



THE

SCORE

MAX STEINER PRESIDENT OF S.C.A. ADDRESSES A.S.M.A. MEETING

At the monthly dinner meeting on June 18th, members of ASMA were very happy to have as their honored guest, Max Steiner, president of the *Screen Composers Association*.

At his own request Max addressed the Arrangers concerning the past, present and future plans of S.C.A. He believes that the Arrangers and the Composers have many common interests and that there should be close and friendly cooperation between the two societies.

He is of the opinion that the arranger deserves one-sixth of performing-right royalties as is the case in the French and other Societies.

The following are a few quotes from Steiner's afterdinner talk:

"... I feel that I am one of you boys and I understand your problems because I made my living arranging musical shows for Harms in

(Continued on Page 2)

New A.S.M.A. Members

- Max Steiner
- Harriet Payne
- Jerry Feldman
- Milton J. Franklyn
- Max Terr
- Lawrence Morton
- Harry H. Rodgers
- Hans J. Salter

ASMA SPONSORS SYMPHONY ORCHESTRA

The Beverly Hills Philharmonic Society, a non-profit rehearsal orchestra, is sponsored by the American Society of Music Arrangers. The orchestra, comprising some of the finest musicians on the Pacific coast, has been formed with the purpose of reading contemporary works as well as rarely performed compositions from the established musical literature.

Rehearsals are to be held every other Wednesday evening at 8:00 o'clock, at the Beverly Hills High School, with the first one being held on Wednesday, August 14th.

The orchestra is a separate and independent organization, the *Beverly Hills Philharmonic Society*, and its functions, in so far as membership, operation of the orchestra, attendance and rehearsals, are governed by an executive board formed from the membership of the orchestra. Chairman is John Clyman, and members of the Board, composed of members from each section, include:

- I Violins:* Felix Slatkin.
- II Violins:* George Berres.
- Violas:* Louis Kievman.
- Celli:* Eleanor Ailer.
- D. Bass:* Harold Limonick.
- Woodwind:* Glenn Johnston and Harold Long.
- Fr. Horns:* Jack Cave.
- Trumpets:* John Clyman.
- Trombones:* John Tranchitella.
- Percussion:* Vic Berton.

ASMA is represented by an executive committee of 5 members, with Gil Grau as chair-

(Continued on Page 3)

A.S.M.A. Members Admitted to ASCAP

Among the composers admitted to membership in Ascapi this past month, the following ASMA members were included: Hans J. Salter, Dale Butts, Maurice de Packh, Edward J. Kay and Marlin Skiles.

BEVERLY HILLS PHILHARMONIC SOCIETY SPONSORED BY ASMA

First Concert Rehearsal Wednesday, August 14, 1946, at 8 p. m. in the Auditorium—Beverly Hills High School, Beverly Hills, Calif.

Violin Concerto.....Russell Bennett
(Soloist: *Louis Kaufman*
Conductor: *Felix Slatkin*)

Fifth Symphony.....Prokofieff
(Conductor: *Harold Byrns*)

Hans Salter In 'Magnificent Doll'

Hans Salter is musical director and composer of score, "The Magnificent Doll," a Universal picture.

Film Industry Paying Large Dividends

According to announcement by the Department of Commerce, dividends payed by the film industry are higher than ever before. In May of this year, an all-time record was set when film companies paid dividends three times larger than in 1945.



VOL. III, Nos. 7 and 8 July-Aug., 1946

Published monthly in Beverly Hills, Calif., by
THE AMERICAN SOCIETY
OF MUSIC ARRANGERS

Editor:
RUDY DE SAXE

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Joseph Dubin
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George E. Miessner, Jr.

Yearly subscription \$2.00
Single copy 20c

Address all communications to
THE SCORE
P.O. Box 807, Beverly Hills, California

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The American Society of Music Arrangers
Los Angeles, California

MAX STEINER

(Continued from Page 1)

New York before coming to Hollywood. During my sixteen years of composing and conducting at RKO, SELZNICK and WARNERS, I have had the pleasure of working with a great many of you here tonight.

