY orchestrated on "Ladies Luck" and "Blue Skies," Paramount.

LEO ARNAUD composed and arranged on "Tars and Spars," also on "Gilda" and "Jolson Story," Columbia.

(Continued on page 8)

Studio News . . .**Recent Releases:**

THE HARVEY GIRLS—MGM—Musical Dir.: Lennie Hayton; Arrangements: Conrad Salinger.

GIRL ON THE SPOT—Universal—Musical Dir.: Edgard Fairchild.

WHISTLE STOP—Nero Films—Score and Music, Dir.: Dimitri Tiomkin.

THE FLYING SERPENT—PRC—Musical Dir.: Leo Erdody.

MY REPUTATION—Warners—Music by Max Steiner.

BECAUSE OF HIM—Universal—Score: Miklos Rosza.

ABILENE TOW'N—Jules Levy Prod.—Music Dir.: Nat Finston.

TARS AND SPARS—Columbia—Musical Dir.: M. W. Stoloff; Musical Arrang.: Marlin Skiles, Ken Lane, Saul Chaplin, Fred Karger.

THE SHADOW RETURNS—Monogram—Music Dir.: Edward Kay.

BREAKFAST IN HOLLYWOOD—Golden Prod.—Music Dir.: Nat Finston.

TOMORROW IS FOREVER—International—Music score: Max Steiner.

SHOCK—20th Cent.-Fox—Music score: David Buttolph; Music Dir.: Emil Newman; Orchestr.: Arthur Morton.

THE CHEROKEE FLASH—Republic—Music Dir.: Richard Cherwin.

SWING PARADE OF 1946—Monogram—Music Dir.: Edward Kay.

A GUY COULD CHANGE—Republic—Music Dir.: Richard Cherwin.

THREE STRANGERS—Warners—Music: Adolph Deutsch; orchestra: Jerome Moross.

TERROR BY NIGHT—Universal—Music Dir.: Mark Levant.

SNAFU—Columbia—Music score: Paul Sawtell; Music Dir.: M. W. Stoloff.

I LOVE A BANDLEADER—Columbia—Score: Paul Sawtell; Music Dir.: M. B. Bakaleinikoff.

THE VIRGINIAN—Paramount—Music score: Daniele Amfitheatrof.

THEY MADE ME A KILLER—Paramount—Music: Alexander Lazlo.

THE BLUE DAHLIA—Paramount—Music: Victor Young.

THE WELL GROOMED BRIDE—Paramount—Music: Roy Webb.

A REPORT OF NEW YORK ASMA ACTIVITIES AND ACCOMPLISHMENTS

by JOE GLOVER

In looking back over our first year as a chapter of ASMA, even I am a little astonished at the number of good things we have been able to accomplish for the benefit of all arrangers. It is a rather difficult task to set these down in order of their importance, and in doing so, I can only list them according to one man's opinion. Here are a few of the major items:

1. For the first time in history the arrangers of New York have bound themselves together in a unified group with a solid organization, and a close co-operation with the Union.

2. We have achieved the separation of "orchestration" and "arranging" in our own minds and in those of the Union. For the first time intelligent analysis of our work has finally clarified some of our greatest problems.

3. We have established the "sketch score" principle, which is bound to be far-reaching.

4. We have gotten most of the kinks out of an antiquated price list, and there is promise that the rest of these will be taken care of as existing contracts run out.

5. We have received the assurances of the War and Navy Departments, through our union, that the "GI" libraries will not be used in competition with civilian arrangers' work.

6. We have a better than even chance of getting our "credit" situation cleared up.

And the greatest move of all, details of which cannot yet be disclosed, has been approved and the wheels started!

This looks like a lot of good work done, and right here seems to be the place to thank the membership for their active support and excellent attendance to duty. I want personally to thank you for your kind demonstration of faith in me, and assure you that I will do my best to continue fighting in your behalf.

Now, having done so much in our first year, let's consider our second. So far it's been mostly work and not much play. Well, let's do something about that. I propose that for the coming year we have a little more fun. First I should like to establish a regular pattern of interesting guests, say at alternate meetings. There are many famous people in the music world who could and would enliven our meetings, and if you have any special names in mind, please let me know.

