

FILM SCORE BLOGS [Blog # 27]
Memorial Day, May 29, 2006 at 10:32 am

This is a fine day if only because it's a paid holiday! I slept later than usual since I did not need to be rudely awakened by the alarm clock at 6:30 am at the call of work duty. My old lady cat, Princess, who is now 18 years old, woke me up anyway at 3 am. She threw up on her bedding and I had to get up to replace the towel and soothe her. She probably will not survive naturally past this year. We still have six other cats, however! They are Ma-Ma (Sweetie), her 14 month old kittens Chester, Jacques, Misty Gray, and Miss Kitty, plus the outsider we adopted from the street, little Gracie Elizabeth (a black and white 11 month old cat). She temporarily hurt herself (pulled a muscle but she's much better now) last Tuesday night or Wednesday morning trying to climb over my 2x8 lattices I purchased at Home Depot that I installed last Tuesday as a day-off back yard project. A neighbor mildly complained that she thinks one or two of my cats had urinated on her nice green lawn (leaving round yellow pot holes in the green!), so I decided to invest money and time on putting up lattice. I purchased 17 of them, averaging about \$10 each. It was a real pain nailing them into the brick masonry wall on the east and west sides, even with my one inch flute nails supposedly ideal for the job. Installing them on the south (wood) wall was far simpler. I borrowed a power drill from another neighbor to far more easily drill holes into the plastic lattice. Still, despite my efforts, some of the nimbler cats manage to escape anyway! I'll try to find specialized hooks to attach to them and spread deep netting across. That should stop them. Ideally, when I retire and move to Arizona, we'd prefer to purchase a home that is at least a block away from any neighbor!

Now: After work on Saturday, I asked my wife if she'd be willing drive 25 or 27 miles down to Irvine to see the Imax showing of *Poseidon*. The overall reviews were not very good on the movie, and so far the movie made only about \$40 million or one-fourth of the production costs. One review I read liked it, especially in the Imax format. So I decided that if I ever see the film, it must be in Imax. We went to the 7 pm showing. The tickets were supposed to be \$13 each but the ticket man probably noted my white beard and gave me two tickets for \$10.50 each (even though the senior policy is for those 60 and over). I'm not complaining! I actually liked the movie enough to give it a marginal thumbs up (of a minimum three star *** rating out of five). I enjoyed the opening credits and how the camera managed to pan under and up and around the impressive ship, focusing on the jogging Josh Lucas. The character development is practically nil (as opposed to the fun character development of the original movie) but that's okay. The special effects were indeed far more impressive, especially the rogue 150 foot wave. I checked up rogue waves on Google the next morning and discovered that they do indeed exist. A 150 foot wave may be stretching it a wee bit. I believe the biggest verified was about 100 feet high. I liked Kurt Russell as the ex-fireman/ex-Mayor of NYC. Josh Lucas was okay but I would've preferred different casting. The music score by Klaus Badelt was okay but definitely not memorable. He was invited by Zimmer to work in America, and I am not a fan of Zimmer either! I would've preferred James Horner (who did Wolfgang Petersen's *The Perfect Storm*). Petersen's direction was quite competent, although he's done better work. I don't believe his heart was *really* into this project. I may buy the upcoming dvd if there are plenty of special features, otherwise I'll pass it up.

Speaking of upcoming dvds, I am especially looking forward to the July 11th release of Season one of the CBS series, *Perry Mason*. As I discussed in my just recently finished paper, “Herrmann Music in *Have Gun Will Travel* and Other Classic CBS Television Series,” there are plenty of Herrmann “stock music” quotations in the series (but not as much as in *HGWT*). Kurt Gjerde will be updating his Herrmann Society site in June (just before Herrmann’s birthday), so I cannot wait for the dvd release because of this deadline. I have donated the paper to the site. Its companion paper, “Herrmann’s CBS Television Years...” of 160 pages will be updated at the same time as Kurt’s update but placed in my own site, *Film Score Rundowns*. There I will Front Page a link to the *HGWT* paper.

[2:48 pm] Susan & I went out to the local Panda Express for lunch. Then I bought a Polly’s Rhubarb pie for \$6.50. Then we went to Von’s to buy cooked turkey breast (mainly for the cats), water, orange juice, whole wheat muffins, etc. The BMW had a burnt fuse yesterday (windows not working, etc) so we also went to a local AutoZone to buy spare fuses. Making coffee now, a mixture of Peet’s Major Dickason, French vanilla, and French. Susan is talking on the phone with a girlfriend. Most of the cats are asleep for their early afternoon daily siesta!

Now: I will also have Sarah update with a “Sneak Peek” of my rundown on Herrmann’s score for *The Bride Wore Black*. The full text was originally meant for the once proposed-named *Colonne Sonore* (now named L’ecran Musical”) coffee table type book that was supposed to be out by now, titled *L’ecran Musical Encyclopaedia # 1: Bernard Herrmann*. However, I did not hear from Dupont for seven months, and the proposed website was not up yet either. So I e-mailed him a month ago telling him that if the projects were abandoned, then I will go ahead and put my full analysis on my own site (that I didn’t want to sit on anymore since I wrote it 14 months ago nearly). There was no communication from them updating the situation. It turns out from the reply that there was only a delay, not abandonment, of the two projects (website and book). The guy who was supposed to set up the website did not carry out his promise, and several contributors of the book did not follow thru on the agreed deadline (indeed, some of the writers apparently decided *not* to write despite initial promises). Most of the initial contributors were I believe European, but some names I recognized were Royal S. Brown (on *Sisters/Obsession*) and James Wierzbicki (on *All That Money Can Buy/Devil & Daniel Webster*). I do not know if those two had pulled out. Other authors are of course Jacky Dupont, David Hocquet, Jean-Pierre Eugene, Isabelle Thomas, Christopher Bjustrom, Philippe Langlois, Anthony Bouchereau, and several others. In Part 9 of the Herrmann encyclopedia, we have the “Points de vue” with contributions initially by Douglass Fake, Lukas Kendall, Luc Van De Ven, and even Lalo Schifrin. Dupont plans to publish a shortened version of my paper (full text is 60 Word.doc pages) full of visuals. The shorted version is about 30 pages. The full text, however, will be put in their future website. I also provided short rundowns of *Twisted Nerve* and also *Endless Night* since he could find nobody else with enough information on those scores. My information on the former score is rather limited, however, since I never saw the movie (only the score). I told Dupont that I think it’s important to set up the website soon so that people can be easily informed about the book on Herrmann, to “advertise” it, so to speak,

order it ahead of time, etc. If I had a link, I could've easily provided it right here and now in this newest blog. I also pointed out that it's important to communicate with contributors on a timely basis! I think, however, that it will be a fine informative product, handsome in design, and quite educational and entertaining to read. I wish them success.