"... SCA came about through the realization on my part that original music composed for the screen was completely disregarded by ASCAP in the classification of its members. The Screen Composers Committee, with myself as Chairman, spent several years and lots of our own time and money in research. One year ago we formed the Screen Composers Association with Leonard Zissu as counsel. Our membership of 105 now includes 95% of all screen composers and composer-arrangers in Hollywood.

"... Through the efforts of SCA and counsel Zissu, a new conception of the importance of music composed and arranged for the screen has arisen within ASCAP. At first they refused to admit anyone who was not a song-writer. Now, any Screen composer-arranger may become a member of ASCAP upon submitting one properly printed and published composition. This will enable every SCA member to collect his foreign performance royalties.

"... You boys who arrange for the screen deserve one-sixth of these royalties as is the case in the French Society."

After outlining the future activities of SCA and its ASCAP problems, Steiner suggested that there be close co-ordination and cooperation with ASMA for the mutual benefit to both societies.

Maxie was roundly applauded by all, and promptly became a member of ASMA.

EDWARD POWELL,
President, ASMA.

Incidentally

Worthy of mention is the KERN MEMORIAL CONCERT held on July 20 at the Hollywood Bowl. The program opened with the Peter Meremblum Symphony orchestra, composed of youngsters, playing a specially written TRIBUTE TO JEROME KERN. The late composer always had a soft spot in his heart for this wonderful group. It was therefore fitting that Peter Meremblum led his talented "boys and girls" in a tribute to the man who so warmly upheld his efforts in building up young musicians into future symphony players.

Johnny Green conducted the regular orchestra in a program filled with beautiful music and studded with luminaries of the screen. Kathryn Grayson, Judy Garland, Bill Roberts, Virginia O'Brien and Frank Sinatra sang selections from *Show Boat*. Other numbers, ably interpreted by Johnny Green, included the *Mark Twain Suite*, a symphonic fantasy on the *Waltz in Springtime*, and a grand finale with excerpts of Kern's music from the score of *When the Clouds Roll By*, current MGM production of the composer's life.

Credits for the success of the evening should go to: Johnny Green, as musical director and conductor of the show. Roger Edens, as the guiding hand behind the scenes, with Ida Koverman assisting.

Arrangers Conrad Salinger and Al Srendry for their arrangements of some of the numbers.

Leonard Zissu At A.S.M.A. Meeting

At the last general meeting of the American Society of Music Arrangers, Leonard Zissu, counsel for the organization, addressed the meeting with a report on the drafting of the new constitution for the Society. The matter is to be thoroughly studied by the board of directors at a special meeting, to be later submitted to the general membership. Zissu is attorney for both ASMA and the Screen Composers Association.

Errata Corrige

In the last issue of *The Score*, it was erroneously stated that the Warner Bros. picture, "Dan Juan," made some 20 years ago, had David Mendoza and Major Bowes as arrangers. It has been brought to our attention that music arrangements were handled exclusively by ASMA member Maurice Baron.

RADIO NEWS

By RALPH HALLENBECK
(Substituting for Frank Hubbell)

LEIGH HARLINE (ASMA) is now conducting the *Ford Festival of American Music*, heard over A.B.C. from 4:00 to 5:00 pm. on Sundays. Leigh arranges the overture each week for his 40-piece orchestra and is assisted in the other numbers by Harry Geller, Emil Cadkin, Ruby Raskin, Earl Hagen, Lawrence Morton and Pete Carpenter. And with Dudley Chambers arranging the choral music, Leigh has quite a large arranging staff for a radio program, it seems to me.

Each week the show features an arrangement of a work by a famous composer. Victor Herbert, George Gershwin and Morton Gould have been presented to date. Also featured each week is a prominent instrumentalist. Carl Wild, Matty Malneck and Russ Morgan have been presented in this manner.

A third feature is a piece of Motion Picture music. Recently, for example, excerpts from David Raskin's score "Smoky" were played.

Of special heartwarming interest to arrangers is the fact that the show has a producer, George Zaccbery, so competent musically that he takes the arrangers' scores into the booth when he balances the music.

MEREDITH WILLSON is conducting the Maxwell House Program (N.B.C. Thursdays, 4:30 to 5:00 pm.) with Earl Lawrence doing all the arranging for the 28-piece orchestra. The show favors standards and has a bit of legitimate flavor.

