

## FILM SCORE BLOGS [Blog # 21]

Commence Saturday, July 16, 2005 at 6:41 pm

Just finished my latest Film Score Rundown (the Bruns adaptation of Disney's *Sleeping Beauty*). It's only 27 pages, far less than my *North By Northwest* rundown I completed last month, but the constant cross-referencing of the score to the ballet music was a bit time-consuming. I had to accurately match up the music quotations in the Disney animated feature with the ballet counterparts. Bruns did quite an excellent job! In many instances, his fuller orchestral treatment of various pieces improved the overall sound and interest in the music.

A bonus treat was hearing an alternate Bruns adaptation of a scene/cue in the feature. This bonus is in the bonus (2<sup>nd</sup>) dvd of the *Sleeping Beauty* Special Collectors set in the selection, "Four Artists Paint One Tree." It featured an earlier rendition of both the "Treat Me Like A Child" (Reel 4-B) and "Walk Together" (Reel 4-C) cues. It's relatively rare to hear alternate cues by composers. A famous and distinctive example was the "Enterprise" cue in *Star Trek: The Motion Picture*, and even more differently in character the "Spock's Arrival" cue.

It's been about four months since my last blog. I was busy but not busy with new film music research. However, I spent free time writing exclusive film score rundowns for the new *Colonne Sonore* institute born in Caen (Normandy), France. The President is Mr. Jacky Dupont. He contacted me at the end of March wondering I would contribute to proposed collaborative book: *Colonne Sonore Encyclopaedia # 1:BERNARD HERRMANN*. I agreed to write three papers. Here is the preliminary summary of the contributors.

### SOMMAIRE

#### Part 1. Portrait of Bernie

-Fenêtre sur Bernard Herrmann

by Jacky Dupont

-Bernard Herrmann et l'Orchestration

by Florent Groult

-Bernard Herrmann et la Musique de Concert

by Benjamin Viaud

-Bernard Herrmann, une notice biographique

by Florent Groult

-Musicographie

Cinéma - Télévision - Radio - Oeuvres de Concert

#### Part 2. Premières mesures (1940-1942)

-Citizen Kane, incipit d'un mythe

by Alexandre Tylski

-Citizen Kane

by Jérôme Lenain

-All That Money Can Buy/The Devil and Daniel Webster  
by James Wierzbicki  
-The Magnificent Amberson  
by Christian Lauliac  
-Fiches discographiques  
Citizen Kane, All That Money Can Buy,  
The Magnificent Amberson.

Part 3. Les années Fox (1944-1961)

-Jane Eyre  
by David Hocquet  
-Hangover Square  
by Arno Gaillard  
-The Ghost and Mrs Muir  
by Jacky Dupont  
-The Day The Earth Stood Still,  
Bernard Herrmann et l'innovation sonore  
by Philippe Langlois  
-Journey to The Center of The Earth  
by Anthony Bouchereau  
-Bernard Herrmann et la Fox : Partitions oubliées  
(about Anna and The King of Siam, Five Fingers,  
The Snows of Kilimanjaro, Beneath The Twelve Mile Reef,  
King of Khyber Rifles, White Witch Doctor, The Egyptian,  
Garden of Evil, Prince of Players, The Man in The Grey Flannel Suit,  
A Hatful of Rain, Blue Denim et Tender is The Night)  
by Jacky Dupont  
-Fiches discographiques  
de Jane Eyre à Tender is The Night

Part 4. L'Accord Parfait (1955-1964)

-La Décennie Prodigieuse  
(à propos de la collaboration de  
B.Herrmann avec Alfred Hitchcock)  
by Jean-Pierre Eugène  
-The Trouble With Harry  
by Jérôme Lenain  
-The Man Who Knew Too Much,  
Dramaturgie et musique  
by Eric Jarno  
-The Wrong Man,  
Le gardien du tempo  
by Jean-Pierre Eugène  
-Vertigo,  
L'incandescence Herrmannienne  
by Thomas Aufort

-North By Northwest,  
Un fandango orchestral et kaléidoscopique  
by Jean-Pierre Eugène

-Psycho,  
Etude d\_un chef-d\_\_uvre  
by Baudime Jam

-The Birds,  
Arcanes du Son  
by Daniel Weyl

-The Birds,  
La Musique des Oiseaux  
by Jean-Louis Libois

-Marnie  
by Isabelle Thomas

-Fiches discographiques de  
The Trouble With Harry à Marnie

Part 5. L\_Odyssée fantastique (1958-1963)

-L\_Odyssée Fantastique  
(about B. Herrmann - Charles H.Schneer  
and Ray Harryhausen Œs collaboration)

by Jacky Dupont

-The 7th Voyage of Sinbad  
by Olivier Desbrosses

-Jason and The Argonauts  
by Christophe Replinger

-Fiches discographiques de  
The 7th Voyage of Sinbad, The 3 Worlds of Gulliver,  
Mysterious Island et Jason and The Argonauts.

