



THE SCORE

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WHAT IS A MUSICAL COMPOSITION

A musical piece need not be an absolutely new production in order to entitle it to copyright, if it possesses the quality of originality. It may be a new arrangement of an old piece and still not be a mere copy with variations, if it is clearly the product of creative effort.

Even though two works are identical, both may be copyrighted if each is the product of independent intellectual labor and not the result of evasive imitation or direct copying of the other.

There may be a striking resemblance between two works; yet if the similar parts are not sufficiently continuous or substantial to indicate that the alleged infringer servilely relied upon the former work, or was guided or aided by it, he is entitled to the protection of a copyright.

A substantial identity in the sequence of a series of notes may recur so constantly in two songs as to constitute the greater part of each, and, when rendered, they may convey the same impression to the ear of the listener; but if substantial equivalents are found to exist in several earlier musical compositions, the theme is trite and cannot be protected by copyright.

The original air or melody, that is, the composer's original collocation of words or notes is the feature which is protected by copyright. The right of the composer of a musical composition is not affected by the fact that he has borrowed generally from the style of his predecessors, as the particular collocation of notes in his composition is his invention; nor by the fact that his composition possesses very little artistic merit according to professional standards.

Leo Arnaud In 'Thrill Of Brazil'

"Thrill of Brazil" a Columbia Pictures musical production, featuring Ann Miller, Evelyn Keyes, Keenan Wynn and Tito Guizar, has Leo Arnaud as musical director. The picture, with a Brazilian background, has six big production numbers which have already been recorded. Besides conducting his own arrangements, Arnaud is also writing the background score of the picture.

Arthur Lange Does 'Fabulous Suzanne'

Arthur Lange composed and conducted musical score to "The Fabulous Suzanne" a Star Picture production. Arrangements and orchestrations were handled by Rudy de Saxe.

NEW ASMA MEMBERS

Among new ASMA members accepted recently by the board of Directors, was Dr. Lucien Cailliet, well known composer and arranger. Dr. Cailliet is internationally known for his outstanding arrangements of classical compositions, and, is at present connected with the University of Southern California.

Another outstanding composer-arranger, also recently admitted to ASMA membership, is Harold Byrns, a recent arrival here in California. Byrns is known for his outstanding orchestrations of many classical works. One of them, the *Suite Diabolique* by Prokofieff, was recently performed by the Philadelphia Orchestra under Eugene Ormandy.

Following is a list of new ASMA members:

Dr. Lucien Cailliet
Harold Byrns
Raymon Joe Sanns
Louis Salvador Palange
David Kahn
Ray Conniff
Eliot Daniel
Nathan G. Scott
Roger Segure

David Raksin Writes Score To 'Miss Pilgrim'

"The Shocking Miss Pilgrim" a Twentieth Century Fox production has David Raksin as composer of the background score. Production numbers have already been recorded.

Morton Scott 'Under Nevada Skies'

"Under Nevada Skies" a Republic picture, has Morton Scott as musical director and conductor.

'Home Sweet Homicide' And David Buttolph

David Buttolph will be composer to score of "Home Sweet Homicide" at Twentieth Century Fox.

David Snell Doing 'Lady In The Lake'

David Snell will be composer of score and musical director of "Lady in the Lake" an MGM production with Robert Montgomery.

MICROPHONES

By TED DUNCAN

In spite of microphones and the whole technique of amplification, the safest kind of arrangement is one that could sound good in the concert hall.

With microphones almost anything is possible. A low flute playing *ppp* can be recorded on a separate channel and blown up to *fff* amplitude and mixed with the sound of forty trombones playing *ffff* dubbed down to a *pppp* whisper.

An infinite number of such effects are possible and the arranger needs a thorough grasp of the technique that makes them possible. But tricks of this kind are often a lot of trouble. They require a special orchestral set up, extra microphones and great intelligence of the conductor. Worst of all, the arranger is completely at the mercy of the sound engineer, the mixer and the dubber. All such tricks are worth while in their proper place if the effect aimed at sufficiently enhances the value of the end product.