Other news: Around that period in mid-April (April 19th to be exact), I made a phone order to Screen Archives Entertainment. I purchased *Dinosaurus* for \$19.95, *This Island Earth* (the MMM cd) for \$18.95, and last (but certainly not least!) the two-cd set of *Marjorie Morningstar* produced admirably by Ray Faiola. I'm listening to it now, in fact, as I type. Specifically I am listening to Disc Two, track # 3 titled "Noel's Inspiration." My wife watched some of the movie with me on my dvd. She commented how Noel Airman (played by Gene Kelly) really was a strange person! He had issues. She said his character was emotionally disturbed and confused. We wondered what naïve Marjorie saw in him that she got so wrapped up in him! Moreover, the relationship with the doctor (played by Martin Balsom) was unbelievable. While David the Doctor was a sincere person, there was no believable chemistry between him and Marjorie. Then Noel pulls her away from her party appointment with the doctor. And in her explanation to David when she shows up impossibly late, she sheepishly and quickly gives him a "Dear John" goodbye! My wife liked Wally (Martin Milner), saying he was emotionally stable, kind, and nourishing—and he was really devoted to Marjorie despite her rebuffs. Everett Sloane plays a terrific father to Marjorie. My wife says he was an ideal father, very caring and family-oriented, wanting the best for his daughter. Ed Wynn was fun as Uncle Samson.

I really enjoyed the background information in the cd booklet written by John Cocci. I didn't realize until I read the production background notes that Danny Kaye, Hugh O'Brien, Tom Tryon, and even Paul Newman were approached for the role of Noel. Even more interesting, Edward G. Robinson and Bette Davis were initially announced as Marjorie's parents! Then Lee J. Cobb was approached as Arnold Morgenstern (the father) but was unavailable. We think, however, that Everett Sloane was perfectly cast. I also found it interesting that Alex North was contacted to do the score but of course Max Steiner (old reliable Maxie) was given the assignment. I'm very glad because North would not, in my opinion, be rightly cast for this movie.

I obtained from Warner Bros. Archives long ago two "Staff & Cast" sheets dated 8/14/57 for this movie. The first page is the "Staff" page, while the second page is the "Cast" page. Of course "Marjorie" was played excellently by Natalie Wood. According to the sheet, she lived then at 3331 Laurel Canyon Blvd, "S.C." (I presume Studio City). "Noel" was played by 45 year old Gene Kelly who lived at the time at 725 N. Rodeo Drive in "B.H." (Beverly Hills). "Marsha" was played by Carolyn Jones who lived then at 15248 Encanto Drive in "S.O." (hmmm, I have to find a map to determine the city). "Rose" was the mom played by Claire Trevor who lived at 9126 Sunset Blvd in Los Angeles. The role of "Arnold" was left blank at the time. Ed Wynn lived then at 10401 Wilshire Blvd. "Wally" the writer as played by Marty Milner lived at 6055 Scenic Drive (probably in Hollywood somewhere). "Greech" was played by George Tobias but in this early cast sheet, the part was actually listed for the actor Jess White (who lived then at

517 N. Rexford Drive, Beverly Hills). “Sandy” was played by Ed Byrnes who lived at 8780 Hollywood Blvd in Hollywood. Martin Balsam (spelled here as “Balsom”) lived at 350 5th street in New York City. Confusingly, he was listed to play the part of “Burman.” Stuart Whitman was originally cast as “Dr. Shapiro” but he never was in the movie. Richard Deacon was originally cast as “Klabber” but that role was ultimately given to Guy Raymond.

I do not plan ever to do a rundown of the music simply because the analysis would be far from complete. I went to Warner Bros. Archives off campus USC about two years ago and had the score pulled but many of the cues were missing at orchestrated pages. Instead I found the Parts to most of the cues (but not all). It would’ve been too laborious to reconstruct the music from the Parts, although I did for some. I believe the Main title was offered in the Parts format only (not the fully orchestrated pages by Murray Cutter) and the same applies definitely for the Reel 1/part 2 music (Uncle Samson theme). You know, I may do a quick “rundown” of the cues I do have in this blog since I will not offer an “official” one in the future. I really enjoy this cd set, so I think it deserves some sort of analysis treatment. I am missing some of my notes (still looking in my boxes for them) of the score but I have all of the hand-copied pages I managed to do in a day’s work.

Marjorie Morningstar

“Main Title” *Allegro* in C time. Key signature of D maj/B min (two sharps). The first four bars of music are indeed heard in Disc One, track # 1, but they are cut in the dvd. In Bar 1, VC play *ff* Great octave A whole note tied to whole notes next two bars crescendo to (Bar 4) Great octave E/B rinforzando whole notes. CB play Great octave A tied whole notes to (Bar 4) small octave E whole note. The timp is rolled *f* (forte) on Great octave E whole notes down to (Bar 4) E whole note. The tuba plays forte on Contra-octave A tied whole notes crescendo up to (Bar 4) Great octave E sforzando-marked (^) whole note. The bass clarinet plays forte on small octave A [written B] rinforzando tied whole notes down to (Bar 4) E [written F#] rinforzando whole note. Two bassoons play Great octave A tied whole notes to (Bar 4) Great octave B/small octave D whole notes. Horns play written small octave E [sounding as Great octave A] whole note tied to whole note in Bar 2.

In Bar 2, trombones play small octave E/G/B whole notes to (Bar 3) F#/A/middle C# rinforzando half notes to G/B/Line 1 D rinforzando half notes to (Bar 4) same G/B/D whole notes. Horns in Bar 3 play small octave F#/A/C# [written middle C#/E/G#] half notes to G/B/D [written D/F#/A] half notes crescendo to (Bar 4) G/B/D rinforzando whole notes. After an 8th rest in Bar 2, violins/violas/2 clarinets/2 oboes start to play largely ascending 16th figures of small octave B-middle C# (connected by two crossbeams) to D-C#-D-E 16ths (connected by two crossbeams) to F#-E-F#-G 16ths figure to A-G-A-B 16ths figure to (Bar 3) Line 2 C#-B-C#-D 16ths to E-D-E-F# 16ths to G-F#-G-A 16ths to B-A-B-Line 3 C# 16ths. After an 8th rest in Bar 3, two flutes play staccato 16ths (see violins/etc.). In Bar 4, the first flute and violins play Line 3 D rinforzando whole note trill to C#-D after beats (grace notes). Flute II and violas play Line 3 D 8th downward leap to E-F# 16ths to “7” septuplet 16ths figure of ascending G-

