

See p 11



the

score



JANUARY, 1950

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the Score

JANUARY
1950

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Lou Maury
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CONTENTS

ASMANTICS.....	Herschel Gilbert	2
HE WAS LOANED OUT — AT \$100 per page....	Lou Maury	3
FOR GOD AND CULTURE	Lawrence Morton	4
PURPOSES OF ASMA.....		5
EDITORIAL		6
ARE YOU A MODULATOR? Sir Algernon Stumblepoke		8
NOTICE TO ARRANGERS.....		9
THE SCOREBOARD.....		10
CONCERNING BOPP.....		12

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ASMAN TICS

by HERSCHEL GILBERT

a pleasure to once more publish THE SCORE and in so doing re-establish contact between the public and the American Society of Music Arrangers. Without this form of *liaison* between the public and ASMA, the goal which we set for the professional arranger would certainly be an elusive one.

ASMA, at its inception, was a social-fraternal organization and its membership was confined to those arrangers who had made big reputations and who were employed primarily in motion picture studios. Since that time, we have grown, matured, progressed; our purpose has taken on new significance and we find that ASMA is less a social organization and more and more an instrument to aid and abet the professional arranger in his fight for recognition and security.

A list of subscribers to THE SCORE numbers over 3500 and the list continues to grow on every issue. This is largely due to the diligent efforts of our past editor, Rudy de la Cruz, and we are indebted to Rudy for the way he handled the job on our behalf.

In the republication of THE SCORE we hope to have the arranger's problems recognized by musician and layman alike and will welcome the sincere criticism and comment from those interested in the problems of the arranger.

We have an impressive list of editors whom you should know and although space permits only the sketchiest of credit to each one, I would like to briefly introduce them to you.

W. M. Mullendore, our editor, is a native of Philadelphia where the training of outstanding arrangers is not only traditional but a habit. Mullendore has had a diversified career in dance-band, radio, and motion picture arranging to the more serious work of com-

posing and transcribing for symphony orchestra. A pupil of Mario Castelnuovo-Tedesco, he has just completed a "Quintet for Piano and Strings," to be premiered this winter in Los Angeles.

Arthur Lange, another Philadelphian, heads the list of our distinguished associate editors. One of the best trained of all American musicians, Mr. Lange has held posts of Music Director with every major motion picture company in Hollywood. He is currently Music Director and Conductor of the Santa Monica Symphony Orchestra.

Lawrence Morton certainly needs no introduction. He has distinguished himself as a music critic, being one of the few men capable of matching wits with the very best. He is an outstanding arranger and composer in his own right, so when he speaks it is with authority. Mr. Morton is a devoted student of music and musicology and his contributions will highlight the issues to come.

Lou Maury is another writer of superior musical talent, both with music and words. A graduate of Montana University, Mr. Maury holds summer classes periodically at the university for the benefit of music teachers. Commercially, he heads his own group of recording artists at Capitol Records.

Emil Cadkin distinguished himself while serving in the Army as an arranger for the excellent Santa Ana Orchestra. He has been under contract to Eagle-Lion Studios, and engaged in radio arranging since his discharge from the service.

These are the men who give us the new THE SCORE. We owe them a vote of thanks for their acceptance of this responsibility and wish them success in giving new life to ASMA.

Success and best wishes to THE SCORE.

THE SCORE

arthur lange

HE WAS LOANED OUT AT \$100 A PAGE

by LOU MAURY



Behind this fact is a lifetime in the music world as a business man. At one end is the little piano-player in the publishing house, at the other is the conductor of his own symphony orchestra playing his own first symphony. In between is one of the most interesting careers in American music.

FROM the obscurity of his piano job, he progressed to devising his own particular style of arranging for dance bands in a day when there was no *style* worth mentioning. This led him, when the necessity for good film music arose, to his leading positions in Hollywood as musical director for MGM, Fox, RKO-Pathé and International. It was during his stay at MGM that he made the fabulous \$100.00-per-page rate, on loan to another studio. To back up such a fee, Lange's knowledge and skill in handling the orchestra stood him in good stead.