Each week a piece in Willson's Chiffon style is featured. Carmen Dragon's chiffon arrangement of *Chopin's C Minor Waltz* sounded very effective on a recent program. Inasmuch as Carmen wrote it in 1939, possibly this style resists sounding "dated."

NOTES AT RANDOM—Eliot Daniels is conducting the Frank Morgan Show and is assisted by James Mayfield on the arranging end. "Encore Theater" is a new show of Leith Stevens, Dave Torbett helping out with the score pages. "The Whistler," conducted and arranged by Wilbur Hatch, went T. C. for the first time this summer. Wilbur is also conducting the Edison Hour for a month this summer. Charles Bradshaw did some fine work for Martha Mears on Meredith Willson's San Francisco Symphony programs. Bud Weber is doing Eddie Paul's work on Seal-Test. Am glad to hear that Ken Darby, of Westinghouse and Fibber McGee fame, has recovered from his siege of pneumonia.

Hanns Eisler To Do Chaplin Picture

Hanns Eisler has been assigned by Charles Chaplin to do the musical score for his next production, "Comedy of Murders." Orchestration will be handled by Gil Grau.

WHAT AN ORCHESTRATOR SHOULD NOT FORGET

By BOB FRANKLYN

(Bob Franklyn, one of our best known composer-arrangers here in Hollywood, has made himself a reputation for accuracy in his work. His list of orchestral effects to enhance the original composition, is well planned and should prove of value to a lot of us who are too easily prone to forget.—ED.)

There are certain orchestral resources with which we are all familiar but which are liable to slip our memory because they are unessential to the expression of the fundamental musical thought. And because of their relative unimportance, usually such devices are left by the composer to the discretion of the orchestrator.

I have found it convenient to make a list of these effects to place on my desk. Before finishing a page of score I refer to this list to see whether the use of any of these effects will in any way enhance the music on which I am working.

Here is the list, (incomplete, of course, because every orchestrator will have certain items to add which I may have overlooked):

1. String harmonics.
2. Harp harmonics.
3. Pizzicato or harp to point up an accent.
4. Celeste or xylophone to point up an accent.
5. Horns or brass (muted or open) to point up an accent.
6. Harp or vibraphone to reinforce a woodwind melody, horn melody, or figure.
7. Touches of bells, triangle, or celeste to brighten scherzando passages.
8. Timpani, gong or bass drum notes

in sombre passages.

9. Marimba doubling low woodwind or horn in misterioso effects.
10. Snare drum, timpani or cymbal rolls to help a crescendo.
11. Triangle rolls with high trills.
12. Soft stick cymbal rolls in misterioso passages.
13. Harp glisses, slow or fast; high or low.
14. Celeste or vibraphone shimmers.
15. Marimba or harp to reinforce afterbeats.
16. Touches of pizzicato in woodwind passages.
17. String tremolos or woodwind shakes.
18. Single woodwind or horn to underline inner melodies in string passages.

It goes without saying that the above mentioned effects must be used sparingly and with discretion. In the right place they can be very effective.

Easy as it is to momentarily forget, I think that this list which I find very useful may come in handy to others.

'Yearling' Score In Strong Bid For Academy

It took MGM 5 years to complete "The Yearling" and no expense was spared to make this a really "good" picture. Because of its heart-warming quality, it can be called one of the best pictures to come out of Hollywood in many a day.

No expense was spared either to make the musical background fit the picture. Music of Frederick Delius was used for many of the themes, and Herbert Stothart wrote a score that will undoubtedly put in a strong bid for the Academy award, come next February. The score called for an orchestra of 80 men, with most of the orchestrations being handled by Albert Sendrey, and other arrangers assisting.

Bennett Violin Concerto Aired

Violinist Louis Kaufman was soloist on the CBS Symphony program on Sunday, June 23, playing Russell Bennett's *Concerto for Violin and Orchestra*. Bernard Herrman conducted the program which also included "The Birds" by Respighi, and Smetana's "Die Moldau."

BEVERLY HILLS ORCHESTRA

(Continued from Page 1)

man, Leo Arnaud, Maurice de Packh, Sid Cutner and Lawrence Morton.

The Committee is to handle all financial matters for the orchestra such as mailing, library expenses, orchestra set-up and transportation of instruments.