A-B-Line 2 C#-D-E-F# to G *rinforzando* half note. The clarinets play as the violas and flute II. Back in Bar 2, the harp plays *forte* ascending legato 16th notes Contra-octave A-Great octave A-small octave D-G (connected by two crossbeams) to B-Line 1 D-G-B 16ths up to Line 2 D-G-B-Line 3 D 16ths up to E-G-B-D 16ths. In Bar 3, the harp plays Line 1 C#-F#-A-Line 2 C# 16ths up to F#-A-Line 3 C#-F# 16ths back down to Line 1 G-B-Line 2 D_G 16ths up to B-Line 3 D-G-B 16ths down to (Bar 4) Great octave E-B-small octave D-G 16ths up to B-Line 1 D-G_B 16ths up to Line 2 D-G-B-Line 3 D 16ths up to E-G-B-Line 4 D 16ths.

In Bar 5 (:08) we come to the *Maestoso* section in 3/4 time where the Marjorie Morningstar theme is first heard. Violins play *f molto espr* Line 3 F# quarter note on the up-bow legato down to C# quarter note back up to F# quarter note to (Bar 6) E dotted quarter note legato to D 8th to same D quarter note. Flute I plays *col* violins. Oboe I plays this an octave lower register. Oboe II plays Line 2 F# down to C# quarter notes and then down to Line 1 F# quarter note to (Bar 6) E dotted quarter note to D 8th to D quarter note. Clarinets play Line 1 G/Bb [written A/Line 2 D natural] tenuto dotted half notes to (Bar 6) I believe (actually I'm unclear about this) down to unison legato ascending 8th notes small octave A-B-Line 1 D-F#-A. The bass clarinet plays small octave A [written B] dotted half note legato slur up to (Bar 6) Line 1 F# dotted half note. Fag I plays Great octave A dotted half note tied to next bar, while Fag II plays A down to D dotted half notes. Horns play small octave Bb/F# [written F/Line 2 C#] dotted half notes to A/F# dotted half notes next bar. The piatti sounds an x-headed quarter note. Violas and celli are *col* the violins playing the melody line but an octave lower registers (violas in the treble clef, and VC in the tenor clef). CB play *forte* Great octave A dotted half note up to (Bar 6) small octave D dotted half note. The timp is rolled on Great octave A dotted half note tied to quarter note next bar. The tuba plays Contra-octave A dotted half note up to (Bar 6) Great octave D dotted half note. Pos III plays tied Great octave A dotted half notes. Pos II plays small octave G dotted half note to (Bar 6) I believe F# dotted half note. Pos I plays middle C# dotted half note, etc. The alto sax and tenor sax also play. The tenor sax plays Line 2 F# down to C# up to F# quarter notes to (Bar 6) E 8th down to ascending legato 8ths A-B-D-F#-A. The alto sax plays similarly but an octave lower register. Etc.

In Bar 5, the harp (a favorite instrument employed by Max) plays "5" quintuplet ascending 16ths figure Contra-octave A-Great octave A-small octave E-G-Bb (connected by two crossbeams) up to (top staff) middle C#-F#-G-Bb-Line 2 C# "5" 16ths figure to F#-G-Bb-Line 3 C#-F# 16ths. In Bar 6, the harp plays "5" 16ths figures Great octave D-A-small octave D-F#-A (D maj) up to (top staff) B-Line 1 D-F#-A-B to Line 2 D-F#-A-B-Line 3 D. Etc.

[Uncle Samson] R 1/pt 2. Cue # 38085. C time, 46 bars, 1:54 duration. Note: No tempo-marking was given in the Parts but I found my auxiliary notes and it appears that somewhere (perhaps occasional Conductor cues) it was indicated as *Leggiero* in C time. Track # 2 (disc one) titled there as "Uncle Samson Comes To Call" (2:04). Key signature of A maj/F# min (three sharps). As transposing instruments in Bb, the clarinets and bass clarinet are given five sharps.

In the grace bar, flutes play *mf* Line 2 E-F#-G-G# legato 16ths (connected by two crossbeams). Clarinet I plays Line 1 E-F#-G-G# [written F#-G#-A-A#] 16ths as well. In bar 1, the flutes and clarinet I play the Uncle Samson melody line. They play Line 2

(Line 1 for the clarinet) A dotted 8th to B 16th figure to Line 3 C# dotted 8th down to Line 2 A 16th figure to B dotted 8th up to C# 16th figure to D dotted 8th to D# 16th to (Bar 2) Line 3 (Line 2 for the clarinet) *rinforzando* quarter note *crescendo hairpin legato* up to A 8th note (followed by an 8th rest) to G dotted 8th to F# 16th to E dotted 8th to D 16th figure to (Bar 3) same Line 3 C# *rinforzando* quarter note *crescendo* up to F# 8th (followed by an 8th rest) to E dotted 8th to D 16th to C# dotted 8th to Line 2 B 16th figure to (Bar 4, :07) A whole note tied to quarter note next bar *crescendo* down to F# *rinforzando* 8th note (followed by an 8th rest) to E 8th (now the clarinet plays the same register as the flutes) to D 8th *legato mini-slur* to C# 8th down to A 8th up to (Bar 6) Line 2 C# whole note tied to quarter note next bar up to F# 8th to “3” triplet value descending 16ths E-D-C# down to B half note tied to dotted half note in Bar 8 to (I believe) C# 8th (followed by an 8th rest).

