



THE

SCORE

VOL. III, Nos. 3 and 4



Beverly Hills, California

March-April, 1946

NOTES ON 'ALEXANDER NEVSKY' SCORE

In 1938, Sergei Eisenstein, leading Soviet film director, produced the motion picture *Alexander Nevsky*. It was the period in Russian public life marked by a renaissance of interest in the country's glorious history. Serge Prokofieff composed the musical score, which he subsequently developed into the present *Cantata for Chorus and Orchestra*.

The text is the work of Prokofieff in collaboration with V. Nugovskoi. Completed in February 1939, it was premiered the following May by the Moscow Philharmonic Orchestra and Chorus with Prokofieff conducting. Americans first heard the cantata in 1943, at a time when its theme of Russian victory against the Germanic hordes was paralleled by events in World War II. The premiere air performance was given by Leopold Stokowski conducting the NBC Symphony Orchestra, March 7, 1943. Another air performance of note was broadcast in May, 1944, under Bernard Herrman on CBS's *Invitation to Music* program. The first concert performance was presented by the Philadelphia Orchestra in March, 1945, Eugene Ormandy conducting.

The subject of the cantata is the victory in the thirteenth century of Alexander Nevsky, Prince of Novgorod, over the Knights of the Teutonic Order. Urged by the *Drang Noch Osten* these German hordes turned eastward,

(Continued on page 3)

Cy Feuer Back At Republic

After more than three years with the armed forces, Cy Feuer has returned to his old post at Republic Studios. A captain in the U. S. Army at the time of his discharge, Feuer is once more heading the Music department at the Valley lot.

Music of Rimsky-Korsakov In Film

Following the path started by Chopin in "Song to Remember," now Rimsky-Korsakov's music is to be heard in another picture, "Fandango" a Universal release, currently in production. Miklos Rozsa who arranged Chopin's music in the previous film, is doing the arranging on the Russian composer's works in the current picture, "Fandango."

TOP HOLLYWOOD MUSICIANS CONTRIBUTE TO ACADEMY AWARDS PROGRAM

The 18th Annual Academy Awards at the Grauman's Chinese Theatre on March 7th, was something to behold this year. With a galaxy of Hollywood stars appearing on the program, and with Bob Hope and James Stewart as masters of ceremonies, the show turned out to be a really brilliant affair.

While the program—as a whole—was produced admirably, special notice must be given to the producing and staging of the musical program, which so highly contributed to the full success of the evening. To Johnny Green, musical director and conductor of the *symphony-size* "Academy Awards Orchestra," goes the credit for planning and organizing a musical show which for quality and showmanship ranked with some of the best shows on Broadway.

Among the composers and arrangers who contributed to the program, Adolph Deutsch takes a bow for his "Prelude and Salute to Oscar," especially composed for the occasion. This composition was unquestionably the outstanding musical contribution to the program.

Ted Duncan likewise comes in for a great deal of praise for his composition and arrangement of the "Musical Accompaniment for Nominations Film for *Best Scoring of a Musical Picture*."

Marlin Skiles with his "Best Song Medley," Albert Glasser with his "Service Tributes" and George Bassman who wrote the "Main Title," should all be credited for a fine job.

Among those who orchestrated, the following should be mentioned: Rudy de Saxe, for his work with Ted Duncan on the Overture "Academy Award Hit Parade" (taken from last year's Finale from the Bowl presentation)—and his orchestration on Adolph Deutsch's "Prelude and Salute to Oscar"; Bob Franklyn, for his orchestration on "Prelude and Salute to Oscar"; and Albert Sendrey, for orchestrating George Bassman's "Main Title."

A special word should be said about the unbelievably clean and efficient preparation of books by Music Editor Charles Miller, as well as the work done by Irving Aaronson, assistant to Johnny Green.

And a final mention about the orchestra! Players were selected from among the top Hollywood musicians. Crowded into the pit with hardly any elbow room, the men in the orchestra, under the capable direction of Johnny Green, gave a magnificent account of themselves.