In private conversation, however, one finds that it is not alone his skill with a score page that marked him a success, but his utter urbanity in dealing with human situations. He always took advantage of the awe in which he was held as a musician to force the situation to the benefit of all his fellow workers. Many of his most amusing anecdotes show the front office rather at a loss before his blandly outrageous demands, but finally acceding to all of them.

Perhaps without realizing it, Lange is one of the men who has determined the qualities of the American scene in music. His early dance arrangements, and his book on the subject, had a tremendous influence on all the young musicians of the time, and his movie scores showed the way for future developments in this art. The sounds that Lange originated still ring in our ears as an authentic bit of creation in musical language.

His influence has been felt in other ways. He was for many years the president of ASMA, a diligent worker to improve conditions for all the arrangers in the business. Many of his original ideas for the betterment of the arranger have become accepted practice by now, and he is still a sparkplug and idea man when the talk centers on economic improvement for musicians.

With the establishment in 1947 of the Santa Monica Symphony Orchestra, one of Lange's ambitions began to be realized. Largely through his efforts, this orchestra has become a permanent addition to the cultural life of this area. It is by now an orchestra of standard size, performing regularly works in the standard repertoire as well as many contemporary and manuscript works. Under his direction, the orchestra last season premiered Lange's *First Symphony*, which met with an enthusiastic reception.

Arthur Lange can look proudly back on the years he has spent with music, and can look confidently ahead to further successes as both a *business* and a *serious* composer. He has the technic and skill for any form of writing activity, and certainly has the personality and warmth which creative work demands. Perhaps he will never make \$100.00 per page with his symphonic works, but it is certain that the satisfactions arising out of them will be worth far more than any money value to him.

JANUARY, 1950

OUR GOD AND CULTURE

LAWRENCE MORTON

There is no easier way for a critic to appear virtuous than to denounce Hollywood. It automatically puts him on the side of God and Culture.

MR. MOOR's article on film music, "Composers and the Sound Track" (THEATRE ARTS, 1949) takes this easy road to virtue. It repeats all the stock criticisms—stale, prejudiced, only partly true, and as pertinent to composers as mother-in-law jokes are to a sociological study of family relations. Mr. Moor knows more than he tells us, but his article reveals neither a good grasp of his subject nor acquaintance with the literature of the field. This need not and certainly does not excuse him from holding opinions. To these opinions, entitled, as the saying goes. But it would be a great error to take his opinions for granted judgment.

It is difficult to refute him by exposing his errors, not because his facts are correct, but because he does not deal with facts. He repeats, for instance, the old canard about the "lack of remuneration" of film composers. Presumably he knows nothing about minimum payment, average annual wage, cut-rate contracts, package deals, the shortcomings of the present copyright laws, the re-use of track. These are truly astonishing. Then he ridicules critics that hail the producer's name with no brass. These fanfares are of course mere sops to front-office vanity. Cut it out, play all maintitles pianissimo, forbid the four chord, and you have accomplished nothing. Here Mr. Moor pretends to

be discussing the proper quantity and dynamic level of music. This is a basic structural problem involving both esthetic and mechanical factors. Mr. Moor does not solve it merely by expressing his contempt for what he hears, or by recalling in detail, from Virgil Thomson's *The River*, a sequence which is in fact an example of one of the most commonplace devices in film scoring. What really matters in this sequence is the quality of Thomson's music, not the device; and about quality, Mr. Moor has nothing to say!

He repeats the old charge of plagiarism, although he seems to be insensitive to its occurrence in Carnegie Hall. The cultists running rampant on the east coast differ from western plagiarists mainly in the subtlety of their thievery. Such borrowing is the refuge of minor composers everywhere. It is no real issue, although some of its foremost exponents are among those who, Mr. Moor believes, could redeem Hollywood's music.