Part 6. Ombres et lumières (1966-1975)

-Bernard Herrmann-François Truffaut:  
Fahrenheit 451 / La Mariée était en noir  
by Frédéric Gimello-Mesplomb

-The Bride Wore Black (62 pages)

-Endless Night (16 pages)

-Twisted Nerve (13 pages)

all by Bill Wrobel

-The Battle of Neretva  
by David Hocquet

-The Night Digger  
by David Hocquet

-Bernard Herrmann and Brian DePalma  
Sisters / Obsession

by Royal S. Brown  
-It\_s Alive  
by Jacky Dupont  
-Taxi Driver  
by Christopher Bjuström  
-Fiches Discographiques de  
Fahrenheit 451 à Taxi Driver

Part 7. Complétude  
-On Dangerous Ground  
by Jacky Dupont  
-The Kentuckyan  
by David Hocquet  
-The Naked and The Dead  
by Jacky Dupont  
-The Twilight Zone  
by Thomas Aufort  
-Cape Fear (version 1961)  
par Jacky Dupont  
-Joy in The Morning  
by David Hocquet  
-Remake(s)  
(à propos de Vertigo/Obsession,  
Cape Fear 61 / Cape Fear 91, &  
Psycho 1960 / Psycho 1998).  
by Jérôme Lauté  
-Fiches Discographiques de  
On Dangerous Ground à Psycho\_ 98

Part 8. Herrmann\_s Guide  
-Fiches discographiques  
-Compilations Bernard Herrmann  
musiques de films,  
-Albums et Compilations  
Bernard Herrmann musique de concert  
-Albums Bernard Herrmann  
musiques radiophoniques  
-Albums B. Herrmann  
Direction d\_Orchestre  
-Livres, revues et magazines  
-Sites internets, divers....

Part 9 -Points de vue  
par Douglass Fake, Baudime Jam,  
Lukas Kendall, Lalo Schifrin,  
Rolf Kent, Luc Van De Ven...

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The release is meant to coincide with Herrmann's 30<sup>th</sup> anniversary of his death. My donated papers (and of the other English-speaking writers) will remain in print as English. I was expecting to get to proof read their print copy at the end of June, but so far I have not heard word—even though I e-mailed my new e-mail account over a week ago. I noticed that Royal Brown has written a paper for them on Herrmann & Brian De Palma. It will be interesting to read it. He is noted for his claim about the "Hitchcock Chord" (the tonality of the "irrational" or minMaj 7<sup>th</sup>) in Chapter Six of "Overtones and Undertones." He's a fine writer, although I do not necessarily agree with that claim about the "Hitchcock Chord." In my rundown analysis of *The Trouble With Harry*, I showed how the minMaj 7<sup>th</sup> was not particularly important in the score, amounting to about one-tenth of one percent of the tonalities in the total score. Its first instance in fact was not until the 6<sup>th</sup> reel in "Burial" in Bar 9. As he correctly stated, however, it is actually more important in *Psycho* (the "Prelude"). Of course that score is so overwhelmingly atonal or non-tonal (based on one of his Early Works when he was experimenting with such sounds) that only a few cues had a strongly standard tonal bent (including the "Prelude"). I do not know if there is indeed a characteristic "Hitchcock Chord," but I do know that Herrmann's favorite (most employed) overall seventh chord was the half-diminished 7<sup>th</sup>, a seventh chord that *may* be a bit less disorienting or dissonant than the minMaj 7<sup>th</sup>, say.

On Wednesday, April 13<sup>th</sup>, I had a visitor from Christ Church in Great Britain, a scholar named Ben. He came to do research at USC/Warner Bros. Archives on Korngold's *The Adventures of Robin Hood*. He stayed overnight. He never saw that Korngold dvd *The Adventures of a Wunderkind* so I put it in my old Sony player for him to enjoy. I remember a lady named Sonja from Germany back in late November who needed help regarding her *own* research of Korngold scores. Korngold is a popular film composer for researchers and scholarly writers. Next week I'll have another visitor, a musicology professor from the Mid-West whose specialty is film music, and she's especially interested in opera quotations.