Best Scoring of a Musical Picture

The following ASMA members assisted George Stoll in composing and arranging on *Anchors Aweigh* (MGM), which won the Academy Award for the best scoring of a Musical Picture.

Calvin Jackson
Robert Franklyn
Carmen Dragon
Ted Duncan
Alex Stordahl
Joe Nussbaum

Tansman Scoring 'Sister Kenny'

"Sister Kenny" an RKO production, has Alexander Tansman as musical director. Tansman is composing and orchestrating score.

Leigh Harline In 'Till The End of Time'

Leigh Harline has just completed the musical score to "Till the End of Time" at RKO. Gil Grau handled the orchestration.

Mort Glickman Signed By Republic

Mort Glickman has been placed on the staff at Republic as musical director and composer. His first assignments include: "The Invisible Informer," "Man from Rainbow Valley" and "Pilgrim Lady."



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ASMA SYMPHONY ORCHESTRA

In the previous issue of "The Score" it was announced that the Symphony orchestra which was sponsored by ASMA before the war, was to be reorganized once more.

A committee composed of Gilbert Grau, Leo Arnaud, Maurice de Packh and Sidney Cutner, has been busy planning the formation of such a group. A great deal of work is to be done, this being a major enterprise, and many difficulties must be surmounted.

According to chairman Gilbert Grau, the work so far is proceeding satisfactorily, and a full report is to be given to members at the next general meeting.

RADIO JARGON

So you want to get in radio. Do you speak the language? Of course, people in radio speak English. And you understand English. But can you translate the following English into understandable English?

The Studio contained a live mike and a pedal pusher looking at a wood pile. No godbox in the studio. Not even an eighty-eight. You feel sure the pedal pusher couldn't possibly work on the wood pile, even if he had long underwear. What should you do? The answer is simple. Kill the mike. Dead air is better than a turkey.

Don't try; here is the answer:

The studio contained a microphone (already connected to the complete electrical system used for transmission of radio), and an organ player looking at a xylophone. But there was no organ in the studio. Not even a piano. Knowing that the organ player couldn't play a xylophone, even if he had sheet music, what should you do? The answer is simple. Disconnect the microphone circuit. Complete silence is better than failure of a program.

Incidentally . . .

Claire Reis, author of *COMPOSERS IN AMERICA*, a standard reference work on the subject, is now engaged in the preparation of a new edition of the book. It will be published by Macmillan some time during the coming year, in an imprint of 5000 copies. The new edition will contain a section devoted to film composers. Information for this section is being obtained through questionnaires sent to Hollywood composers. Members of ASMA and other composers who receive them are urged to fill them out promptly and return them to Mrs. Reis as per her request.

This publication will be of special interest because it will include film composers for the first time in a serious book dealing with the American composer.

Composers and arrangers, who from time to time desire to have some of their film music transcribed or copied for their personal music libraries, should not forget the excellent recording equipment owned by Arthur Lange. The rates are standard professional, and the work done is really grade A.

ACADEMY AWARDS. Music for the Best Documentary "Hitler Lives" and Best Two-Reel Short "Star in the Night," both Warner Bros. pictures, was composed by William Lava and orchestrated by Charles Maxwell.

Prison, a composition for small orchestra by Radie Britain, was given in Amarillo, Texas, by the Amarillo Philharmonic Orchestra on Feb. 5th, with Robert Barron conducting.

SPEAKING of Symphonic groups . . . Very little attention is ever paid by many of us to the various symphonic groups that are active in and around Los Angeles. Composed of students and professional musicians alike, these groups meet at regular intervals to perform music for the sheer love of it.

One of such groups is that led by Ilya Bronson, meeting every Sunday morning at the L. A. Conservatory of Music. The orchestra is comprised of some 100 musicians, and the quality of performance will surprise the skeptical listener. While most works are of standard classical repertoire, many new compositions (some by local composers) are played from time to time.