All these charges are too hackneyed to be worth worrying about. Nor do the suggested remedies amaze us with their novelty. One no longer has faith in the efficacy of reducing salaries, demoting executives, complaining about mediocrity, turning the industry over to the documentary boys, or commissioning serious scores for short subjects. Neither is there universal agreement on the superiority of serious

THE SCORE

composers, many of whom fail because they scorn the medium, misinterpret the role of music (and themselves) in films, fail to acquire the necessary industrial skills, and end by blaming the industry for their own shortcomings.

Only one of Mr. Moor's ideas is worth taking seriously, his contention that the good film score is the one capable of leading an independent life in the concert hall, extracted from its film. He cites Copland's *Of Mice and Men* as an example of such double-virtued music. Now it happens that this score was not made into a concert suite, because the composer's contract with the studio did not grant him concert rights to his own music. So we have here the example of a fine film score that does not exist independently of its film. Whether it could or not is quite beside the point. But it would be a pity indeed if we withheld our judgment about its virtues until Mr. Moor is able to hear it in Carnegie Hall and render his verdict. The *Our Town* score, on the other hand, was made into a suite, although its piano version does not represent adequately the full scope and beauty of the music. Copland's one-time publisher, Hans Heinsheimer, is authority for the statement that

Our Town does not make a successful concert piece, and its career in the concert hall seems to corroborate his judgment. But both Heinsheimer's and Moor's opinions are in fact irrelevant to the virtues of the music on sound track.

Mr. Moor ignores the basic premise of all functional music: its main job is to fulfill its function. Anything else is gratuitous. Mozart, in his entertainment music, always gave more than was demanded by mere function, because he was Mozart. But in *Don Giovanni* he wrote an overture that cannot live in the concert hall without an ending provided by someone else. So did Gluck in *Iphigenia*. Are these not good overtures? Is *Falstaff* not a great opera even though it has provided us with no concert-hall excerpts? Is the test of a symphony its usefulness in the opera house or cinema? These questions are logical corollaries to Mr. Moor's theorem. All, of course, are to be rejected, and the best arguments for rejection have been given by Tovey in his essay, *Wagner in the Concert-Room*.

The plain truth is that Mr. Moor does not write as a critic but as a propagandist. He has axes to grind. But he has dulled them by whetting their edges on the wrong stones.

Purposes of the AMERICAN SOCIETY OF MUSIC ARRANGERS

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

JANUARY, 1950

Editorial

MANY of us let personalities, pseudo social strata, and sometimes just lethargy stand in the way of very rewarding experiences. Those of us have allowed none of these things to stand in the way of attending the only meetings of ASMA have been enriched by the programs offered both locally and by the speakers who graciously gave their time to come and to us. To those who do not attend let us examine, on a purely barter what these various "excuses" have cost *you* in the way of personal gain then ask yourself in all honesty whether the rate of exchange was very able.

GEORGE ANTHEIL was the first distinguished guest of the present policy of feeding the mind as well as the body. Mr. Antheil talked about the differing schools, systems, and thought in contemporary music and pointed out the trends in present day music in America and the World. A good healthy discussion resulted from this with questions from the members. Mr. Antheil met the acid test of an authoritative speaker with a answer to each question that was never illusive or compromising.

... WAS THIS A FAIR EXCHANGE FOR YOUR EXCUSE?

FRANKLIN MARKS, the leading exponent in California of the Shillinger System of Composition, was our second guest speaker. Mr. Marks went into the various theories of the Shillinger System: permutations, counterpoint, harmony, orchestration, form, and composition. The pros and cons were argued with the membership almost equally divided in their sympathies for and against this *life's work* of the late Joseph Shillinger.

... WAS THIS A FAIR EXCHANGE FOR YOUR EXCUSE?