All compositions are also to be submitted to this committee. Supervision of conducting assignments, programming, and all matters pertaining to publicity are the responsibility of the ASMA committee.

Compositions are to be selected by a composition committee, comprising of the following:

Ernest Toch

For ASMA: Mario Castelnuovo-Tedesco, Ingolf Dahl, Hugo Friedhofer.

For the Orchestra: Felix Slatkin, Harriet Payne, and one member to be appointed.

Each member of the Committee will decide, individually and impartially, on the qualification of each composition submitted, and will then cast a vote for or against performance by the orchestra.

Several staff conductors have been appointed to rehearse works submitted to them by the Executive Committee. It is also expected that from time to time visiting conductors—men of repute—will conduct the group. At the discretion of the Executive Committee, the composer of a composition will have the choice to conduct his own work.

Conductors appointed by the Executive Committee are: Ingolf Dahl, Harold Byrns, Felix Slatkin.

The complement of the orchestra will be the full-size symphony set-up, 16 first violins, 14 second violins, 12 violas, 10 cellos, 8 basses, 2 flutes and 1 piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon; 4 French horns, 3 trumpets, 3 trombones, tuba, 3 percussions, 1 timpani, 1 harp, 1 celeste (piano).

Altogether 89 men, to be augmented whenever necessary.

The formation of a symphonic group of this size and caliber is unquestionably a great step forward in the advancement and progress of music in sunny California. True, the group will function as a rehearsal orchestra only and the rendition of works must of necessity assume the form of readings. But the performance will not lack in quality! We have here an orchestra composed of musicians of great ability—the very cream of the crop in the profession. Even rehearsals and mere readings will assume the form of pleasurable performances!

A great deal of work and planning went into the organizing of the Beverly Hills Philharmonic Society. Credit must be given to the ASMA Executive Committee for their untiring efforts in making this possible.

Compositions to be submitted for performance must be mailed to the *Executive Committee for ASMA, Beverly Hills Philharmonic Society, Box 1256, Beverly Hills, Calif.* Any form of composition will be accepted but parts are not to be mailed until notification of acceptance by the committee.

Rudy de Saxe.

Cole Porter At MGM

Cole Porter has checked in at MGM to score "The Pirate."

Clyde Balsley

MUSIC PREPARATION

HOLLYWOOD

1436 NORTH WILCOX

PHONES: HE. 7844; MO. 1-0218

COMPLETE LIST OF A. S. M. A. MEMBERS

Following is a complete and up-to-date membership list of both the Los Angeles and New York chapters of the American Society of Music Arrangers.

Since the last official listing, a substantial number of new members has been added to the organization. In Motion Pictures, the membership includes 99% of all arrangers engaged in that field.

A. S. M. A. LOS ANGELES

Lloyd Akridge
 Leo Arnaud
 William Artzt
 Buddy Baker
 Robert Ballard
 Wilbert Baranco
 Roy Bargo
 R. H. Bassett
 Charles Bradshaw
 Walter Brenner
 Radie Britain
 Sonny Burke
 David Burtolph
 R. Dale Butts
 Harold Byrns
 Emil Cadkin
 Dr. Lucien Cailliet
 Darrell W. Calker
 Mario Castelnovo Tedesco
 Joseph Daniel Catalyne
 Dudley Chambers
 Howard Chandler
 Jay Cherniss
 Richard Cherwin
 Jaro Churain
 Peter Chong
 Frank Comstock
 Ray Coniff
 George Copp, Jr.
 Sidney B. Cutner
 Murray Cutter
 Ingolf Dahl
 Elior Daniel
 Ken Darby
 Joe De Nat
 Maurice de Packh
 Rudy de Saxe
 Adolph Deutsch
 Carmen Dragon
 Joseph S. Dubin
 Ted Duncan
 George W. Duning
 Rex Dunn
 Charles Eggett
 Alfred T. Egizi
 Romo Falk
 Jerry Feldman
 Sidney Fine
 Aldo Franchetti
 Bob Franklyn
 Milton Franklyn
 Samuel Freed, Jr.
 Fran Frey
 Ned Freeman
 Hugo Friedhofer
 Russell Garcia
 Herschel Burke Gilbert
 Albert Glasser
 Mort Glickman
 Gilbert Grau
 Johnny Green
 Thomas Griselle
 Ralph J. Hallenbeck
 Glenn Halley
 Lou Halmy
 Leigh Harline
 Wilbur T. Hatch
 Wally Heglin
 Ray Heindorf
 Charles Henderson
 Frank A. Hubbell