Well known in West Coast circles as a cellist, Ilya Bronson is a picturesque and learned figure in the musical world. Partly to satisfy a personal ambition, and partly to help the advanced student in search of practical symphonic experience, he conceived the idea of a symphony orchestra composed mostly of such students.

That was in the early 20's, and the idea is still a good one, with the orchestra meeting regularly every Sunday. Many professionals are now among the performers, all eager to lend their talents and artistry to the ensemble. And all this for the fun of it—and love of music.

RADIO NEWS

by FRANK HUBBELL

Radio Row is now in an all out construction race. The new N.B.C. building shows good progress, while down Vine Street the land is being cleared to make room for The Mutual-Don Lee's complete new station. Nearly all the rest are either adding on or remodeling their present buildings. Across from C.B.S. the New Earl Carroll Theatre (said to be the world's largest) is soon to rise.

Felix Mills (A.S.M.A.) has a new show on Mutual (Fridays) for Studebaker, called "Melody Tour." With 15 strings and 5 rhythm instruments (including harp) it is a most pleasing show to listen to. There are four vocal and four band numbers on each show, and of course Felix does his own arranging as well as conducting.

Leith Stevens (A.S.M.A.) is doing the composing and conducting on the new Academy Award Show that opened Sat., March 30, over C.B.S. This show sponsored by Squibbs, has a 28 piece orchestra and features the Academy Award Winners, as did the first show starring Ray Milland in a radio version of "The Lost Week-end."

Leith Stevens also has the Dick Powell Show (Mutual on Thursdays) and the "Request Performance" broadcast over C.B.S. on Sundays.

Wednesday, April 3, marks the opening of the new show over C.B.S. for Nash-Kelvinator, featuring music by Dave Rose's 45 piece orchestra and two vocalists. This should also spell "good listening" for musicians as well as the general public. It replaces the "Andrew Sisters" show.

It's good to have our old friend Bing Crosby back on The Kraft Music Hall. He was greatly missed by all.

Russ Garcia (A.S.M.A.) has been doing some arranging for Bob Crosby's band. Russ is also back at his old post arranging for the N.B.C. staff band after many months overseas for Uncle Sam.

Rudy Schragger did some fine musical cues on the Lux Radio's recent version of "The Tale of Two Cities" featuring Ronald Coleman.

Sam Freed, Jr. (A.S.M.A.) occupies a guest Professor chair at the Los Angeles City College for a "Radio in Music" course. He is running it on a "workshop" idea, and greatly enjoys the general discussions with his hand picked class. This class includes radio producers, writers etc., whose newly gained understanding of the music problems in radio should do much to help out the present situation. Too often in the past the arranger has been expected to do the impossible in "nothing flat."

NEW YORK DOINGS

By GENE VON HALLBERG

Concert of N. Y. ASMA, presenting compositions by members, will be held at Town Hall on Sunday, April 25th. Great interest is being shown by member-composers, whose works are now being submitted to the program committee, which includes NORMAND LOCKWOOD, MAURICE BARON, GEORGE STEINER, HENRY BRANDT, ADOLF SCHMIDT and HAROLD ANDERSON.

JULIAN WORK'S composition *Myriorama by Night*, an orchestral suite, was performed by Alfred Wallenstein and the Los Angeles Symphony at their February 17th concert, which was broadcast over the N.B.C. West Coast network.

PAUL STERRETT busy on "International Harvester" program (Howard Barlow), "Reader's Digest" cue music and NBC Transcription work.

JOE GLOVER arranged a new Jerome Kern album, with P. Davenport conducting.

WILL LORIN conducting the new Lanny Ross show (starting Apr. 8); arranging staff includes members Jack Andrews, Andy Phillips, Bob Van Eps and Paul Starrett . . . all of whom were formerly in the 39th AAFBU (Army Air Force Orchestra).

LYN MURRAY preparing a choir for concert tour with Norman Cordon, Met star.