TELEJOE FREEMAN was a guest that again had something very unusual to offer. Mr. Freeman, a fine flautist, demonstrated his skill on Bass Flute by performing many well known passages for flute. Mr. Freeman

built this E-flat Flute himself because of the conviction that existing low register flutes were weak and inadequate in the bass register, and because he wanted a low register flute that could really be heard. The "experts" told Mr. Freeman that such an instrument couldn't be built, so the *apparition* that Mr. Freeman performed on and so ably demonstrated takes its place with the *Flying Saucers*. We saw it and we believe it. The consensus of opinion was that we will all be writing for this instrument, and very soon. By popular demand, Mr. Freeman will be a return guest.

... WAS THIS A FAIR EXCHANGE FOR YOUR EXCUSE?

JULIUS TOLDI, still another worthy guest, is a man who has practically become God-Father of Contemporary Chamber Music. Mr. Toldi, who organized and pioneered the contemporary music programs over KFWB had another tale of "Infidels" to tell. These "unbelievers" were certain that mass suicide would prevail with the inauguration of such a program and that musicians couldn't be found who would be willing to play such music even if the wrath of the listeners was ventured. Of course the fan mail that ensued from the first program proved just the opposite and the program is a leading one today, thanks to Mr. Toldi and the courage of his convictions. Oh! Yes! A few musicians were found who were willing to play contemporary music . . . Believe It or Not!

... WAS THIS A FAIR EXCHANGE FOR YOUR EXCUSE?

MARIO CASTELNUOVO-TEDESCO, a very beloved member of ASMA, was our Honor Guest at the next meeting. Many members who could not attend the dinner did come later to pay their respects to Mario. The very excellent American Art Quartet, Eudice Shapiro, Marvin Limonick, Virginia Majewski and Victor Gottlieb, were in turn Mr. Tedesco's guests and gave a performance of his *2nd String Quartet* that captured all the magic and refinement of this very beautiful work. Here is music written with the heart and guided by the head, not just an accumulation of notes on manuscript, but beautiful geometric design on paper, but rather a sincere and humble tonal autobiography of a great man and a great composer. We thank Mario for this excellent work and the American Art Quartet for the beautiful reading they gave it.

... WAS THIS A FAIR EXCHANGE FOR YOUR EXCUSE?

RE



YOU

A

MODULATOR?

by SIR ALGERSON STUMBLEPOKE

ELLOW GRAFTSMEN:

since that memorable ASMA meeting when one of our esteemed colleagues the low-down on what goes on in the ring racket, I've been lying awake nights g about it.

ems that there are two kinds of com- those who modulate and those who Those who modulate are the *diabolics* se that don't are the *nature-boys*. Hence, y have two kinds of music: Nature and Diabolic music. When a nature- ens to Diabolic music he holds his ears, en a diabolic hears Nature music he is nose. Of course there are those who e their own music. These are the "I" o have developed the knack of holding rs and noses at the same time. This affairs has affected me so deeply that -bladder jumps everytime I modulate, toes itch when I don't. I'm all con- So, realizing that something should be out it, I've set aside the hour between d four in the morning to work out a

s only the other night, at exactly 7 3 seconds and 2 frames past quarter ee, that the whole thing became as me as a twelve-tone timpani quartet. nly realized that music had reached an and that the whole blooming music was going to pot. And all because ofy guy invented sharps and flats about rs ago.

ys were not so bad at first when com- only used a few sharps and flats for later on, when another silly guy came double-sharps and double-flats, things

got more complicated. The temptation to experiment with all this pretty paraphernalia became too strong to resist, so—the boys committed the original sin.

THEY MODULATED.

Of course, when the nature-boys got wind of what was going on, they threw up their hands in horror. "Diabolic!" they shouted, and then organized a committee of nature-boys who went around rubbing out other peoples, sharps and flats. This made the diabolic-boys sore, and they went to the Union and put in a complaint. The board immediately ruled a fine on any member who was caught monkeying around with sharps and flats that didn't belong to him.