Calvin Jackson
 Francis P. James
 Dave Kahn
 Edward J. Kay
 Charles Koff
 Joe Krechter
 Gail T. Kubik
 Arthur Lange
 William Lava
 Alex Law
 Vernon Leftwich
 Frank Leithner
 Bruno Doc Mason
 Jack Mason
 Dave Matthews
 Lou Maury
 William May
 Charles Maxwell
 James Mayfield
 Robert McGimsey
 Paul Mertz
 George E. Miessner, Jr.
 Felix Mills
 Cyril Mockridge
 Lucien Alfred Moraweck
 Arthur Morton
 Lawrence Morton
 Jimmy Munday
 Spud Murphy
 Stanley Myers
 Einer Nilson
 Joseph Nussbaum
 Eddie Ocnoff
 Henry Russell Olson
 Louis Salvador Palange
 George Parrish
 Harriet Payne
 Frank Perkins
 Jack Pfeiffer
 Jerry Phillips
 Edward Plumb
 E. B. Powell
 Leonid Raab
 Donald H. Raffell
 David Raksin
 Ruby Raksin
 Milton William Raskin
 Edward Rebner
 Ralph U. Richards
 Milan Roder
 Harry H. Rodgers
 Heinz Roemheld
 Milton S. Rosen
 Conrad Sallinger
 Hans J. Salter
 Raymon Joe Sanns
 Walter Scharf
 Arthur Schoepp
 Rudolph Schraeger
 H. Arnold Schwarzwald
 Morton Scott
 Nathan G. Scott
 Roger Segure
 Albert Sendrey
 Walter Sheets
 Leo Shuken
 Harry W. Simeone
 Marlin Skiles
 Frank Skinner
 Paul J. Smith
 Herbert Spencer
 Lester Spencer
 Fred Stark
 Max Steiner

Alex Steinert
 Leith Stevens
 Harry Stone
 Herman E. Stutz
 David Tamkin
 Herb Taylor
 Robert F. Taylor
 Max Terr
 Johnny Thompson
 Nathan Lang Van Cleave
 Robert Van Eps
 Clifford Vaughn
 Raoul Georges Vidas
 Jack Virgil
 Oliver G. Wallace
 T. W. Webber
 Paul R. Weston
 Clarence Wheeler
 Don Wight
 Charles Wolcott
 Al Woodbury
 Marwin Wright

A.S.M.A. NEW YORK

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

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PICK-UPS

by JOE DUBIN

Having been on a two-week vacation tour of the coast states I find myself rather at a loss for material for this (alleged) column. Maybe I had better talk about my trip. Ready?

Well, when the little woman and I reached San Francisco, we looked up some old friends, Dr. Clyde Doerf and his charming wife. Many of you will remember Clyde as a top saxophonist of the twenties. I played and arranged for his Davis (Baking Powder) Saxophone Octet, one of the first radio network features. Clyde has retired from music and is now a full-fledged chiropractor.

While in the Bay City I also looked up our old friend and co-worker Arthur Kay, who is now batoning the Victor Herbert revival here.

I shall not bore you with a travelogue, but cannot resist two items for the "It's a small world" department. About as far as you can go from Hollywood and still be in California is a little lumbering town called Klamath. Having been unable to get any cold "Cokes" or other soft drinks in some time, we stopped into the one and only soda-fountain in Klamath. Upon which the soda-jerker exclaimed, "For cripes sake, Joe Dubin!" He was an old friend, of course, an assistant director who had gone North for his health.

Again, on the return leg of the trip, we had to take a motel reservation in Modesto, the hotels being filled to capacity. When we reached this motel, the manager turned out to be a former assistant manager of the Hotel Olympic in Seattle, and an old crony of my late brother's.

Incidentally, any of you who are planning vacations in this territory should see me. We found some amazing spots for both winter and summer vacations. Hard to believe that we were riding a ski-lift over deep snow on July 15th last.