But in the main the arranger still writes with the concert hall in mind. His low flute will probably be accompanied by a limited number of second violins or violas or such. If he uses this technique his music will play easily at a first reading and it will be easy to record.

There are other reasons for recommending this technique. The low *ppp* flute that was blown up to *fff* is no longer a flute. It is a new, artificial, and sometimes wonderful sound. The arranger must know what this sound is—and courageously use and demand it, if its effect is justified.

Six violins can be similarly blown up to
(Continued on Page 2)

Johnny Green In 'It Happened In Brooklyn'

Johnny Green has been slated as composer and musical director on "It Happened in Brooklyn" MGM. Some pre-recordings have been made with Ted Duncan handling the arrangements.

Cy Mockridge In 'Claudia And David'

Cy Mockridge has been slated to write the musical background to "Claudia and David" a Twentieth Century Fox production.

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MICROPHONES

(Continued from Page 1)

sound louder than twenty. And this is often done as an economy measure. But don't delude yourself that they sound anything like twenty. They sound like six blown up—and like nothing else.

one violin	—
two violins	—
four violins	—
six violins	—
sixteen violins	—

The tonal effect of a large mass of violins can scarcely be created by any other means. The massing produces a thicker, heavier and slightly wider tone line—the melody line of the philharmonic. This thicker tone line is devoid of individual personalities. It becomes an intense collective striving toward a single objective. It has an arresting, penetrating, compelling quality that no six fiddles, though they be every one a Heifetz, can even aim at. All attempts to escape these realities (and such attempts are a common practice for economic reasons) remain what they are—attempts to escape realities.

If a melody line requires violins for its natural expression and there are only six fiddles, it can be amplified by flutes, oboes or clarinets. This is often better practice than trying to blow up those fiddles too big. But in the end we will have just what we started with—six fiddles amplified by flutes, oboes or clarinets.

It is true that violins can be amplified to considerable extent without sounding distorted. And sometimes a dozen hand picked fiddlers can be amplified to sound better and bigger than twenty-four ordinary ones. But there are practical limits to this process.

As a purely empirical rule it appears that a given sound can be increased to about double amplitude without losing enough of its natural timbre to sound noticeably distorted. That is, twelve violins, properly set up and mixed, can be made to serve for twenty-four. They are not as good as twenty-four—but they will do.

Incidentally . . .

FRANK HUBBELL (ASMA) has just completed supervision of phonograph recordings for the 90 piece Santa Monica Symphony Orchestra under Jacques Rachmilovich. Albums were made of Tschaikowsky's first and second symphonies; *Masquerade Suite* by A. Khatchaturian (one of the young contemporary composers); Kabalevsky's *Fete Populaire* from the *Colas Breugnon* and Prokofiev's *Summer Day* children's suite.

Shura Cherkassky was the soloist in the relatively unknown Tschaikowsky piano concerto No. 2 in G Major.

It is interesting to note that the first complete synchronized musical score on film, was made twenty years ago, when talking motion pictures made their early appearance. The picture was "Don Juan," starring John Barrymore, and the score was written by William Axt, and arranged by David Mendoza and Major Edward Bowes.

Dale Butts Scores**'My Pal Trigger'**

Dale Butts composed music score to "My Pal Trigger", a Republic Picture featuring Roy Rogers.

**Joe Dubin Has
'Rendez-vous With Annie'**

Joe Dubin composed music score to "Rendezvous with Annie" at Republic studios.

Romberg And 52-Piece Orchestra On Air

"An Evening With Romberg," starring composer-conductor Sigmund Romberg and a 52-piece orchestra, with vocals by Irene Hill, begins a 13-week series on NBC, Tuesday, June 11, at 6:30 p.m. (PST).

"An Evening With Romberg" will feature much of the noted composer's own music. Often called the American successor to Johann Strauss, Hungarian-born and Viennese-educated Romberg is the only composer who has had three productions running more than 500 performances on Broadway. They were "The New Moon," "The Student Prince" and "Blossom Time." His current Broadway offering is "Up in Central Park."