Things were quiet for awhile until a professor Slarutan came along and invented *naturals* by spelling his name backwards. The diabolic-boys again complained to the Union. They contended that naturals were unfair competition to sharps and flats. The Union immediately launched an investigation and it was up to the nature-boys to explain the difference between sharps, flats, and naturals. The Union then settled the matter by publishing a new price list, as follows:

For each additional sharp, flat or natural not in score	1/2c
For rubbing out each sharp	1/4c
For rubbing out each flat	1/4c
For rubbing out the whole darn score	—no charge

The real solution to this entire mess came to me yesterday while snooping around in a music store looking for some new ideas for a picture score I am writing. I had just copied the first eighteen and a half bars of Poet and Peasant,

THE SCORE

when I overheard a lady ask the clerk for a piano piece without sharps, whereupon the clerk shook his head and said, "Sorry lady,—we're all out of sharps, you'll have to take one without flats." That did it! I got the idea! And here it is. Why not write flexible music? I mean the kind of music that modulates and doesn't, depending on the mood you're in. I have devised a system that will make it very easy to write flexible music. I call it the Stumble-and-Poke System. You don't need a graph or a rhythm chart. All you need is a composing bag! Just take any old bag (I mean a paper bag) and throw in a lot of little slips of paper on which are written the notes of the scale. Then you select the rhythm of some existing piece such as "Dixie" — "Flat Foot Floosie With A Floy Floy" — or perhaps a Bach fugue, and replace the notes with notes you pull out of the bag. This should be done blindfolded so as to eliminate the temptation of cheating. After you have done this you examine the result. If it doesn't make sense you are safe to show it to one of the diabolic-boys, who will, in all probability, look at you with jealous eye and say, "It's a nice piece." If on the other hand it *does* make sense, throw in a lot of sharps and flats until it doesn't. Now, don't you think that this kind of flexible music will do

the trick? Just think of the big boom it would create in the arranging and copying field. Each piece will have to be scored four times. Once with all the sharps and flats, — once with only the sharps, — once with only the flats, — and once without anything. The score without anything will produce an effect of a dynamic vacuum, a quality that is noticeable in most of our modern music. My system will solve the re-use plan. ASMA could take out a patent on flexible music. The arranger would then be in a position to sell an arrangement, but retain the sharp and flat rights which he could then rent out on a performance basis. After each performance the arranger would gather up all his sharps and flats and take them home. My system would also stimulate sound engineers to invent new filters which would eliminate sharps and flats from sound-track. Such filters could be manufactured pocket size for public use. A nature-boy could then enjoy a diabolical concert by stuffing a filter into his ear, while a diabolic could stick it up his nose. Those who don't like any kind of music will have to experiment by applying the filter to different parts until the music disappears. This will no doubt place the invention of flexible music among the seven wonders of the world. Think it over, boys and girls.

NOTICE!

Local 47
Arrangers

ALL members of Local 47 who are not listed as arrangers or orchestrators and who do not have an official Union Arranger's stamp should contact Jimmie DeMichele at the Union immediately. There are penalties attached for failure to comply with Union regulations in this respect. So call HUDSON 2-2161, Room 230, and ask for Jimmie DeMichele to get full information.

JANUARY, 1950

9

THE SCOREBOARD

Credit where credit is due--to ASMA Members

ABIA

"Sad Songs for Me"
Composer **GEORGE DUNING**
Orchestrator **ARTHUR MORTON**

"a Lonely Place"
Composer **GEORGE ANTHEIL**
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Composer **DALE BUTTS**
Orchestrator **STANLEY WILSON**

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UNIVERSAL-INTERNATIONAL

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Composer **FRANK SKINNER**
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Composer **FRANK SKINNER**
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WARNER BROTHERS