GUS LEVENE composing cues for "Holiday and Co.", arranging for "Evening in Paris" and "Continental Can" programs. Also conductor-composer on "Peet Soap" and "Garrett Wine" shows.

MAURICE GARDNER's recently published *This is America* tune, a big seller.

JEFF ALEXANDER conducting and arranging the new "Gulf Spray" transcription series; also auditioning new show for Proctor and Gamble's "Drene," with JOE GLOVER assisting on arrangements.

BMI has just published a *Modern Trio Album*, arranged by Maurice Baron (ASMA), which contains compositions by Debussy, Stravinsky, Prokofieff, Faure, Albeniz, Palmgreen and others. This album should prove a welcome addition to the repertoire of the small concert ensemble.

NORMAND LOCKWOOD's *2nd String Quartet* is to be played by the Gordon Quartet at the Rochester festival in April; his *7th Quartet* will be heard at a concert of the International Society of Contemporary Music at Times Hall, N.Y.C., also in April.

JOHNNY WARRINGTON very busy on stock arranging work for publishers.

PAUL WEIRICK dividing his time between dance prints and arrangements for the *Hii Parade*.

ALEXANDER NEVSKY

(Continued from Page 1)

overran Prussia, and began moving into Russia. In order to combat this danger, Alexander Nevsky called for the formation of a popular army. The entire male population rallied, and defeated the Teutonic Knights in an all-day battle, picturesque and bloody, on the frozen waters of Lake Pymys and Pskov.

The cantata depicts the heroic struggle in seven musical pictures: (1) Russia under the Mongolian Yoke. *Molto Lento*. The overture describes the desolation that the Tartar invasion of the early thirteenth century had brought on the country-side.

(2) The Song of Alexander Nevsky. *Lento Piu Mosso*. The Chorus celebrates the heroic exploits of Alexander and his fighting men, expressing the determination of the people to repel the foe.

(3) The Crusaders in Pskov. *Largo, Andante*. The brutality and inhumanity of the Teutonic Knights are suggested by a theme in an ecclesiastic mood. Unable to discover an authentic Crusader's song despite extensive research, Prokofieff composed his own theme embodying the spirit of this ancient music.

(4) Arise Ye Russian People. *Allegro risoluto*. Stirring and fervent, the music portrays Alexander's appeal to the great masses to rally round his regular army.

(5) The Battle on the Ice. *Adagio; Moderato; Allegro Moderato*. The music is episodic, suggesting the approach of the crusaders, the exultation of the enemy crossing the ice, the fury of the succeeding battle, and the approach of victory.

(6) Field of the Dead. *Adagio, Meno Mosso*. Threnody of a Russian girl mourning the death of the fallen Knights.

(7) Alexander Nevsky enters Pskov. *Moderato; Allegro Ma Non Troppo*. Exalting in the Russian triumph, the chorus chants a powerful hymn of victory celebrating the destruction of the invaders and warning all those who at any time threaten their freedom.

Alexander Nevsky has been recorded by the Philadelphia Orchestra, Eugene Ormandy conducting, with Jennie Tourel, mezzo-soprano, and The Westminster Choir, John Finley Williamson, conductor Columbia Masterworks set MM-580.

Harold Sheldon

Performance of the Score.

In the Score, all instruments are written in C. (A procedure common to most of Prokofieff's scores). The parts are written in the various keys of the instruments.

Attention is called to the various Mutes for the Brass instruments, to the movement of musicians to back-stage positions, and to the disposition of the Percussion instruments. Part of the Brass instruments in the Fanfares use Mutes, the other part playing Open. Exact fulfillment of this is imperative. Several Fanfares are played from remote back-stage (in the Score: *in distanza*). The return of players to their original places is indicated in the Score by the word *loco*.

The Percussion is written in the following

parts: 1. Triangle and Maracas. 2. Tam-bourine. 3. Bass Drum. 4. Snare Drum. 5. Cymbals and Legno.