RADIO NEWS

by FRANK HUBBELL

This issue of the Score finds our great country practically at a stand still for the moment, due to the national railroad and coal strikes. The local transportation strikes and the possible stevedor strike next month is not a happy prospect either. Along with all of these conditions has come the cancellation of much radio time by some of the biggest sponsors. Without some quiet analyzing of facts one might become quite concerned over the future radio season. However, these conditions all add up to just one thing, and that is that our post war settling down period is going to be made up of much "reshuffling of the cards."

The many big companies spent more on advertising (which means radio shows, etc.) during the war than in normal times, for the most part because if they did not it would have had to be handed over to the government in the form of taxes. Now that the said corporation taxes have been reduced these companies no longer find it necessary to find an outlet for their excess profits, hence they are cutting down on expenditures and saving this money.

However, on the other side of the ledger there are many companies who have desired radio advertising for some time, but who have been unable to find vacant time on the radio calendar.

In the future things point to a happier and more sensible division of radio time between a greater number of sponsors. Also more emphasis is being given to music and less to the spending of huge sums on getting a "name" guest star. In other words these changes should mean a greater proportion of the budget for arrangers, larger orchestras, etc., and a chance for many unknown people to get a break on "merit" rather than on "name".

* * *

The American Broadcasting Co. announce plans for a new and larger headquarters. A large sum is to be spent soon on a production center here and a radio net work building on radio row. Rumors are that they may occupy part of the new Earl Carroll building. They also are going ahead with frequency modulation and television plans. A \$15,000,000 refinancing stock issue sale on the New York Stock Exchange soon will throw the company open to a 50% public ownership. Much of this money will be used in the Hollywood expansion program.

Notes at Random:

The Kraft Show is now in New York for the summer. Eddie Duchin has the orchestra and Bing Crosby is now off the show for good. Jimmy Mayfield (A.S.M.A.) does the arranging for the Abbott and Costello show. Sigmund Romberg replaces the Red Skelton Show June 11th, with his own musical show using a 52-piece orchestra coming from Hollywood. The Frank Morgan Show replaces Jack Benny sometime in June. Elliott Daniels is to have the orchestra. The new Ford Show is to come from Hollywood beginning June 30th, featuring Lee Harline's (A.S.M.A.) orchestra of 45 men.

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PICK-UPS

by JOE DUBIN

The recent agreement between the motion picture makers and the American Federation of Musicians is bound to have far-reaching effects on composers and arrangers alike; at least that part of the agreement dealing with the size of the contract orchestras in the various studios.

In many studios the new rulings will make little or no difference, as these studios habitually employ large orchestras, at least on the majority of their pictures. But in the smaller studios, and in the case of the lower-budget pictures in large studios, there is bound to be a great improvement in the *sound* of the music, and in my opinion, in the *quality* as well.

I have often had to write and arrange for an orchestra in which the brass and woodwinds outnumbered the strings, for example: 8 violins, 2 violas, 2 cellos, one bass, 6 wood-wind, 2 horns, 3 trumpets, 3 trombones, harp, piano and percussion. Obviously, in the tutti passages, the strings must saw away in unison at both extremes of the scale, the violins playing from two to four octaves away from the rest of the strings, and the whole sounding like a mediocre imitation of Tommy Dorsey's band. Then you have a string cue to arrange, and you are in worse trouble. Try as you will, you cannot get a really satisfactory balance, except possibly in a two-part strain, where the 8 violins are almost balanced by the unison violas and cellos.

But the picture has changed for the better, for now the strings *will* outnumber the wind instruments, and the string sections themselves will be more nearly in balance. A typical smaller studio, with a contract list of 36 musicians, can use 10 violins, 4 violas, 3 cellos, and two basses, with the rest of the orchestra as outlined above. Although this string set-up may appear "bottom-heavy", it actually works out very satisfactorily, both in tutti and string cues.

I am informed that one of our major studios is dividing its quota of fifty musicians thus: 16 violins, 4 violas, 4 cellos, 3 basses, 8 woodwind; 4 each of horns, trumpets, and trombones; harp, piano and one percussionist. This set-up may appear "over-brassed", but a studio making a number of musical pictures must have a plenty of good brass men, while the string section will no doubt be augmented quite frequently.