Max Steiner Doing 'Cloak and Dagger'

Max Steiner was set to do the score of "Cloak and Dagger" at Warners. Hugo Friedhofer will handle the orchestration.

SAN FERNANDO PRINTING CO.

1307 Bond St., Los Angeles, California
P.Rospect 1388

Score and Manuscript Paper
for the Professional Musician

The SCOREBOARD

HAROLD BYRNS orchestrated on "No Leave, No Love," "Star from Heaven" and "The Yearling" MGM.

ALEC STEINERT composed score to "Little Iodine" Comet; also composed and orchestrated on "Blondie Knows Best," "The Unknown," and "Personality Kid," Columbia.

LEO ARNAUD doing arrangements on "Calendar Girl" and "Hit Parade," Republic.

JERRY PHILLIPS did vocal arrangements on "Gershwin Concerto" with Paul Whiteman; also vocals on "Calendar Girl," Republic.

LEO SHUKEN orchestrated on "Suddenly It's Spring," Paramount; also on "The Sin of Harold Diddlecock," and "Till the Clouds Roll By," MGM.

HUGO FRIEDHOFER orchestrated "Cheyenne" and "Cloak and Dagger," Warners.

DARREL CALKER conducted "Zampa" overture for Walter Lantz.

CHARLES WOLCOTT and orchestra waxed album "Saludos Amigos" for Decca.

HANS SALTER musical director on "Magnificent Doll," at Universal.

GEORGE DUNNING composed on "Sing While You Dance," Columbia.

GIL GRAU orchestrated on "Woman on the Beach," "Sinbad" and "Notorious," RKO.

ALBERT SENDREY orchestrated on "The Yearling," "This Time for Keeps" and "No Leave, No Love," MGM.

RALPH HALLENBECK orchestrated on "Perils of Pauline" and "Emperor's Waltz," Paramount.

SID CUTNER orchestrated on "Our Wilderness" and "Till the Clouds Roll By," MGM.

CONRAD SALINGER composed on "Till the Clouds Roll By," MGM.

TED DUNCAN orchestrated on "It Happened in Brooklyn," MGM.

WALLY HEGLIN orchestrated on "The Yearling" and "Till the Clouds Roll By," MGM.

BOB FRANKLYN orchestrated on "Our Wilderness" and "Till the Clouds Roll By," MGM.

DALE BUTTS arranged on "Roll On, Texas Moon" and "The Plainsman and the Lady" Republic.

REX BASSETT orchestrated on "The Yearling" MGM.

JOE DUBIN composed on "Roll On, Texas Moon," Republic.

NATHAN SCOTT composed and arranged "Out California Way" and orchestrated on "The Plainsman and the Lady."

SYMPHONY NIGHTS

By CHARLES MAXWELL

The Burbank Symphony Orchestra with collaboration of the Burbank Civic Chorus gave their fourteenth and final concert of the season at the Olive Ave. Park Recreation Building on June 30, 1946. Conductor Leo Damiani, assisted by vocal maestro John H. Ellis, presented an ambitious and well rounded program to a perspiring but enthusiastic capacity audience.

The opener was Wagner's "MEISTERSINGER" OVERTURE. Energetic and skillful batoning brought this contrapuntal masterpiece successfully to its stirring climax. Then followed a new work by Rudy de Saxe; "PAUMANOK," a Tone Poem for Orchestra, Chorus and Narrator, based on the poetic cycle "Sea Drift" by Walt Whitman. On first hearing it seems to be a well conceived series of rhapsodic episodes, punctuated by choral passages and rousing instrumental sonorities, the whole underlined by Whitman's poetry, in this instance dramatically interpreted by grand old William Farnum.

The composition has throughout a well defined flavor of the American Indian idiom, especially in the final phase, the slowly building, spiritually powerful "March of the Dead." On the whole an excellent blend of fine musicianship and good theatre. De Saxe should be proud of it.

Soloist Carole Mae Clint played Mozart's "CORONATION" CONCERTO FOR PIANO AND ORCHESTRA (First Movement). She is a talented youngster and was well received.

"IN THE GARDEN" from Goldmark's RUSTIC WEDDING SYMPHONY and the well known "CAPRICCIO ITALIEN" by Tchaikowsky closed the program.