[7:30 pm. My wife has to use the computer, so I'll continue this blog tomorrow]

[Sunday at 9:40 am]

I went to bed at 11:30 pm and finally got up at 7:45 am. My first task, as always these days, is to feed the cats! Back in Match 23 at around 7 pm, Sweetie (the pregnant orange and white cat we took in from the alley that was abandoned), had a litter of eight kittens! Actually we first thought it was a male cat that was getting overweight with the rich food we were giving him (eh...*her*)! Obviously my wife and I were not meant to be vets! There were four male and four female kitties. One gray male died at 3 weeks due to respiratory problems. We eventually gave away two females and one male. We decided to keep "Misty Gray," "Jacques," "Chester," and "Miss Kitty." The females are calico (all calico cats are female, you know), while the males are orange/white marbled and all orange. Surprisingly, after about 11 or 12 weeks, the mother started to show signs of being in heat again, so I spent the \$300 or so to quickly get her fixed at the vet conveniently two or three blocks away. We'll get the kittens fixed at the end of August. Fortunately we arranged to obtain spay/neuter free coupons for them.

After taking care of the litter box chore (it's a dirty job but somebody's got to do it!), I made coffee and sat down in front of the computer and surfed Google Images to see what *Sleeping Beauty* images were attractive as potential candidates to send to my web designer for her to pick. I really liked the loving work done by Shannon in her *Sleeping Beauty* site I found this morning:

<http://www.medievalcottage.com/sbvintage.html>

Speaking of my computer, it became infected with the sasser worm that can simply enter thru an online connection (no need to actually open a file). My computer started to shut down almost indiscriminately several times a day. So I had to have installed the "Service Pack 2" for my Windows XO Pro 2002 version that automatically patches that hole. It cost \$150. That meant I had to reload software once again, including Solar Fire, the newest (2005) Norton Antivirus, and I purchased the new Netscape 8.0 Browser with handbook. I also got rid my two e-mail accounts, including "film scorerundowns@pavenet.net." I was starting to get a lot of attempts to infect my computer with virus-infected files thru that account. I changed it for a slightly altered version (one without the "s"): film scorerundown@pavenet.net

When I have the Film Score Rundowns site updated at the end of the month (*North by Northwest, Sleeping Beauty*, Blog #21), I may include the new e-mail contact at the bottom of the Front Page. But then again, I may not. It would be just a matter of time before that account too would be an automatic target for malicious young virus-makers and disseminators if I made it so easily available on the website. Probably I won't include it. If anyone is sincerely interested in contacting me, then they can research the site and find the new e-mail account here in the blog (s). Besides, I have another personal account that I've kept that key people already know. Also, with my old account gone, I no longer get the Talking Herrmann posts e-mailed to me. I could re-register and get them but I don't really miss them. I can simply read them direct from the Internet site. Besides, I rather lost interest in personally posting there in the last several months due to the annoying political posts that have insistently taken dominance there (Democrats versus Republicans, liberals versus neo-conservatives, etc). Diversions are fine now and then, but it's getting to be a bit "too much" at that discussion board lately. I remember at some points how discussions got a bit too personal and even nasty, expressing rather hostile opinions (even one towards me!). Such behavior is a turn off, and who needs that (ill-will & pettiness) in one's life? And then the increasing turn towards it becoming a "Talking Politics" forum lessened my interest in continuing my active participation. So I simply kept busy with my work—both at my job and in my writing/research.

(6:11 pm Sunday) As customary for Sundays, my wife & I went out for lunch at noon, then visited the local Farmer's Market, went to Wild Oats, Trader Joes, Albertsons, and so forth. My wife used the computer until now, mainly doing eBay business and pleasure. I haven't checked out eBay in a very long time to see if there is anything of interest re: Bernard Herrmann items, Max Steiner items, and other film score-related miscellaneous things (besides cds). You sometimes see interesting finds on eBay! Besides rare cds, you may occasionally find written film scores (usually adaptations/re-orchestrations).

Now: Last evening AMC (cable tv) had the premiere showing of John Wayne's *Island In The Sky* (not seen for over 20 years). It was okay but I don't think I would want to buy the dvd when it's released in a few weeks. The score by Friedhofer is fine but, once again, it's not motivating me to buy the dvd.