One more thought: I firmly believe that the studios will benefit by the use of larger orchestras. Not only in this country, but throughout the civilized world the general public is becoming more and more picture-music-conscious. Witness the recent surge of recordings of picture scores, to say nothing of the phenomenal success of such songs as "Laura", which was made into a song at the insistence of the many who wrote the studio after hearing the melody in the picture of the same name, requesting copies of the music.

The SCOREBOARD

EDWARD POWELL arranged on "Carnival in Costa Rica" 20th Century.

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

DAVE RAKSIN composing score to "The Shocking Miss Pilgrim" 20th Cent.

LEO ARNAUD musical director on "Thrill of Brazil" Columbia, also arranged dance production numbers of "Earl Carroll Sketchbook" Republic.

PAUL SMITH composed and conducted on "Song of the South" Disney.

ARTHUR LANGE composed score to "Fabulous Suzanne" Star Pictures.

HERB TAYLOR arranged on "Jolson Story" Columbia, also on "Margie" 20th Century.

SID CUTNER orchestrated on "O.S.S.," "The Searching Wind" and "The Perfect Marriage" Paramount.

RUDY DE SAXE arranged and orchestrated "The Fabulous Suzanne" Star Pictures.

HAROLD BYRNS orchestrated on "Scandal in Paris" United Artists; "The Stranger" International; and "Getting Gertie's Garter" Ed. Small Prod.

BOB FRANKLYN orchestrated "Three Wise Fools", also on "Army Brat", and "No Leave No Love" MGM.

TED DUNCAN orchestrated on "Army Brat", "No Leave No Love" and arranging on "It Happened in Brooklyn" MGM.

WALLY HEGLIN orchestrated "Show Off" MGM.

CALVIN JACKSON assisted George Stoll with composition "No Leave No Love" MGM.

AL SENDREY orchestrated on "No Leave No Love" and "Army Brat" and "Star from Heaven" MGM.

JOHNNY GREFN musical director "It Happened in Brooklyn" MGM.

JOS. NUSSBAUM orchestrated on "No Leave No Love" MGM.

JOE DUBIN composed scores "The Ghost Goes Wild" and "Rendez-vous with Annie" Republic.

DALE BUTTS composed on "My Pal Trigger" and arranged on "Earl Carroll's Sketchbook" Republic.

DAVE KAHN orchestrated and arranged on "My Pal Trigger" Republic.

MORT GLICKMAN composed and arranged on "Traffic in Crime", "The Inner Circle" and "Under Nevada Skies" Republic.

NATHAN SCOTT composed and arranged on "Affairs of Geraldine", orchestrated and arranged on "Ghost Goes Wild" and "Earl Carroll's Sketchbook" Republic.

MORTON SCOTT conducting "Under Nevada Skies" and "G. I. War Brides" Republic.

NEW YORK DOINGS

By GENE VON HALLBERG

The concert of original compositions by members of ASMA, presented by the New York Chapter of the Society, at Town Hall, on April 28, was enthusiastically received by a select audience. The program was broadcast locally by WNYC and, through transcription, was re-broadcast by the State Department's worldwide facilities.

It is interesting to note that the representative of the State Dept., a Mr. Boxer, in his conversation with Pres. Joe Glover, showed himself to be well acquainted with the functions and problems of the music arranger and he seemed deeply interested in the work of ASMA.

* * *

Following is the program of compositions played:

Theme for a Radio Program . . . Joe Glover
(With permission of Andre Kostelanetz)
Conducted by the Composer

Prelude on Four Tones . . . Mark White
(First Performance)
Conducted by Joe Glover

Prelude for String Orchestra
Maurice Gardner
(First Performance)
Conducted by Mark Warnow

My True Love Hath My Heart
Jeff Alexander

The Fly
Prayer for a Prayer
Tenor: Frank Baker
Conducted by the Composer

Nocturne . . . Menotti Salta
Conducted by the Composer

Moto Perpetuo . . . George Steiner
(First Performance)
Conducted by the Composer

Pastiche for Harp and Orchestra
Carroll Huxley
Harpist: Lucile Lawrence
Conducted by Mark Warnow