I am anxious also to have more "musicales" at which we can hear our own works performed and have a little fun. Our one effort in this direction last year was an artistic, if not a financial, success. I am sure most of us have

tucked away in the desk some little composition we would like to hear. Let's work on this angle.

The Score is another project that should be lifted out of the doldrums. Your editor can't get out a paper without material, so get it up! Let's get The Score out on a regular schedule.

There are one or two other minor matters that shouldn't take up too much of our time, such as the Social Security and Withholding Tax deductions, but I believe most of our time and efforts may be well devoted to cultural things.

And possibly the one thing that we should work on the hardest is getting out those other reluctant candidates for membership. I suggest that if you know of any arranger who has hesitated to join, show him the above list of accomplishments and he can't help saying "That's for Me!"

Russell Bennett Guest Speaker

NEW YORK.—ASMA, at its regular monthly luncheon meeting on December 3d, had as its guest speaker Russell Bennett, honorary president of ASMA, whose remarks were received with enthusiastic applause by the members. During the year, many other illustrious speakers are scheduled to appear at the meetings, composers, conductors, critics and other persons of prominence in the music profession will address the group on subjects of mutual interest, making each luncheon an event to be remembered.

NEW YORK.—Maurice Baron, veteran of 30 years' experience as a composer-arranger-conductor and newly-elected director of ASMA (and, incidentally, one of our most enthusiastic and hardest-working members), established his ASCAP publishing firm, M. Baron Co., in 1937, and has since issued hundreds of orchestra scores, songs, studies and instrumental compositions, many by ASMA members.

As a good will gesture, Mr. Baron offers a special discount on all his publications to his fellow members of ASMA.

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NEW YORK ASMA MUSICALE

The ASMA dinner-concert at the Hotel Woodstock on February 4th, was a great success. Composers and performers alike showed the artistry of which they were capable, to the great pleasure of a distinguished audience.

Plans are already afoot for a public concert at a later date, an event which can scarcely come too soon for those who heard any of the highly interesting and very important offerings which our members found the time to present, difficult though it must have been for these extremely busy men to devote the effort in addition to their commercial commitments.

The program included the following:

1. Three Vignettes for String Orchestra Maurice Baron

- a. Pavane
- b. Menuet
- c. Scherzo

2. Two songs Jeff Alexander

- a. My True Love Hath My Heart—Frank Baker and String Quartet

- b. Prayer for a Prayer—Frank Baker, with Flute Oboe, Horn and String Orchestra

3. a. String Quartet. Second Movement Maurice Gardner

- b. Prelude for String Orchestra

4. Three Noctures (The Three Nights) Jacques Belasco

- a. The Cloudy Night
- b. The Starlit Night
- c. The Stormy Night

The composer at the piano

5. Four Two-Part Swing Inventions Sherman Bunker

(for two pianos)

The composer and Milton Krauss
at the two pianos

6. Serenades Normand Lockwood

String quartet

7. Pan-American Hop Alan Small

(for two pianos)

The composer and Milton Krauss
at the two pianos

8. Sonata for Viola and Piano Frederick van Eps, Jr.

(first movement)

Harry Hyams, viola
Vera Brodsky, piano

9. Two Songs Lyn Murray

- a. Daybreak
- b. Sixteen Ghosts

Hubert Hendrie, with the composer
at the piano

10. a. Sketch for Flute, Clarinet, Violin Jack Atherton
- b. Allegro for String Choir and Flute
11. Prelude and Fugue in F, Op. 4,
No. 3 Mark White

String orchestra

**NEW YORK DOINGS**

By GENE VON HALLBERG

LEWIS HARRIS busy with work for Gus Haenschen's "Pet Milk" and "Stroh Beer" shows, Ted Dale's "Squibb" programs, and Victor Arden's "Melody Hour" and "Manhattan Merrygoround."

RED BONE, of N.B.C. staff, and **PAUL WEIRICK**, of stock arrangement fame, both doing important work for the "Music of Manhattan" transcription series.

Bernard Herrman's speech at the ASMA meeting of Jan. 7 was one of the most interesting to date. He spoke on the conviction which he holds (in common with many others) that there is no difference at all, in most cases, and strongly urged that the "class distinction" between arranger and composer, which he feels is growing in the profession, be swept aside as untrue and detrimental to everyone. The lively question and answer period that followed, and the clear and authoritative manner of Mr. Herrman throughout, made this meeting one to be remembered.