The harp in Bar 1 plays small octave A/middle C#/E and (top staff) A/Line 2 C#/E quarter notes (A maj) to small octave F#/A/middle C#/F# and (top staff) A/Line 2 C#/F#/A quarter notes (F# min) to B/D/F#/B/Line 2 D/F# quarter notes (B min) down to (unclear). Etc. Strings pluck *pizz* (*pizzicato*) quarter notes *mf*. Violins I pluck in Bar 1 Line 2 E quarter note to F#/A quarter notes to F# quarter note to G#/B quarter notes to (Bar 2) E/A down to C#/F# down to Line 1 A/Line 2 D down to F#/B quarter notes up to (Bar 3) Line 2 E/A to C#/F# to D/E down to Line 1 B quarter notes. Violins II pluck A/Line 2 C# quarter notes to same A/C# quarter notes to B/Line 2 D to B/E quarter notes down to (Bar 2) A/Line 2 C# quarter notes to C# quarter note down to Line 1 F# up to A quarter notes to (Bar 3) Line 2 C# down to A to A to G quarter notes. Violas top staff pluck Line 1 E-F#-F#-G# quarter notes to (Bar 2) E-F#-D-D quarter notes to (Bar 3) E-F#-F#-D quarter notes. Violas bottom staff pluck middle C#-C#-D-D quarter notes to (Bar 2) C#-C#-small octave A-Line 1 D quarter notes to (Bar 3) C#-C#-D-E. VC pluck small octave A down to F# up to B down to E quarter notes to (Bar 2) C#/A to F to D up to B quarter notes to (Bar 3) E-F#-B-E quarter notes. CB are silent until Bar 7. In Bar 4, VC pluck small octave A quarter note (followed by a quarter rest) down to F# quarter note (followed by a quarter rest) down to (Bar 5) Great octave B quarter note (followed by a quarter rest) up to small octave E quarter note (followed by a quarter rest). After a quarter rest in Bar 4, violins I pluck Line 2 C#/E quarter notes (followed by a quarter rest) to Line 1 A/Line 2 F# quarter notes, while violins II pluck A up to Line 2 C# quarter notes in that rest pattern, and violas pluck Line 1 CE/E to C#/F# quarter notes in that pattern. After a quarter rest in Bar 4, the harp plays middle C#/E/A/Line 2 C#/E quarter notes (followed by a quarter rest) down to A/middle C#/F#/A/Line 2 C#/F# quarter notes. Etc. After a quarter rest in Bar 7 (:07), the bells sound Line 3 C# quarter note (followed by a quarter rest) up to E quarter note (repeated next bar). Etc.

Skipping to Bar 11 (:28) we come to the scene when Samson goes up the elevator. The key signature now has a cancelled sharp, leaving two sharps (D maj/B min). 8 violins I are *divisi* playing Line 3 D/A whole notes tied to whole notes next two bars. The A notes are actually still tied thru Bar 16 to (Bar 17) B whole note tied to whole note in Bar 18 and held *fermata*. In Bar 14, the lower players of the *divisi* violins I then play Line 3 E half note to D half note tied to whole notes next two bars to (Bar 17) E whole note tied to whole note held *fermata* next bar. 4 violins II play Line 3 F# to G half notes to (Bar 12) F# to E half notes to (Bar 13) F# whole note to (Bar 14) G to F# half notes to (Bar 15) E half note to F# half note tied to whole note next bar to (Bar 17) G whole note tied to whole note next bar held *fermata*. Back in Bar 11, VC play Great octave D/A whole notes

tied to whole notes thru Bar 18 (held fermata in Bar 18). CB are *cue* on small octave D tied whole notes (whether they were actually *played* I cannot tell). BY the way, the key signature in Bar 19 changes to five flats (Db maj/Bb min).

Back in Bar 11, the piano and harp play ascending quarter notes each with the let vibrate extending slur. So we find Great octave D up to A up to small octave E up to G to (Bar 12) F# up to A to G to B quarter notes to (Bar 13) A-middle C#-B-Line 1 D quarter notes to (Bar 14, top staff), C#-E-D-F# quarter notes to (Bar 15) E-G-F#-A quarter notes to (Bar 16) G-B-A-Line 2 C# quarter notes to (Bar 17) B up to Line 2 D to E to G quarter notes. Back in Bar 11, the vibe softly strikes Line 2 D/F#/A half notes to D/G/A half notes to (Bar 12) D/F#/A to D/E/A half notes to (Bar 13) D/F#/A whole notes to (Bar 14) E/G/A to D/F#/A half notes to (Bar 15) D/E/A to D/F#/A half notes tied to (Bar 16) whole notes to (Bar 17) E/G/B whole notes tied to whole notes held fermata next bar.

The bassoons and clarinets play the Uncle Samson dotted 8th to 16th note figurations. They play small octave D dotted 8th to E 16th legato mini-slur to F# dotted 8th down to D 16th figure legato slur to E dotted 8th to F# 16th legato to G dotted 8th down to E 16th legato to (Bar 12) F# dotted 8th to G 16th to A dotted 8th to F# 16th figure legato to G dotted 8th to A 16th to B dotted 8th to G 16th, and so forth. After a half rest in Bar 16, the oboe joins in to play the pattern on Line 1 A dotted 8th to B 16th to D dotted 8th to A 16th, etc. Bassoons are silent after Bar 16. The oboe and clarinets settle in Bar 18 on Line 2 G whole note held fermata and decrescendo.

At the end of Bar 26 (1:06) the violins are now *arco* playing Line 1 Eb legato to F 8th notes crescendo to (Bar 27) Gb-F-Eb legato and decrescendo quarter notes to F-Gb 8ths crescendo to (Bar 28) Ab-Gb-F decrescendo quarter notes up to Bb-Line 2 C 8ths crescendo to (Bar 29) Line 2 Db quarter note to C-Db 8ths to C down to Line 1 Eb quarter notes to (Bar 30) Bb legato down to Ab half notes. At the end of Bar 26, *arco* celli play small octave Gb-F 8ths to (Bar 27) Eb-F-Gb legato quarter notes to Ab-Gb 8ths to (Bar 28) F-Eb-Db quarter notes up to Line 1 Db-C 8ths to (Bar 29) Bb to A legato quarter notes to Ab to G legato quarter notes to (Bar 30) Eb up to Gb half notes. At the end of Bar 26, violas top staff play Line 1 Db quarter note to (Bar 27) Db-Db-Db-Db quarter notes to (Bar 28) Db-Db-Db quarter note to (now *arco*) Line 1 Gb to A 8ths to (Bar 29) Bb down to F and then I believe Fb to Eb quarter notes to (Bar 30) Gb to G half notes. At the end of Bar 26, bottom staff violas pluck small octave Bb quarter note to (Bar 27) Bb-Bb-Bb-C quarter notes to (Bar 28) C-Bb-Ab quarter notes up to (now *arco*) Line 1 F to Eb 8ths to (Bar 29) Db-Db half notes to (Bar 30) Db to C half notes. After a half and 8th rest in Bar 27, the celeste sounds Lines 1 & 2 Bb 8ths let vibrate (followed by a quarter rest) and then (in Bar 28) C 8ths in that rest pattern/ Bells sound on Line 2 Bb 8th in Bar 27 in that same rest pattern to (Bar 28) Line 3 C 8th. Etc.