The Tam-Tam is written partly in the 1st part (3rd, 4th and 5th Movements) and partly in the 2nd part (7th Movement). The instrument being placed between the musicians playing the 1st and 2nd parts.

The Bell is written, partly in the 3rd part, and partly in the 4th part. The instrument is placed between the musicians playing these respective parts.

The Timpani, Xylophone and Orchestra Bells must have separate performers. The bell must be low in tone in order to blend with the Tam-Tam.

NBC Symphony Concerts for Spring and Summer to Feature Outstanding Conductors

Four outstanding conductors have accepted invitations to conduct the spring-and-summer concerts of the NBC symphony orchestra, in addition to Dr. Frank Black, NBC General Music Director.

Franco Autori, Leonard Bernstein, Fabien Sevitzyky, Vladimir Golschmann and Black will direct the orchestra on the "General Motors Symphony of the Air," (Sunday's, NBC 2:00 p.m., PST).

They will conduct on the following dates:

April 14 and 21—Franco Autori
April 28, May 5, 12 and 19—Frank Black
May 26 and June 2—Leonard Bernstein
June 9, 16—Fabien Sevitzyky
June 23, 30—Vladimir Golschmann
July 7, 14, 21 and 28—Frank Black.

Autori was for nine years director of the Buffalo Symphony Orchestra. He also has won musical recognition as conductor of the famed Chautauqua festivals.

Bernstein came to public notice when he took over a performance of the New York Philharmonic when the regular conductor became ill. He since has become one of America's most promising young artists.

Sevitzyky, conductor of the Indianapolis Symphony Orchestra, started his musical career as a double bass player. He is a composer as well as a conductor, and has aided American composers considerably by frequent playing of their music.

Golschman has been permanent conductor of the St. Louis symphony since 1931. He made a name for himself in Paris, his native city, before coming to this country.

Black (A.S.M.A.) is familiar to radio audiences for his many programs on NBC, as general music director. He has been director of the NBC Summer Symphony series for many years, during which time he has presented new American works as well as the classics.

TELEVISION IS ALMOST HERE

Television will be in full swing here by mid-summer and remote pickups will be a strong feature of the programming, according to Harry R. Lubcke, Director of the Don Lee Television System.

In accordance with the FCC regulations requiring 28 hours programming per week, Lubcke has allocated 30 per cent time to live studio shows and 30 per cent film. Completed just before the outbreak of the war, the new television studio, atop Mt. Lee, complete with swimming pool, is now undergoing thorough testing in every section of its many novel features.

Throughout the war, the studio was used by the Don Lee Staff for highly-classified government research work but a small space was retained to permit the continuance of fortnightly programming.

First structure in the world erected exclusively for television, the W6XAO studios are two stories high, measure 100 feet square and the main studio ceiling is 35 feet above the floor, affording plenty of room for catwalks, scenery and ventilation. The entire building is shielded with a blanket of one-ounce copper sheeting, including roof and floor to prevent outside electrical disturbances from "blooming" images broadcast to the several hundred "lookers" within the 45-mile radius of the site which is located on the highest peak accessible by road in the Hollywoodland range.

W6XAO, later to be replaced by the commercial call letters "KTSL," operates on channel 2 in the 54-60 megacycle band. Visual frequency is on 55.25 megacycles and the FM aural on 59.75 megacycles. Waves are horizontally polarized with pictures being on 525 lines, 30-frame-60-field images, requiring a vertical scanning frequency of 60 cycles and a horizontal frequency of 15,750 cycles, both sawtooth waves.

Since its inception in 1930, The Don Lee station has pioneered in remote pickups, having assisted RCA in the development of "suitcase camera" equipment. Compactly arranged in six metal cases about the size of suitcases, the portable transmitter and the two orthicon cameras have been taken to automobile races, fashion shows, toy boat regattas, the Pasadena Easter parade and a host of other outdoor events. Two cameras remain at home for cut-ins, one for live talent and placards and the other for film.