BEN LUDLOW arranged and orchestrated the Decca album of seven Ohio River Roustabout Songs, sung by Conrad Tibaud, with Lehman Engel conducting.

AL DATZ, of the ABC staff, arranging for Cities Service program.

BERNIE MAYER and **JOE GLOVER** scoring for the new Melvin Douglas production "Call Me Mister."

MENOTTI SALTA busy with work for **FRANK BLACK**, **ALFREDO ANTONINI** and the Chappell publishing firm.

JERRY BITTICK on staff of N.B.C., in addition to doing dance stocks for publishers and free lance name band work.

HARRISS HUBLE arranging for Raymond Paige, beside his work at W.O.R.

JACK HARRIS band preparing for their New York hotel run with new arrangements by many star A.S.M.A. men, among them **CORNELL TANASSY**, **RICHARD VON HALLBERG**, **ERNIE WATSON**, **RICHARD COSTELLO**, **BILL SNIDERMAN** and **MILTON WEINSTEIN**. **GENE VON HALLBERG** supervising.

**THE AMERICAN SOCIETY
OF MUSIC ARRANGERS**

The aims and objectives of the society:

1. to further the progress of our art;
2. to gain greater recognition of our work;
3. to establish a closer bond among members of our profession;
4. to provide opportunity for social discussion and analysis of our work;
5. to promote a mutual understanding with our contemporaries;
6. to work toward the fulfillment of the co-ordinate needs of all our members.

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

New Music Literature

MUSIC

- Kabolewsky—Symphony N. 2 (min. score)
 Prokoheff—Alexander Nevsky (min. score)
 Kodaly—Marosszek Dances (min. score)
 Shostakovich—Symphony N. 7 (min. score)
 Miaskovsky—Symphoniette (min. score)
 Miaskovsky—Symphony N. 2 op 54 (min. score)
 Mahler—Songs from the Earth (min. score)
 Khrennikow—Symphony N. 1 (min. score)
 Hindemith—In Praise of Music (score)
 Bela Bartok—String Quartets N. 1-2-3-4-5

NEW BOOKS

- Antheil—Bad Boy of Music
 Alma Mahler—Gustav Mahler
 Krenek—Hamlin Studies in Musicology



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Scoreboard

(Continued from page 5)

MARLIN SKILES conducted post-scoring to "Gilda," also preparing score to "The Waltz Came Tumbling Down." Columbia.

HUGO FRIEDHOFER composed score to "Gilda," also composing "So Dark the Night." Columbia.

GEORGE DUNING arranging on "Down to Earth." Columbia.

LEONID RAAF orchestrated "Verdict." Warners.

CONRAD SALINGER wrote routines for "Till the Clouds Roll By." MGM.

BOB FRANKLIN orchestrated on "Till the Clouds Roll By," "Postman Rings Twice," also composed and orchestrated on "Bad Bascomb." MGM.

TED DUNCAN orchestrated on "Postman Rings Twice," "Till the Clouds Roll By" and "Time for Two." MGM.

Joseph Galicchio New Musical Head on NBC

Joseph Galicchio has been named musical director of the NBC Central Division, replacing Dr. Roy Shield. Whitey Berquist, a veteran staff conductor, has been appointed his assistant.

Galicchio made his radio debut in 1926 as a member of the Chicago Grand Opera Orchestra, became staff conductor of WMAQ in 1928, and joined the NBC network in 1932.

Karl Hajos New PRC Musical Head

Announcement was made recently by the President of PRC to the effect that Karl Hajos has been named musical director for the company. Hajos duties will comprise supervision of composition, orchestration and recording. Hajos, long connected with film industry, will also compose music for certain special features.

Box Office Still Holding High

The year 1945 was the best in motion picture history as far as the nation's box offices were concerned. The month of September, according to figures released by the Bureau of Internal Revenue, was the highest in takes, followed by the month of October.

Ted Steele New Music Director on KMPC

Ted Steele has been appointed as musical director on KMPC. Steele will direct and supervise all musical programs emanating from that station.

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