Tonight, however, on AMC will be the premiere of Wayne's *The High & The Mighty*. I will definitely watch that tonight and record it, although (1) I dislike the commercials on AMC, and (2) I will purchase the dvd with the bonus features anyway. Of course the music is by Dimitri Tiomkin who won an Oscar for the score. I just turned on AMC as I write and see that *Island In The Sky* is showing again. Frank, the co-pilot, just died in the blizzard, ironically right next to the plane. I am curious to see what the dvd producers offer for the music section of the bonus disc of *High & the Mighty*. I know that there will be a featurette titled, "The Music And World Of Dimitri Tiomkin." I believe I mentioned on a previous blog how at Warner Bros. Archives I met one of the producers and praised his intention to do a segment on the music. I offered my services if he needed any help, and also referenced another film music researcher whom I was associated with. I won't mention that researcher's name because apparently that producer never followed up. I had expressed my ideal wish that on the dvd there would be a special commentary track (at least in sections) on the music alone. I actually recommended that this other film music researcher/scholar be picked. I also asked for the direct phone number to the Wayne estate to see if the full score was being held there (it's not available at Warner Brothers Archives). It has to be *somewhere* and I figured that perhaps the Wayne estate had it somehow.

At any rate, I did indeed study the Conductor score available at the archive. Some of the Parts were there as well, and I managed to reconstruct a tiny section of the Main Title (cue #36114) and also Reel 3/1 at the end of September of 2004. There were no cue titles except for "Main Title," the jubilant "Giubilo" of R18/2 (sketch only, and bad handwriting at that!).

The sketch of the Main title was only four staves, incredibly. The full score (from the Parts) had 2 flutes, piccolo, 3 clarinets, bass clarinet, bassoon, C. fag., 6 horns, 4 trumpets, 4 trombones, tuba, novachord, 2 harps, 2 pianos, 2 timps., gong, cymbal, chimes, 10 violins A, 6 violins B, 4 violins C, 6 violas, 6 celli, and 3 CB (I may've missed some percussion). The Main Title was 53 bars in length. The violins/violas/flutes/piccolo/oboe start of the cue forte (that is, after an initial quarter rest) a "7" septuplet run of 16<sup>th</sup> notes Line 2 (Line 1 for violas) E-F-G-A-Bb-B-Line 3 C to D-C rinforzando normal value 16ths (followed by an 8<sup>th</sup> and quarter rest). Trumpets play Line 2 C double-dotted rinforzando quarter note to same C rinforzando 16<sup>th</sup> to D rinforzando 16<sup>th</sup> to C rinforzando dotted 8<sup>th</sup> tied to quarter note to (Bar 2) C rinforzando dotted 8<sup>th</sup> to C 16<sup>th</sup> to next three-note figure of C 16<sup>th</sup> down to A 8<sup>th</sup> to C 16<sup>th</sup> to D rinforzando half note. Etc. At the end of Bar 4, the high woodwinds and strings play two "6" sextuplet 16<sup>th</sup> note figures that usher in the famous Main title "High & the Mighty" theme in Bar 5 set in the key signature of F major (one flat). The violins play descending tenuto quarter notes Line 2 F/A/Line 3 C to C/F/A to C/D/G to A/Line 2 C/F to (Bar 6) A/C/E quarter notes legato and crescendo hairpin up to Line 2 E/A/C half notes down to A/C/F to A/C/E tenuto 8<sup>th</sup> notes. Etc. The cymbal crashes an x-headed quarter note in Bar 5, and the gong is trem a whole note, and the timp if rolled on Great octave F whole note to (Bar 6) A whole note roll. The harps play arpeggiando quarter note chords. Etc.

Just as famous is the “Plane” theme as majestically played in Reel 3/1 (cue #36118) set in the key signature of Ab maj (4 flats). Violins play in Bar 10 *ff* Line 1 Ab/Line 2 C/Eb quarter notes legato up to C/Eb/F quarter notes to C/Eb/Ab to Eb/Ab/Line 3 C quarter notes to (Bar 11) Ab/C/Eb *rinforzando* quarter notes legato down to Eb/Ab/C quarter notes down to C/Eb/Ab quarter notes legato up to Eb Eb/G quarter notes (for violins B/C) and also Bb-C 8ths (for violins A). Etc.

I can imagine if Tiomkin did *Island In The Sky*. He would’ve greatly improved the dynamism and excitement of this B- movie. Friedhofer crafted a good score, competent and even inspirational at times, but I prefer the over-the-top character of Tiomkin’s style! Of course I would’ve liked to have Steiner do *island in the Sky* but am glad Tiomkin was chosen for *High & the Mighty*—although I would’ve been immensely interested in hearing a Steiner score! Steiner’s music resonates more for me than Tiomkin’s in most cases, but I suppose one needs to take individual scores to account.