[end blog session 10:23 pm]

[resume Tuesday, May 30 at 8:24 pm]

“Marjorie Is Growing Up” Reel 1/pt 3. C time (no tempo-marking), 43 bars, 3:13 duration. CD location: track # 3, Disc One. Dvd location: Chapter 3 starting at 1:28. Note: I recombined the cue from the Parts. The full score cue was *not* in the files but I believe, according to my notes, that a Conductor score was present for this cue. It indicated, for instance, in Bar 16 as “Mother” with the dialog then, and *giocoso*. Bar 36 = “grapes” and *Allegro* in 2/4 time.

In Bar 1, violas play small octave G#/Line 1 D whole notes tied to dotted quarter notes next bar to G/C 8ths to F#/B legato to F#/A quarter notes to (Bar 3 in 2/4 time) A/Line 1 D# half notes. VC play small octave F/B whole notes tied to dotted quarter notes in Bar 2 down to unison E 8th to D quarter note to C quarter note to (Bar 3 in 2/4 time) Great octave E/small octave C half notes. After an 8th rest in Bar 1, clarinet I plays *mf* Line 2 Ab down to D to Eb 8th notes (crossbeam connected) to E-F down to Line 1 G# to A 8ths (crossbeam connected) to (Bar 2) A#-B 8ths down to D dotted half note legato to (Bar 3 in 2/4 time) G# [written A#] half note legato down to (Bar 4 in C time again) small octave B dotted quarter note up to Line 1 G# stand-alone 8th to B down to small octave B 8ths (crossbeam connected) to “3” triplet value ascending 8ths middle C-D#-F# to (Bar 5) G#-F#-E “3” triplet 8ths to C#-D#-small octave B “3” triplet 8ths down to G# quarter note up to middle C-D#-F# triplet 8ths, and so forth. In Bar 3, the harp plays “5” quintuplet ascending 16ths Great octave E-small octave C-G#-middle C-D# (connected by two crossbeams) up to G# quarter note. After a half and quarter rest in Bar 4, the harp plays “5” 16ths Great octave E-small octave C-A-Line 1 D#-F# to (Bar 5) G# quarter note (followed by a half rest) to another such “5” figure to (Bar 6) B quarter note (followed by a quarter and half rest).

After a quarter rest in Bar 3 in 2/4 time, the *solo* violin plays *mf dolce* the Marjorie Morningstar theme starting on “3” triplet value 8th notes Line 2 G# down to D# back up to G# (crossbeam connected) to (Bar 3 in C time) “3” triplet value F# quarter note to triplet value E 8th to same E half note to “3” triplet value 8ths G#-D#-F# down to (Bar 5) Line 1 B dotted half note to (at the :15 point) G#-D#-G# triplet 8ths to (Bar 6) “3” triplet value F# quarter note to E 8th to same E half note to “3” triplet value 8ths E-C#-E down to (Bar 7) Line 1 A dotted half note. Then (at :23) the *tutti* violins play the theme on “3” triplet value 8ths Line 2 A down to C# up to B to (Bar 8) “3” triplet value 8ths G# quarter note to F# 8th to F# half note to “3” triplet value 8ths A down to C# up to G# to (Bar 9) F# dotted half note to G#-D-D# triplet 8ths to (Bar 10) F# dotted 8th to E 16th to same E dotted 8th to D# 16th figure to same D# dotted 8th to C# 16th to same C# dotted 8th sown to Line 1 G# 16th figure to (Bar 11, *Rall.*) Line 1 B dotted half note tied to 8th note, etc.

Back in Bar 4 in C time, violas top staff play small octave B dotted half note to divisi A/Line 1 F# quarter notes legato to (Bar 5) B/G# dotted half notes to A/F# quarter notes to (Bar 6) Line 1 E-E half notes to (Bar 7) E whole note. The bottom staff violas in Bar 4 play small octave G# dotted half note up to Line 1 D# quarter note legato down to (Bar 5) G# dotted half note up to Line 1 D# quarter note legato to (Bar 6) small octave B to A# half notes to (Bar 7) A whole note. VC play Great octave E?B dotted half notes to E/small octave C quarter notes to (Bar 5) E/B dotted half notes to E/C quarter notes to (Bar 6) Great octave G#/small octave E half notes to G/E half notes to (Bar 7) Great octave F#/small octave C# whole notes. After a “3” triplet value 8th rest in Bar 8, the celli start to play a counterpoint melody line (distinct from the violins line). So we find Great octave B-small octave C# triplet 8ths to D#-E-E# (?) triplet 8ths to F# quarter note to “3” triplet value A quarter note to middle C# 8th, and so forth. [9:22 pm break]

[resume Wednesday, May 31, 2006 at 4:40 pm]

“Sandy Strikes Out” Reel 2/pt 2. Cue # 38086. *Rubato* in 2/4 time, 3 bars.
Instrumentation: oboe, 2 clarinets, bassoon, vibe, harp, and strings. CD location: track #

6, Disc One. Dvd location: Chapter 4 starting at 4:13. Incidentally, the full score (orchestrated) version was present, just one page (3 bars).

In the grace bar, the violins and two clarinets play *mf* “5” quintuplet 32nd notes Line 1 F-F#-G-G#-A (connected by three crossbeams) to (Bar 1) “3” Triplet value quarter notes Line 1 Bb down to F back up to Bb crescendo to (Bar 2 in C time) “3” triplet value Ab quarter note to Gb triplet value 8th note to same Gb dotted half note decrescendo and held fermata. Of course this is the Marjorie Morningstar theme.

In Bar 1, the bassoon plays Contra-octave Bb rinforzando half note legato up to (Bar 2) small octave Gb 8th note, followed by an 8th rest, quarter rest, and then a half rest held fermata. After a quarter rest and triplet value 8th rest in Bar 2, the oboe and vib play *mf* Line 2 Eb down to Line 1 Bb triplet value 8ths to Line 2 Db half note held fermata. In Bar 1, divisi violas play *sf* < Line 1 D/F rinforzando half notes to (Bar 2 in C time) small octave Bb/Line 1 Db whole notes decrescendo and held fermata. In Bar 1, *div* celli play *sf* Ab/middle Cb rinforzando half notes to (Bar 2) Db/Bb whole notes held fermata. In Bar 1, at least one CB player plucks pizzicato (I believe) Great octave Bb 8th note (followed by an 8th and quarter rest). Altri contrabasses play Great octave Bb rinforzando half note up to (end Bar 2) small octave Gb whole note decrescendo hairpin and held fermata.

Finally, in Bar 2, the harp plays legato and arpeggio 16th note figures Great octave Gb-Bb-small octave Db-Gb (connected as a figure by two crossbeams) up to (top staff) Bb-Line 1 Db-Gb-Bb (connected by two crossbeams) up to Line 2 Db-Gb-Bb-Line 3 Db 16ths (connected by two crossbeams) to Gb up to Bb 16ths up to Line 4 Db 8th note held fermata.