To date, Don Lee has televised more than 15 million feet of motion picture film. The organization also has a 16mm cine camera for quick use when time does not permit telecameras to be taken to the spot. A special deal for quick development of the cine film is in effect with a Hollywood film processing laboratory and on occasions film has been developed and dried within two hours for immediate telecasting. Once, a gas well fire was filmed and the completed film put on the air while the fire was still blazing. In instances such as this, a writer or commentator accompanies the photographer which enables him to describe the scene on the

sound tract verbatim as the pictures flash across the airplanes.

In addition to other expansion, an important facet of development started during the war with the purchase of Lee Park, a 160-acre tract adjacent to the summit of Mt. Wilson, near Los Angeles. This well-known Range is 5,800 feet above sea level, and is to be used as an ideal television and FM site for Southern California. The extensive area purchased insures interference-free operations for both television and FM originations in the future to be beamed from the Don Lee Television station on Mt. Lee to the new transmitter site in Lee Park.

Biggest of all of the Don Lee expansions will be the erection of new \$1,250,000 radio and television studios on Vine street, between Homewood and Fountain in Hollywood soon. A 180-foot tower will stand above this building and images from studios and remote Filmtown entertainment spots will be reset from it 2.75 miles to Mt. Lee and from there 17 miles to Lee Park, thus completing an unusual three-way relay to bring images and sound to a greater number of television "lookers."

MUSIC LITERATURE

As informed in the previous issue of "The Score," Publisher Maurice Baron, member of the New York chapter of ASMA, offers as a good will gesture a special discount on all his publications to his fellow members of ASMA.

Following is a list of scores now available. Those interested can write directly to M. Baron Co. at 8 West 45th St., New York 19, N. Y.

BACH

Brandenburg Concerto No. 3.
Suite (Overture) No. 3.

BEETHOVEN

Symphonies Nos. 1, 3, 5, 6, 7 and 8.
Overture Leonore No. 3.
Violin Concerto in D major.

BOCCHERINI

Violoncello Concerto in B \flat major.

BRAHMS

Symphonies Nos. 1, 2, 3 and 4.
Variations on a Theme by Haydn.
Piano Concerto No. 2.
Violin Concerto in D major.

DEBUSSY

The Afternoon of a Faun

DVORAK

Slavonic Dances Nos. 1 and 4.
Symphony No. 5.

ENESCO

Roumanian Rhapsody.

FRANCK

Symphony in D minor.

GRIEG

Piano Concerto in A minor.

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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.

Charles Maxwell Scores 'Old Sacramento'

Charles Maxwell composed score to "In Old Sacramento," a Republic picture. Clifford Vaughan orchestrated.

Marlin Skiles

Contract Renewed

Marlin Skiles composer-conductor at Columbia Studios, had his contract renewed for another year.

Frank Hubbell's Music Performed by Santa Monica Symphony Orchestra

Passacaglia and *Scherzo* by Frank Hubbell (ASMA) was recently performed by the Santa Monica Symphony Orchestra under the baton of Jacques Rachmilovich. This was the world premiere of the work, one of Hubbell's latest compositions.

Public Waiting for Color Television

The public is willing to wait for ultra high frequency full-color television broadcasting, and pay substantially more for it, it was revealed recently by Frank Stanton, President of CBS, in commenting on the test reactions to color television of a representative group of non-television set owners.

"There is no longer any question," Mr. Stanton said, "That the great majority of potential television set purchasers want color television. Most people who do not have sets and who plan to buy them are willing to wait for color television rather than buy black and white sets."

Doubling Rules

Increase your popularity as an orchestrator. Know your doubling rules:

DOUBLES

Clarinet and Bass Clar.
Flute and Alto Flute.
Bassoon and Contra B'ssn.
Sax and Clarinet.
Tenor Tromb. and Bass Tromb.
String Bass and Tuba.