The movie just started.....Nice Technicolor....It’s so funny that Robert Stack would do a parody of this film (and other airplane disaster movies) in the hilarious comedy, *Airplane!*. While *High & the Mighty* does not soar (except for the score) as a movie, it’s nice, steady automatic-pilot entertainment.....As I continue watching the movie, I notice there’s a bit too much padding attached to the script before the “action” finally starts about an hour into the movie. One long and unnecessary scene was that “Rossini” sequence (Rossini music being incessantly played in Reel 6) when the man discusses with another man his experiences with his wife in the blue dress. That whole scene could’ve been cut.

...The scene when the passengers and crew are throwing out luggage and other excess weight from the plane makes me shake my head with a smile when I hear the Tiomkin music that accompanies it. I mean, talk about “over board” (besides the luggage)! The scene probably merits a 2 or 3 in the excitement meter in a scale of 10, but Tiomkin writes 9 or 10 scale music for it! I don’t know the cue location yet. The fire scene was Reel 8/2. The luggage scene is best described as a low excitement or low suspense mood, and I would’ve expected more an incessant or building string/pizzicato motion with low to medium woodwind registers involved—but certainly not piercing trumpets and blaring horns! Don’t get me wrong: I *like* the music, but I don’t think it best *fits* the scene and its mood. Herrmann would’ve done a far better job here, but Herrmann probably wouldn’t have written such a rousing “Plane” theme or memorable “High & the Mighty” theme. Sometimes I think Tiomkin was too flamboyant for his own good. His talent and spontaneity is remarkable, but sometimes I feel (IMHO) he did not give much “thought” to the music in order to make it best fit the scene. He was not consistently disciplined in this regard. He let his passion and spontaneity take over. Herrmann was more disciplined and controlled, and had a better “head” combined with his dramatic/emotional instincts or “feel” of the scene. Of course, Tiomkin’s style was basically quite different in character and even technique than Herrmann’s. Tiomkin’s style was more in line with Steiner, Korngold, and other composers who wrote music in a rather “mickey-mouse” fashion (following the action on the screen and accordingly synchronizing the music to it). Herrmann’s approach was far more “mood-making” in the sense of catching the overall mood with his music-writing technique. Alfred Newman was more like Herrmann in approach, but Newman differed (in part) by his tendency to overly toast his music with schmaltzy strings. David Rose of *Bonanza* fame had the same



technique of overly warm (“put on the grease”!) strings style, somewhat overly lush and a bit too sentimental in its richness. Newman was more refined in that approach. Each composer conveys emotion in their own characteristic manner. Steiner preferred to express emotion or mood on the screen with melodies instead of, say, a more lyrical approach by Herrmann’s or a series of descending parallel sevenths! Herrmann liked those “long” and often slow chords for mood when a strongly dramatic scene happened, and he loved to embellish the mood with interesting instrumental colors and variations. Rozsa liked a rather contrapuntal treatment (Steiner did too in his earlier and middle years). Newman differed from Herrmann too by being more polyphonic in his music (counterpoint movement, counter melodies). Tiomkin had that spontaneous, playful, exaggerated approach to his music-making. He was kind of self-exhibitionistic in that sense. Herrmann was not excessive in those terms (except perhaps in his outrageous statements in public)!

Herrmann was more *impressionistic* in the sense that he sought to create a mood or “atmosphere” with his music. Call it “romantic impressionism” if you wish. It’s difficult to precisely and fairly characterize anybody’s music. But Herrmann’s music was not luminescent and ever changing and hard-to-pin-down like Debussy, say. Besides, Debussy’s music was nearly atonal anyway. Herrmann had more form and logic and consistency. His music was “restrained passion” in most cases, not the passionate leaps of emotion in the late Romantic vein that Korngold employed. Once again, each composer has his own characteristic kind of organization, choosing structures or styles that suit their personalities and artistic bent. In certain terms, Herrmann’s music was far more integrated than his personal life. Rozsa, on the other hand, appeared to display both an integrated personal/outer life as well as a consistent and integrated musical expression.

Now: Back to *High & The Mighty*, the scene when the blonde-headed young man and his redheaded newlywed wife are comforting each other in their seats is hilarious. If you didn’t have the dialog on, you would think they were passionately making out in front of everybody! I mean that would’ve been funny in *Airplane!* : Having a newlywed young couple kissing and otherwise making out non-stop in the beginning (before they boarded the plane), quarter-way thru (before the trouble in the plane happens), past midway (when passengers thought they would eventually hit the Pacific Ocean), and ending (when everybody was supposed to evacuate the plane)!