End of cue.

“Something To Worry About” *Rubato* in C time, 23 bars. Reel 2/pt 4, cue # 38087. CD location: track # 7, Disc One. Dvd location: Chapter 4 starting at 5:39. Note: This music on the dvd/motion picture starts on Bar 8, not Bar 1. Bars 1-7 were dialed out in the movie. However, you can hear the complete cue in the cd. Incidentally, I believe the Full score of this cue was present, 6 pages, 23 bars.

In the grace bar, violins I play *rubato* and *mf* “3” triplet value legato descending 8th notes Line 1 A-G#-A to (Bar 1) F# rinforzando-marked (> over the note) F# whole note tied to whole notes next bar to (Bar 3) F rinforzando whole note to (Bar 4) Eb tenuto whole note. In the grace bar, violins II play F-E-Eb triplet 8ths to (Bar 1) D rinforzando whole note tied to whole note next bar to (Bar 3) Db rinforzando whole note to (Bar 4) Cb tenuto whole note. In the grace bar, violas play small octave B-A#-A “3” triplet 8ths to (Bar 1) G# rinforzando whole note tied to next bar to (Bar 3) G rinforzando whole note to (Bar 4) F tenuto whole note. In grace bar A, VC play Great octave G/small octave D-F#/C#-F/C “3” triplet 8ths to (Bar 1) E/B rinforzando whole notes tied to next bar to (Bar 3) Eb/Bb rinforzando whole notes to (Bar 4) Db/Ab tenuto whole notes. CB in the grace bar play small octave G-F#-F triplet 8ths to (Bar 1) E rinforzando whole note tied to next bar to (Bar 3) Eb rinforzando whole note to (Bar 4) Db tenuto whole note.

In Bar 1, the harp is arpeggiando (vertical wavy line rolled chord) on Great octave E/B whole notes in the bottom staff and (in the top staff) small octave G#/Line 1 D/F# whole notes (E Dom 9th tonality). In Bar 3, the harp then plays Great octave Eb/Bb/small octave G/Line 1 Db/F whole notes (Eb Dom 7th). In Bar 4, the harp is arpeggiando on

Great octave Db/Ab/small octave F/middle Cb/Eb whole notes (Db Dom 7th or Db/F/Ab/Cb/Eb).

After a quarter rest in Bar 1, the clarinets and english horn play *mf rubato* Line 2 C# [written D# for the clarinets; G# for the E.H.] rinforzando quarter note tied to “3” triplet value 8th note to C to Line 1 B triplet value 8ths to next “3” figure of Bb-A-Ab 8ths legato to (Bar 2) G-F#-F triplet 8ths to E-Eb-D to Db-C-small octave B to Bb-A-Ab to (Bar 3) G [written A for the clarinets; Line 1 D for the E.H.] dotted half note decrescendo (followed by a quarter rest). All notes are played under the legato slur/umbrella. After a triplet value quarter rest in Bar 3, the flute and oboe play Line 2 C triplet value 8th tied to “3” triplet value 8th to Cb to Bb 8ths to next triplet 8th figure of A-Ab-G to Gb-F-Fb to (Bar 4) Eb dotted half note (followed by a quarter rest). After a triplet value quarter rest in Bar 4, the E.H. and clarinets return to play triplet value Line 1 Bb 8th tied to triplet value 8th to A-Ab 8ths and then down to ascending 8ths G-Ab-Cb to Eb quarter note held fermata. In Bar 5, the solo violin then plays the melody line.

In Bar 8 (:28 cd; 5:39 dvd) in 2/4 time, the *solo* cello plays *mf* < the Marjorie Morningstar theme Line 1 E down to small octave B up to E “3” triplet value quarter notes to (Bar 9 in C time) D dotted quarter note to C 8th to same C half note decrescendo. In Bar 9, the harp is arpeggiando on Great octave C/G/small octave E/G whole notes. VC play Great octave C/G whole notes. In Bar 10 (back in 2/4 time), the solo cello plays “3” triplet value quarter notes E-small octave-Line 1 E down to (Bar 11 in C time) G small octave whole note. Altri VC (bottom staff) play Great octave G/small octave F half notes down to (Bar 11) Great octave C/G whole notes. Violas play small octave Ab/B half notes to (Bar 11 in C time) E/G whole notes. The harp in Bar 10 is arpeggiando on Great octave G/small octave F/Ab/B half notes down to (Bar 11) C/G/small octave E/G whole notes. After a “3” triplet value quarter rest in Bar 11, the oboe and violins play *dolce* Line 1 G to A triplet value quarter notes up to Line 2 G half note.

In Bar 12 (:38 cd) in 2/4 time, the solo cello (top staff) plays “3” triplet value quarter notes Line 1 E down to B up to E crescendo to (Bar 13 in C time) D dotted quarter note to V 8th to C half note decrescendo. Altri VC play Great octave C/G whole notes. Viols play A/B half notes to (Bar 13) E/Bb whole notes. The harp in Bar 13 plays ascending legato-arpeggio “3” triplet value figures Great octave C-G-small octave C up to E-G-Bb up to (top staff) middle C-E-B up to Line 2 C-E-G to (Bar 14 in 2/4 time) Great octave C/small octave E/Bb/Line 1 D half notes arpeggiando.

Etc. [end session 9:39 pm]

[resume Thursday, June 1, 2006 at 5:30 pm. Watching Keith Olbermann in the background in his 5 pm MSNBC show, Countdown. I try to listen in each day.]

“Marjorie, Marjorie Morningstar” Reel 4/Part 1A. Cue # 38088. _ time and in the key signature of D maj/B min (two sharps). In the Conductor sheet, the tempo-marking is *Ethereal* in _ time. CD location: Disc One, track # 14 starting at 1:12. Dvd location: Chapter 6 from 8:32 to 8:42. Scene: Noel acquaints her with the name “Morningstar.” As he leaves her with the boat, she whispers to herself, “Marjorie...Marjorie Morningstar.”