NOT DOUBLES

Sax Family.
Oboe and Engl. Horn.
Flute and Piccolo.
Organ and Celeste.
Piano and Celeste.
ONE drummer may play: Bass drum; snare drum; pedal cymbals; gongs; bells; wood-blocks; and small traps.
ONE man may play: Xylophone, marimba, vibraharp, chimes, and bells.

The SCOREBOARD

BOB FRANKLYN composed on "But Not Goodby", orch. on "Holiday in Mexico" and "Fiesta," and comp. and orch. on "Hold High the Torch" MGM.

GILBERT GRAU orchestrated "Till the End of Time" and "Without Reservation" RKO.

LEIGH HARLINE composed score to "Till the End of Time" RKO.

HUGO FRIEDHOFER composed score "So Dark the Night" Columbia, also orchestrated "Escape Me Never" Warners.

LEONID RAAB orchestrated "Two Guys from Milwaukee" Warners.

MURRAY CUTTER orchestrated "The Beast with Five Fingers" Warners".

CHARLES MAXWELL composed score "In Old Sacramento" Republic.

CLIFFORD VAUGHN orchestrated "In Old Sacramento" Republic.

SID CUTNER orchestrated on "Imperfect Lady" and "Ladies Man" Paramount, also "The Stranger" International.

LEO SHUKEN orchestrated on "Imperfect Lady," "Ladies Man" and "The Searching Wind" Paramount, also "The Stranger International.

HERSCHELL BURKE GILBERT arranged and conducted "High School Scandals" Monogram.

WALTER SHEETS arranged and orch. on "High School Scandals" Monogram.

EMIL CADKIN arranged on "High School Scandals" Monogram, also doing the solo orchestra number each week for the Skelton show.

MARLIN SKILES composed score to "The Wall Came Tumbling Down" Columbia.

TED DUNCAN arranged on "Fiesta," also orchestrated on "Holiday in Mexico" MGM.

JOHNNY GREEN musical director and composer on "Fiesta" MGM.

CALVIN JACKSON assisted George Stoll on composition in "Holiday in Mexico" MGM.

JOE NUSSBAUM orchestrated on "Holiday in Mexico" MGM.

WALLY HEGLIN orchestrated on "But not Goodbye" and "Holiday in Mexico" MGM.

ALBERT SENDREY orchestrated on "Alley Cowboy" and "Faithful in my Fashion" MGM.

PAUL MARQUARDT orchestrated on "Alley Cowboy" MGM.

ALBERT GLASSER orchestrated on "Faithful in My Fashion" and "Alley Cowboy" MGM.

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Studio News

Recent Releases:

THE HOODLUM SAINT—MGM—Music score by Nat Shilkret.

BAD BASCOMB—MGM—Musical score by Dave Snell; orch: Wally Heglin.

SENTIMENTAL JOURNEY—20th Cent.—Music; Cyril Mockridge; Orch: Maurice de Packh.

TARZAN AND THE LEOPARD WOMAN—RKO—Music score by Paul Sawtell.

DEADLINE AT DAWN—RKO—Music by Hanns Eisler.

CINDERELLA JONES—WARNERS—Music: Frederik Hollander; Orch. arrangements: Ray Heindorf and Frank Perkins.

THE CATMAN OF PARIS—Republic—Musical Director: Richard Cherwin; Music score: Dale Butts.

MURDER IN THE MUSIC HALL—Republic—Mus. Dir.; Walter Scharf.

THE BANDIT OF SHERWOOD FOREST—Columbia—Musical Score: Hugo Friedhofer.

THE MADONNA'S SECRET—Musical score: Joseph Dubin.

DRAGONWYCK—20th Cent.—Music: Alfred Newman; orch. arrangements: Edward B. Powell.

YOUNG WIDOW—United Artist Release—Music score: Carmen Dragon.

JUNIOR PROM—Monogram—Music Director: Abe Lyman; music arrangements: Herschel Gilbert and Joe Sanns.

FROM THIS DAY FORWARD—Music by Leigh Harline.

SMOOTH AS SILK—Universal—Music: Ernest Gold.