This new musical organization, now going into its third season, is the brainchild of a dynamic, resourceful, but withal modest young man, Leo Damiani. Honorably discharged after eighteen months of service with the armed forces he conceived the idea of a civic orchestra for the city of Burbank.

In the fall of 1944, having secured the necessary backing and official sanction of the city fathers, he organized and drilled the orchestra. And he's been conducting ever since to filled houses. The Civic Chorus followed as a matter of course. It was founded February, 1946, by John H. Ellis, vocal coach and director.

Symphonies For Youth Winner Again

It was announced by Alfred Wallenstein, conductor of the Los Angeles Philharmonic Symphony, that the Saturday morning program, "Symphonies for Youth," has again won this year the annual radio poll of Musical America.

New Music Literature

Music

- Jean Hubeau—Concerto in C Major (violin and piano)
- Jean Hubeau—Sonata (violin and piano)
- Darius Milhaud—Two Songs on Creole Melodies (voice)
- Daniel Lazarus—Carnaval Heroique
- Daniel Lazarus—Rythmes de Guerre (piano)
- Kabalewsky—Concerto No. 2 in G minor—(2 pianos—4 hands)
- Lothar Perl—Four American Variations on a Theme by Paganini (piano)

Books

- Franz Werfel—Verdi the Man in His Letters
- Herbert Weinstock—Handel Biography
- Rudi Blach—Shining Trumpets: A History of Jazz
- Norman and Shrifte—Letters of Composers: An Anthology
- Marie Pierik—The Spirit of Gregorian Chant

A.S.M.A. MEMBERS

(Continued from Page 4)

- Richard A. Haggerty
- Carlyle W. Hall
- Robert C. Haring
- Robert C. Haring, Jr.
- Charles Hale
- Lewis Harris
- Dave Kaplan
- Hershy Kay
- Dudley King
- John M. Klein
- Milton M. Kraus
- Helmy Kresa
- Ted Klages
- Carl Ladra
- Irving Landau
- Bernard Landes
- George Leeman
- Erik Leidzen
- William K. Letford
- Gus Levine
- Normand Lockwood
- William G. Loose
- Will Lotin
- Ben Ludlow, Jr.
- James J. McInerney
- Richard Maltby
- Jack Mason
- Jack Matthias
- Al Miller
- Lee S. Montgomery
- Clyde H. Mosely
- Earle Moss
- Walter Mourant
- Lyn Murray
- Robert H. Noeltner
- Fred Norman
- Melvin James Oliver
- Charles Pallos
- Lou Quadling
- Alfred J. Rickey
- Irving Riskin
- Louis B. Robbins
- Edward E. Sauter
- Menotti Salta
- Louis Savarese
- Adolf Schmid
- Irving Schlein
- Bert Shefter
- Irving Sheinker
- Alan Shulman
- Allan Small
- Harry Sosnik
- Hans Spialek
- Frederick Steiner
- George Steiner
- Herman Stein
- Paul Sterrett
- George Sumner
- Cornel Tanassy
- Dave Terry
- Terig Tucci
- Fred Van Eps, Jr.
- Frank L. Ventre
- Eugene Von Hallberg
- Richard Von Hallberg
- N. Lang Van Cleve
- Donald J. Walker
- Phil Wall

- Ernest C. Watson
- Paul Weirick
- Mark White
- Ralph N. Wilkinson
- Harold E. Weed
- Milton Weinstein
- Bernard Weissman
- Robert C. Williams
- Buddy Williams
- Harold O. Wiegart
- Julian C. Work
- George Zevitas


Leo Shuken Composing Dorsey Concerto

Leo Shuken was assigned by Charles Rogers to compose a concerto for the picture, "Fabulous Dorseys," starring both Jimmy and Tommy Dorsey.

Tiny Micro-Wave Used In Television


A new micro-wave television relay transmitter, which generates less radio power than that required to operate a pencil flashlight, has been developed for field pickups and is now used successfully by NBC. It was used recently for the Louis-Conn heavyweight championship boxing bout.

Adaptable to any kind of outside television pickup, the new transmitter operates on 9300 megacycles. Because of the structure of the antenna and the fact that it operates in the super-high frequencies, the transmitter is able to deliver an effective signal of about 450 watts. The transmitter weighs only 75 pounds.



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