For a change (for Steiner), the strings are *sords* (muted) playing of course the Marjorie Morningstar theme. Violins I play *p* Line 2 Bb/Line 3 F# quarter notes legato down to G/Line 3 C# quarter notes up to Bb/F# quarter notes to (Bar 2) Line 2 A/Line 3

E dotted quarter notes legato to A/D 8ths to same A/D quarter notes to (Bar 3) Bb/F# quarter notes to G/C# to Bb/E quarter notes down to (Bar 4) F#/A dotted half notes to (Bar 5) F/B dotted half notes crescendo to (Bar 6) E/Line 3 C# dotted half notes held fermata. Back in Bar 1, violins II play Line 2 G/Line 3 C# quarter notes to E/Bb quarter notes back to G/C# quarter notes to (Bar 2) F#/Line 3 E dotted quarter notes to F#/D 8ths to same F#/D quarter notes to (Bar 3) G/C# to E/Bb to G/C# quarter notes to (Bar 4) Line 2 D/A dotted half notes to (Bar 5) D/G# dotted half notes crescendo to (Bar 6) C#/A dotted half notes held fermata. Back in Bar 1, violas play Line 1 Bb/Line 2 C# dotted half notes legato to F#/A dotted half notes (repeated in Bars 3-4) to (Bar 5) F/G# dotted half notes to (Bar 6) E/A dotted half notes held fermata. VC top staff play Line 1 G dotted half note to (Bar 2) F# dotted half note (repeated in Bars 3-4) while the bottom staff cello play small octave A dotted half note tied to dotted half note next bar (repeated in Bars 3-4). In Bar 5, VC then play A/Line 1 A dotted half notes to (Bar 6) A/G dotted half notes held fermata.

The oboe and vibe (bottom staff of vibe) play *p* the melody line as well (with the vibe being especially distinctive here). The oboe is given the two-sharp key signature but not the vibe (the accidentals are placed when needed). So they sound Line 2 F# down to C# back to F# legato quarter notes (the vibe is not given the legato slur/umbrella) to (Bar 2) E dotted quarter note to D 8th to same D quarter note up to (Bar 3) F# to C# to F# quarter notes down to (Bar 4) Line 1 A dotted half note to (Bar 5) B dotted half note to (Bar 6) Line 2 C# dotted half note held fermata. Now: the top staff of the vibe sounds Line 2 G/Bb dotted half notes to (Bar 2) F#/A dotted half notes to (Bar 3) G/BB dotted half notes to (Bar 4) F#/A dotted half notes to (Bar 5) F/G# dotted half notes to (Bar 6) E/A dotted half notes held fermata.

Finally we come to the harp playing *p* ascending arpeggio 16th note figures in standard legato fashion. After a 16th rest in Bar 1, the harp plays small octave A-middle C#-E 16ths (connected by two crossbeams) to (top staff) G-Bb-Line 2 C#-E 16ths (connected by two crossbeams) up to G-Bb-Line 3 C#-F# 16ths. After a 16th rest in Bar 2, the harp plays A-Line 1 D-F# 16ths up to A-Line 2 D-F#-A 16ths up to Line 3 D-F#-A-Line 4 D 16ths. Repeat Bars 1-2 in Bars 3-4. After a 16th rest in Bar 5, the harp plays A-Line 1 D-F 16ths up to G#-B-Line 2 D-F 16ths up to G#-B-Line 3 D-F 16ths. In Bar 6, the harp now sounds Great octave A-small octave E-A-middle C# 16ths up to (top staff) E-A-Line 2 C#-E 16ths up to A-Line 3 C#-E 16ths to A 16th held fermata.

End of cue.

Reel 4/Part 4 [???] *Dramatic* in C time, 8 bars. Cue # 38090. This cue is not in the movie or in the cd set. Apparently it was never recorded (although it has the 38090 cue number, usually designated for recorded music...)

Violins play *f marcato* Line 1 D# half note (both rinforzando-marked and tenuto-marked) to E to E# tenuto and rinforzando quarter notes (all subsequent notes are as such too) to (Bar 2) F# half note up to Line 2 Eb half note tied to (Bar 3) quarter note to D-Db-C quarter notes *accel* down to (Bar 4) Line 1 Eb whole note. Violins are then tacet to end of cue. Violas top staff play forte middle C rinforzando whole note tied to whole note next bar (and also Eb whole note divisi). In Bar 3, they play *sf* C/Eb rinforzando whole notes tied to whole notes next bar. Violas bottom staff play small octave F# rinforzando whole note tied to next bar to (Bar 3) another playing of F# whole note tied to half note in

Bar 4 to G-F# quarter notes. VC top staff play forte Great octave D/A whole notes tied to whole notes next bar. Repeat in Bars 3-4 but now *sf*, CB play forte small octave D whole note tied to next bar, repeated *sf* in Bars 3-4. The bass clarinet plays Line 1 F# [written G#] whole note tied to next bar, repeated in Bars 3-4 *sf*. Clarinet II plays Line 1 C [written D] whole note forte tied to next bar, then repeated *sf* next two bars. Clarinet I plays forte Line 1 D# [written E#] tenuto half note to E [written F] to F [written G] (enharmonic E#) quarter notes to (Bar 2) Eb tenuto whole note to (Bar 3) Eb rinforzando whole note *sf* tied to next bar. In Bar 3, Fag I plays *sf* Great octave A rinforzando whole note tied to quarter note next bar up to small octave A rinforzando quarter note legato to G to F# quarter notes. Fag II plays Great octave D rinforzando whole note tied to quarter note next bar (followed by rests). After a quarter rest in Bar 4, the horns play *mf* small octave A [written Line 1 E] rinforzando quarter note to G [written D] to F# [written C#] quarter notes up to (Bar 5) Line 1 F# [written Line 2 C#] whole note decrescendo hairpin.

After a quarter rest in Bar 5, the violas play Bb/Line 1 D quarter notes legato mini-slur to A/C# half notes tied to whole notes next bar. After a quarter rest, VC play Great octave G/small octave E quarter notes to Gb/Eb half notes tied to whole notes next bar. After a quarter rest, the E.H. plays Line 1 D [written A] to C# [written G#] quarter notes up to F# [written Line 2 C#] quarter note tied to quarter note next bar to same F# legato and crescendo to G# to A quarter notes to (Bar 7) Line 2 C# dotted half note crescendo up to Eb [written Bb] quarter note to (end Bar 8) F [written Line 3 C] whole note held fermata. After a quarter rest in Bar 7, viole I (top staff) play Line 1 Db-Db-Db tenuto quarter notes to (Bar 8), after an 8th rest, C tenuto quarter note to C tenuto 8th up to Eb quarter note legato to C quarter note decrescendo and held fermata. Etc. [7:10 pm]

“Too Young and Wholesome” [The Kiss] *Molto Espressivo* in C time. Reel 5/pt 1, cue # 38090. CD location: track # 17. Dvd location: Start of Chapter 8. Note: the name “Interim” was given on the title page. I am not sure what that means in the context of the scene. The first three bars motif is heard later on in the other significant kiss scene prelude (after-wedding scene).