It’s nice seeing Paul Drake (eh, William Hopper) in a flashback scene. Too bad James Arness wasn’t included in the cast. He was probably busy at the time battling *Them!*

I’d give this movie a B rating (not a B +) or a three out of five stars. It’s a little too syrupy in the script and the over-acting or melodrama. Of course, compared to the slop that comes out of Hollywood these days (in most cases), it’s an A+ and a five-star classic! Overall the score would rate accordingly (in comparison). It deserved the Oscar, although I preferred other Tiomkin scores such as *Old Man & The Sea*, *The Command* (written the same year in 1954 as *High & the Mighty*), perhaps *The Thing*, and *Fall of the Roman Empire*.

(10:39 pm) My wife is watching the movie with me. She has a different feeling about it compared to what she recollected seeing on the big screen. She thought it would be “more intense” than it is now (as she’s experiencing it in her present state of mind). She says, “it seems different” than when she saw it the first time. To me it’s not as

different because I've been listening to audio tracks of the score many times in my research, and I saw a bad print of the movie on video several years ago from Brandts at North Hollywood. I don't believe I ever saw it on the big screen in glorious stereo. I think too much mystique was built into the movie due to its absence of availability these many years.

The *Giubilo* music at the end of the movie (when the relieved passengers disembark) is appropriate. The scene predates that Steven Spielberg characteristic in most of his movies (a "happy ending" predilection). All's well that end's well, and Tiomkin "joyfully" (*con giubilo*) writes almost religiously jubilant music.

Time for bed. I have a six-day workweek ahead of me!

[resume Monday, July 18 at 9 pm]

My wife used the computer for a while, and earlier I watched a good episode of PERRY MASON on KDOC, "Case of the ??? Boomerang" (maybe "Backward Boomerang"). Very entertaining episode. Rod Cameron was a star, and the *Gilligan's Island* Captain, and many others.

I checked out there new film music blogs (very few of them exist out there):  
<http://moviescore.blogspot.com/> [Mikael Carlsson's Movie Score Blog]  
<http://notesonscores.blogspot.com/> [Notes On Scores, various contributors]  
<http://musiquedefilm.blogspot.com/> [Jean-Francois Houben from Belgium]

None of them are film score research sites, however. Basically they are simply film music commentaries and news data. One valuable tip from the 3<sup>rd</sup> site listed above was the announcement of the official Dimitri Tiomkin website:

<http://www.dimitritiomkin.com/>

It answered my query above about what that music featurette would be like. Quoting: "Disc one contains the film, with an introduction by Leonard Maltin and commentary by Maltin, William Wellman Jr., and others. Disc two includes many special featurettes, including "The Music and World of Dimitri Tiomkin." Argentinian-born editor Sergio Palermo produced and assembled this 16-minute film for Sparkhill Productions, a DVD content production studio located in Burbank, California, profiling Tiomkin and his score. Olivia Tiomkin Douglas provided rare photographs from the Tiomkin estate and appears in the film. Composer Christopher Young, orchestrator Patrick Russ, conductor Richard Kaufman, and writer/historian Jon Burlingame are all featured in on-camera interviews. They provide professional commentary and personal insights on the man and his music. The interviews, filmed in the Santa Monica office of the late Elmer Bernstein—a composer who thought highly of Tiomkin's work—are interspersed with film clips, with music from the original motion picture soundtrack."

This is fine, although I would've preferred an in depth commentary of the score, as I suggested to Sergio. Still this 16 minute special feature should in itself be worth the price of the dvd, or at least entice film music admirers to buy the dvd (if not just for the restored movie itself!). It will be an excellent, permanent addition to one's dvd collection. When the dvd comes out August 2<sup>nd</sup>, I will probably review it in my next blog (Blog #22).

[resumed Tuesday at 9 pm]

Now: To clarify a point made above re: integrity of Herrmann's music. Both Rozsa and Herrmann had a very strong sense of integrity in regards their music. They