HOUSE OF HORRORS—Universal—Musical director: H. J. Salter.

TWO SISTERS FROM BOSTON—MGM—Musical director: Charles Previn.

THE POSTMAN ALWAYS RINGS TWICE—MGM—Music: George Bassman; orchestration: Ted Duncan.

TO EACH HIS OWN—Paramount—Music score: Victor Young.

THE GREEN YEARS—MGM—Music: Herbert Stothart.

GILDA—Columbia—Musical Direct.: M. W. Stoloff, Marlin Skiles.

THE STRANGE LOVE OF MARTHA IVERS—Paramount Release—Music: Miklos Rozsa.

OUR HEARTS WERE GROWING UP—Paramount—Music score: Victor Young.

JOHNNY COMES FLYING HOME—20 Cent.—Music: David Buttolph; Orch. arrangements: Arthur Morton.

BLONDE ALIBI—Universal—Musical Direct.; Edgard Fairchild.

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Score and Manuscript Paper
for the Professional Musician

Music Literature

(Continued from Page 4)

HANDEL

Concerto Grosso.

HAYDN

Symphonies Nos. 94 and 99.

MOZART

Symphonies Nos. 39, 40 and 41.

Overture—Cosi Fan Tutte.

" The Marriage of Figaro.

Serenade (Eine Kleine Nachtmusik).

PROKOFIEF

Violin Concerto No. 2.

Classical Symphony.

SCHUBERT

Symphonies Nos. 7 and 8 (Unfinished).

SCHUMAN

Piano Concerto in A minor.

TSCHAIKOWSKY

Symphony No. 5 in E minor.

Nutcracker Suite.

Overture—Fantasy Romeo and Juliet.

Piano Concerto No. 1.

Violin Concerto in D major.

Symphony No. 6.

WAGNER

Siegfried Idyll.

Scoreboard

(Continued from page 5)

MORT GLICKMAN composed and conducted on "Man from Rainbow Valley, "Pilgrim Lady" and "Pass-key to Danger" Republic.

JOE DUBIN composed on "Pilgrim Lady" Republic.

DALE BUTTS composed on "Pilgrim Lady" also composed scores "One Exciting Weekend" and "Gay Blades" Republic.

ALEX LAW composed and orchestrated on "Pilgrim Lady" Republic.

RUDY DE SAXE orchestrated on "Man from Rainbow Valley" and "Pilgrim Lady" Republic.

DAVE KAHN orchestrated on "Pilgrim Lady" and "Man from Rainbow Valley" Republic.

DAVID BUTTOLPH composed score to "Strange Triangle" and "Somewhere in the Night" 20th Century.

ARTHUR MORTON orchestrated "Strange Triangle" and "Somewhere in the Night" 20th Cent.

MAURICE DE PACKH arranged on "Centennial Summer and orchestrated "Cluny Braughn 20th Century.

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

CONRAD SALINGER arranged on "Centennial Summer" 20th Century.

NEXT ASMA MEETING

The next general meeting of the American Society of Music Arrangers, has been set for Wednesday, April 17th, at the Melody Lane in Hollywood. Members will be notified by postcards in the usual manner.

Toscanini to Reopen the Scala

Toscanini will fly to Italy to reopen the famed La Scala Opera House with a series of six concerts during May and June.

For many years Toscanini divided his time between La Scala opera performances and concerts in the United States. He says his reasons for going to Milan at this time are purely sentimental. He feels a duty toward the musical organization with which he won such great fame. Toscanini joined La Scala in 1896 and conducted there until 1929.

The six concerts for which he is donating his services will be done in three pairs. The Maestro plans to return to the United States at the end of June to prepare for his fall season as director of the NBC Symphony Orchestra.

Universal Underscoring Assignments

Fandango, Miklos Rozsa.

Night in Paradise, Frank Skinner.

She Wrote the Book, Edgar Fairchild.

Canyon Passage, Frank Skinner.

Little Miss Big, Hans Salter.

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