"Rock Bottom"
Composer **DAVID BUTTOLPH**
Orchestrator **MAURICE DE PACKH**

"The Victim" Composer **MAX STEINER**

"Young Man with a Horn"
Arranger **RAY HEINDORF**

"Look For the Silver Lining"
Arranger **RAY HEINDORF**
Orchestrator **FRANK PERKINS**

"Daughter of Rosie O'Grady"
Composer-Arranger **DAVID BUTTOLPH**
Orchestrators **FRANK PERKINS**
MAURICE DE PACKH

MONOGRAM

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Composer **EDWARD J. KAY**

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Composer **EDWARD J. KAY**

"Square Dance Susie"
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EMIL CADKIN

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Composer **ARTHUR LANGE**

"Golden Glove Story"
Composers **ARTHUR LANGE**
MARLIN SKILES

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Ozzie and Harriet Show
Composer **BILLY MAY**
Screen Guild Show
Composer **WILBUR HATCH**
Red Skelton Show
Arranger **DAVID ROSE**
Suspense Composer **LUCIEN MORAWECK**
My Favorite Husband
Composer **MARLIN SKILES**
Bing Crosby Show
Arranger **WALTER SHEETS**

JANUARY, 1950

11



CONCERNING BOPP

by MULLENDORE

came into being with the birth of Wilhelm Bopp, who was born on October 4, 1863, at Mannheim, Germany. This event that doomed future generations to BOP, the embryonic, enharmonic, and DIZZY Music (?). The professor's never attained the popularity of, say, Korsakov, or Tchaikovsky, but he did have disciples and champions. It was energetically by these followers that he had the characteristics of a spell. He had had a primitive directness about it 'til now never penetrated the perimeter of music. There was no mistaking just a short phrase and the "unsquared" would exclaim . . . YAH! MENSCH! BOPP!

think that this original BOPP was a -powered stuff: you'll notice that it is "P" BOPP," and not the weak, "Single 'P' BOP" of today. (Its even extended into the field of Seas as witness the still-used expression, "P You On The Head.")

interesting, too, to note that the medical men of that era believed BOPP to come under the purview of scientific investigation. They speculated that BOPP Music was the result of a bacillus with the strange characteristic of infecting through the ear on waves. To prove this theory, they that all people who were totally deaf had one-hundred-per-cent immunity to BOPP. This is an explanation that certainly seems

reader will realize that there were no phonographs in that day, so that the Boppus remained comparatively isolated at the same time, human beings were getting a gradual immunity to this "Double Bacillus," so that finally it diminished in strength to the "Single 'P' type." In the case of this immunization, however, the

Bacillus Boppus, in order to survive, did what any self-respecting bacillus would do; it performed a mutation to combat this natural immunity. The transformation was calculated to baffle the immunizing forces and allow the *Bacillus Boppus* to once more take over in full strength.

That the *Bacillus Boppus* takes its place with the Bubonic Plague and the Yellow Fever Epidemic as one of mankind's greatest scourges is obvious even to those of us who hold no medical degree. For posterity, however, we should mention a few of the symptoms very briefly:

- (a) — The Beret, worn on the head. (Believed by Bopsters to signify the artistic badge of honor and courage.)
- (b) — The goatee-like appendage to the chin. (Male teen-agers only, so far.)
- (c) — The odd cravat-like string worn around the neck. (Evidence of the frustrated urge to hang one's self?)
- (d) — The large tortoise-shell spectacle frames minus lenses. (As if further spectacle was necessary.)
- (e) — The strange babbling salutations exchanged between infected beings (?).
- (f) — The uncanny amount of wind exhaled or expelled in one continuous breath by highly contaminated instrumentalists.

We had hoped to have the research department of the American Society of Music Arrangers continue its investigation into the subject of BOP for future editions. It is with regret, however, that we inform you that five of the six research directors are confined in straight-jackets and a call is out with "missing persons" for the sixth. Under these circumstances, there is little likelihood that the series will be continued.

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