both trusted quite deeply in their unique vision and method of expression. Herrmann experimented in his Early Works and then pretty much chose a defining and consistent style from the mid-Forties on. They both served the ideal called “excellence.” They did not bastardize their work, changing it to fit, say, a producer’s or director’s whims. Herrmann did not, for instance, put down television work. He channeled his inspiration and craft as dedicatedly there as he did in the movies. These days, however, I suppose a composer who wants to make a decent living has to be a Santa Claus composer and supply exactly what the producer or director wants. As Golden Age composers, they understood how to musically depict the drama or comedy on the screen far more maturely than most composers do now. They understood the value and impact movies had then, and wanted to contribute their musical talents to enhance the scenes. The quality of movies these days tends to be far more adolescent. Perhaps Rozsa and Herrmann would have no place nowadays! Herrmann was already feeling the effects of this in the late Sixties when Hitchcock said the producers wanted more “pop” music (ala Mancini or whatever). Herrmann, Steiner, Rozsa, Newman, Friedhofer (etc) were “old masters” of their craft. These days I think the only composer now living (and working) who could qualify with the title “master” would be John Williams. That’s sad. Back in the Forties, Fifties and early Sixties, there were many movie score masters working. Of course, personally I do not resonate to Williams’ music as clearly and consistently as I did towards Herrmann and Steiner (to a lesser extent, Tiomkin, Goldsmith, Newman, etc). His latest score for Spielberg’s *War of The Worlds* did not initially impress me too greatly. I *was* impressed, however, with the first *Harry Potter* score, and to a lesser degree, *A.I.* I preferred Goldsmith’s output to Williams, but Goldsmith was not consistently good as Herrmann, Steiner, Korngold, and a few others.

In analogy, just as I preferred the old Fox and Warner Bros. sound far better than the Paramount, Columbia, and (to some extent) MGM, I prefer the “sound” of Herrmann and Steiner and Korngold over Friedhofer, Raksin, Newman, North, and others. All were excellent, however, and all gave their best with integrity. But the soul of Herrmann’s music and Steiner’s music resonates with my own soul far more decidedly than the others.

Anyway, I liked Tiomkin because he was what I would describe an adventurous composer. He had *fun* with his music, being spontaneous with it. He *exulted* in it! He had definite, considerable talent. It’s just that he tended to go overboard a lot, and not use his head nearly as much as his creative heart, so that is why I questioned his artistic “judgment” in scenes, say, in *High & the Mighty* when the passengers and crew were dumping luggage out of the plane. He tended to dress up his music a lot, and then had to shed some of those clothes by recording time! I don’t think he had the same great *foresight* and correct dramatic instincts and timing and appropriateness and reasonable restraint and simplicity as Herrmann did.

[resume Sunday, July 24 at 7:27 pm]

Glad to have that six-day work-week over with yesterday at 4 pm! After 5 pm my film music guest showed up. She knew I had several cats and very considerately provided kitty treats for them as well as a mixed bouquet of flowers in a glass bowl for us. She stayed until nearly 8:30 (she had another appointment back in her hotel) and we had had an enjoyable time discussing—what else?—film music. We also discussed astrology in

the last hour or so that she found fascinating. We exchanged pleasantries and I provided tasty cut watermelon (she already had a big lunch a few hours before).

I showed her written scores I had out that she might be interested in looking at, and played audio examples to hear as she read. She wanted to know what I composed for *The Birds* and so I played the clips with the dvd of the movie playing, and we discussed our views on how music should or should not be presented in a film. She agreed that the *total* absence of music in *The Birds* was unsatisfying, but nevertheless seems to hold the view that less-is-more in many cases. Eventually I put on the dvd the original *Star Trek:TMP* and played clips of the “official” version of some clues and then played clips of music originally composed and recorded but later rejected for the second versions. It was an interesting audio-visual exercise, a technique that could be used in one of her future, probable classes. In one alternate cue, upon hearing it the first time against the official version, she didn’t think there was much of a difference. I found that interesting because I automatically heard a big difference upon first hearing. The character of the two pieces of music were indeed different. The phenomenon of personal perception is involved (each person perceives differently and uniquely) as well as the need to listen and compare more than once (hopefully with alert discrimination). For example, in most cases, you really need to re-listen to the music of a score you never heard before (such as upon watching a new movie release). First impressions are not necessarily the best impressions! It’s important to test (reality-check) your initial perceptions. In a sense, call it the scientific method.

Moreover, this exercise demonstrates how the composer himself may or may not “catch” himself or catch the music objectively to see if it “fits” the scene appropriately. In Goldsmith’s case, he did not clearly perceive how one cue (the “Enterprise” cue when Kirk is shuttled by Scotty to the docked Enterprise) was not really that adequate for the filmed sequence. It took Robert Wise, the director, to point it out to him. Goldsmith objected emotionally because, after all, this was his *baby* and my baby is perfectly good as it is! This is not what he said of course but it’s the general reaction: how dare you reject my vision! But, if you hear the new or second version, then you hear how it is a definite improvement for that scene and mood. In another cue, apparently Goldsmith did not need a director’s prompting. Goldsmith himself determined how the character of the music did not really fit the scene and subsequently wrote an alternate version that became the official version. I am speaking here of the “Spock’s Arrival” cue. I studied the cues at the Margaret Herrick Library.