Pastorale and Dance for Solo Violin
and Orchestra . . . Allan Shulman
Violinist: Arnold Eids

Conducted by Mark Warnow

Mary Who Stood in Sorrow
Normand Lockwood
Soprano: Helen Boatwright
Conducted by Jeff Alexander

Masquerade . . . Milton M. Kraus
Conducted by Maurice Baron

Selections from "Susan at the Zoo"
Maurice Baron
Conducted by the Composer

* * *

Ralph Norman, better known to some of us as Ralph Wilkinson, has scheduled an hour program, (some time in July) over the Blue

(Continued on Page 4)

Clyde Balsley

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New Music Literature

Music

- Erno Balogh—Portrait of a City
 David Diamond—Rounds
 Darius Milhaud—Le Bal Martiniquais
 Douglas Moore—In Memoriam
 Starokadomsky—Opus 14—Concerto
 Ravel—La Valse
 Ravel—Le Tombeau de Couperin
 Ravel—Introduction and Allegro
 Debussy—Premiere Rhapsodie
 U.S.A. 1946—Compositions for piano by contemporary American composers.
 Poulenc—Tel jour telle nuit (9 songs for voice and piano)
 Peeters—Les Maitres Anciens Néerlandais (Organ, 2 Vol.)

Books

- Grace Robert—Book of Ballets
 Alma Mahler—Gustav Mahler—Memories and Letters
 Lowinsky—Secret Chromatic Art in the Netherlands Motec
 Nestyev—Prokofiev—His Musical Life
 Norman-Schrifte—Letters of Composers
 Joh. Wolf—Music of Earlier Times.



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Fred Waring As Summer Replacement

Shattering all precedent in summer programming, Fred Waring and his entire company of Pennsylvanians will replace "Fibber McGee and Molly" for 15 weeks beginning June 18 (NBC, Tuesdays, 6:30 p.m., PST). The "Fred Waring Show" will continue to be heard as well in its daytime programs Monday through Friday at 8:00 a.m., PST.

Last June, Clarence L. Menser, NBC vice-president in charge of programs, and Fred Waring pioneered in putting Waring's elaborate musical show into a daytime program period. Again this year they are pioneering in placing radio's largest popular musical organization in a summer series.

Irwin Coster New Librarian At Republic

Irwin Coster, recently discharged from the Army, has returned to Republic as Music Librarian, replacing Arthur Turelly.

Television Station May Operate In 1947

"If all goes well, NBC should have its television station for the Los Angeles area in operation by the fall of 1947," Niles Trammell, NBC president, told newsmen recently.

Trammell also disclosed that NBC plans to acquire a site for its television broadcasting station on Occidental Peak, which is located just northwest of Mt. Wilson, and yet is approximately 100 feet higher than the latter peak.

In reply to questions regarding the future of radio in Hollywood, Mr. Trammell said: "Our building of the two new studios now under construction here is evidence that the future looks extremely bright."

NEW YORK DOINGS

(Continued from Page 3)

Network, at which time the ABC Symphony will play a number of original compositions by arrangers, including several of those presented at our Town Hall affair.

Great interest has been shown in all aspects of our concert; the New York Herald Tribune critic in his comments mentioned ". . . sinfully pleasant sounds produced by a beautifully balanced, expert orchestra," with which opinion we discreetly agree.

The concert, our first public one, was a grand experiment and one from which much valuable knowledge has been obtained, which will help us make each succeeding affair more interesting and of greater benefit to the cause of the music arranger.

Industry Celebrating 20th Anniversary of Talking Pictures

In an anniversary program covering a period of four months, leading American companies as well as scientific leaders, will celebrate the 20th anniversary of talking motion pictures. The series of special programs will culminate on August 6th, the twentieth anniversary of the date on which Warner Bros., by arrangement with Western Electric and Bell Telephone laboratories, presented the first commercially successful showing of talking pictures.

Ernest Gold Making 'War Brides'

Ernest Gold is composing music score to "G.I. War Brides", a Republic production.

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