Soon afterward my guest was curious about her astrology chart. She did not have a verified time of birth (say, from a birth certificate) but mother’s memory seemed adequate (for now). I opened Solar Fire 5 to construct her tentative chart and discussed various points for well over an hour. The time went very fast. I always learn when I do a person’s chart, and I found it interesting how her progressed Sun many years ago had conjunct her natal Venus. Up to that point, she was in another field. However, when the progressed Sun on Venus occurred, this was the period when she dramatically got involved in a new field—her real love (Sun) and pleasure (Venus)—music! It was a period of gain, and of course Venus is often associated with the arts. Her growth goal (Sun) was now in the pursuit of creative pleasure (music).

Now: Life is not preordained or laid out in precise order in one’s life. However, I believe that overall “themes” of the life are built in, and certain periods (as shown by an

accurate chart) can show the timing for opportunities of soul growth, of actualizing one's inner potential. Events are not predestined. There can be any of many details or ways how a principle can manifest. One cannot guess the details of a life, but a framework of significances, a focus on themes, can be seen. The progressed Sun can show the activation or creative drive to "objectify" or materialize a latent inner plan set up by the entity. In this case, the Sun on Venus symbolized the timing when a new series of probable events and conditions can flow (if chosen). It becomes a "turning point" for the personality. But if not chosen, then another set of probabilities flow the decisions made, and a new focus of development. If she had not pursued the music field as the "official" version of her reality, then another offshoot personality would've taken dominance (say, a continuing and deepening pursuit in the business field). In a sense, it would've been a probable self that had taken "a different road."

So progressions show the *timing* when you must face issues, when you are to unfold a facet of your character and take that further step in your probable development. Progressions do not show what we will DO with our evolving character. We have the freedom and power to create what we concentrate upon. My wife will be having her progressed Sun entering the sign of Aquarius in the 7<sup>th</sup> house on Sept 17 of this year. Then progressed mercury enters Aquarius a year later, and then progressed Moon. Progressed Moon will then conjunct progressed Sun (a New Moon), a whole new chapter in her life starting! I am very curious to see how her life will unfold starting this fall.

For myself, progressed MC (Midheaven) started the one-degree orb conjunction to progressed Saturn on April 22 this year, exact June 29 next year, leaving end of August 2007. Looks like more work, continuing my projects, being conscientious and responsible. Not exactly a "fun" period! When MC conjunct natal Saturn 5 years ago, this was when I purchased our home. Saturn rules the Capricorn ruling my 4<sup>th</sup> house. Change of status (MC) with the home (Saturn ruling the 4<sup>th</sup>), but also a general change of status in the world with MC on Saturn. Sometimes it can involve a change of status with the career/vocation, but that was not the detail in my case. Or a change in the job/career. Or a lesson involved. Etc.

It would be fascinating and valuable to have the verified birth data of composers such as Herrmann, Steiner, Goldsmith (etc). I managed to obtain the rectified chart of Herrmann and wrote a lengthy online paper on it a few years back. I believe, in a general chart scheme, Max Steiner died when progressed Sun was conjunct progressed Saturn 10 degrees Leo. If he was born around 1 pm (May 10, 1888, Vienna), then progressed Moon was conjunct Pluto at 5 degrees. If he were born around 7 am, then progressed Moon (also now ruling his Cancer rising) would be conjunct progressed Neptune at 2 Gemini opposite natal Jupiter in Sagittarius. Normally one sees Jupiter aspects for death (a welcome release from this world!). Interesting natal chart: Career in the entertainment field (Saturn in Leo), great artistic/pleasure focus (Taurus stellium, including Venus in Taurus), incredible sharp and agile creative mind (Sun conjunct Mercury in Taurus); independent and innovatively creative identity and will with Mars conjunct Uranus; etc. A very decisive character with that Mars-Uranus! Strong freedom urge, quite creative, a risk-taker! Quick temper potential. Great flashes of insight. I often see Uranus aspects for great composers, but the general artistic/aesthetic "Letters" in astrology are 2-7-12 (Taurus-Libra-Pisces, Venus, Neptune).

[9:53 pm] Ok. I think I will close this blog session for the evening, and I bid the reader goodnight! If this is morning or afternoon for you, then you will understand! I believe I will also end Blog #21. There will be a Blog # 22 but probably not in the near future. I have not decided yet what “rundown” project I will do next. Since I just finished talking about Max Steiner, perhaps doing his score for *The Caine Mutiny* will be an excellent candidate. After all, I did exhaustive research on the score, a dvd of the movie is available (for an audio reference), and I like the score!

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