After a quarter rest in Bar 1, clarinets and violins I (*a8*) and II (*a4*) play *mp* < > middle C/Eb dotted 8ths to same C/Eb 16ths to Db/Gb quarter notes legato to C/Eb quarter notes to (Bar 2) Db/Gb legato mini-slurs to C/Eb quarter notes up to Eb/Ab quarter notes legato to D/F quarter notes tied to (Bar 3) quarter notes crescendo to (now *Rit.*) C/Ab to Eb/C quarter notes to D/Bb quarter notes decrescendo and held fermata. These last three dyads are played by violins I *divisi*. Violins II were *col* violins II into Bar 3 (tied quarter notes) and then play Line 1 Eb up to Ab quarter notes to G quarter note held fermata. After a quarter rest in Bar 1, violas play small octave Eb dotted 8th to Eb 16th and so forth (see clarinet I/violins I) but the F quarter note at the end of Bar 2 is tied to dotted half note in Bar 3 legato to Ab quarter note held fermata. The Fags are *col* the violas. After a quarter rest in Bar 1, VC play Great octave Ab dotted 8th to same Ab 16th to double-flat B (Bbb) quarter note to Ab quarter note to Cb quarter note to B quarter note tied to whole note next bar. The oboe plays *mp* Line 2 Ab whole note tied to whole note next bar and tied to (Bar 3) whole note held fermata. After a quarter rest in Bar 3, the flutes play Line 1 Ab quarter note up to Line 2 C quarter note to Line 1 Bb quarter note held fermata. Double bar lines traverse the cue at the end of Bar 3 denoting a change in the cue (with a change to the key signature of three flats).

In Bar 4 (:12, *a tempo* in 2/4 time), violins play *mf* the Marjorie Morningstar theme starting on “3” triplet value quarter notes Line 2 G down to D back to G to (Bar 5 in C time) F dotted quarter note to Eb 8th to same Eb half note tied to (Bar 6) half note to “3” triplet value G-D-G quarter notes. Violas top staff play small octave double-stopped (side bracketed) Ab/Line 1 F tenuto half notes to (Bar 5) small octave G whole note tied to dotted quarter note next bar (followed by an 8th rest) to Ab/F tenuto half notes. Violas bottom staff play middle Cb/D tenuto half notes to (Bar 5) Bb whole note tied to dotted quarter note next bar (followed by an 8th rest) to Cb/D tenuto half notes. VC play Great octave Bb tenuto half note tied to whole note next bar and tied to dotted quarter note in Bar 6 (followed by an 8th rest) to Bb half note. In Bar 5, the divisi players play Great octave Eb whole note tied to dotted quarter note next bar. CB play Great octave Bb tenuto half note up to (Bar 5) small octave Eb whole note tied to dotted quarter note next bar (followed by an 8th rest) down to Great octave Bb tenuto half note.

In Bar 4, the harp plays *mf* ascending “6” sextuplet 16ths Contra-octave Bb-Great octave Bb-small octave D-F-Ab-middle Cb (connected by two crossbeams) to (top staff) D-G-Ab-Line 2 Cb-D-G 16ths, etc. Clarinets play *p* Line 1 D/F [written E/G] half notes to (Bar 5) small octave Bb quarter note tied to 8th note (followed by an 8th and half rest). The bass clarinet plays this on Line 1 Ab half note to (Bar 5) G quarter note tied to 8th note. Fags play Great octave Gb/middle Cb tenuto half notes down to (Bar 5) Eb/Bb quarter notes tied to 8ths. After a half and 8th rest in Bar 5, flutes and oboe play *mf* Line 1 Bb up to C down to G 8ths legato to (Bar 6) Bb quarter note up to Line 2 Bb dotted half note decrescendo hairpin. [end session 9:56 pm]

At the end of Bar 16 (:57 cd), the violins play *mf tenderly* small octave Bb 8th note to (Bar 17) Line 1 Eb legato mini-slur to D 8ths to same D legato down to Bb 8ths (all 8ths connected by a crossbeam) to same Bb half note tied to dotted half note next bar. After an 8th rest, the violins continue the melody line on small octave Bb 8th up to (Bar 19) Line 1 Ab legato slur to G 8ths to same G 8th legato down to small octave Bb 8th to same small octave Bb half note tied to dotted half note next bar. After an 8th rest, the violins continue unison on Bb 8th up to (Bar 21, start of page 6) *div* (divisi) Ab/Line 2 C 8th notes legato to G/Bb 8ths and then same G/Bb legato to F/Ab 8ths to F/Ab dotted quarter notes to Eb/G 8ths. In Bar 22, the violins continue on same Line 1 Eb/G legato to Db/F divisi 8th note dyads to same Db/F legato to C/E 8ths to C/E dotted quarter notes to E/G 8ths down to (Bar 23) small octave Bb/Line 1 Db dotted quarter notes to Ab/middle C 8ths up to Line 1 F/Ab half notes tied to (Bar 24) half notes and tied to dotted quarter notes. Then violins I play Line 2 F/Line 3 C 8ths to (Bar 25, *Rubato*) F#/Line 3 D quarter notes played 3X to A/D quarter note Violins II at the end of Bar 24 play Line 2 C/Ab 8ths to (Bar 25 at 1:23) D/Line 3 C quarter notes played 4X.

Back in Bar 16, violas play *mf* small octave G whole note, repeated thru Bar 20. After a half and quarter rest in Bar 23, violas return to play (and also the clarinet) *mf* B-middle C 8ths legato to (Bar 24) Db-C-E-F legato 8ths (crossbeam connected) to E-F-Ab-Line 2 C 8ths to (Bar 25) D dotted half note (top staff viole) followed by a quarter rest, and also (bottom staff) double-stopped middle C/D whole notes. Back in Bar 16, VC play Great octave Eb/Bb whole notes (repeated thru Bar 21). After a quarter rest in Bar 22, VC play small octave C up to Bb back to C legato quarter notes to (Bar 23) Db to E quarter notes to F half notes tied to F whole note next bar and also divisi to Great octave F whole note to (Bar 25) Great octave D/small octave F# whole notes. Back in Bar 17, CB I plays

small octave Eb whole note (repeated thru Bar 21). In Bar 22, CB I plays C whole note while CB II plucks pizzicato C 8th note followed by rests. In Bar 23, CB I plays small octave F whole note tied to next bar down to (Bar 25) D whole note. Etc.

Back in Bar 17, the harp plays *mf* ascending arpeggiando quarter note chords. We first hear Great octave Eb/Bb/small octave Eb/G/Bb (Eb maj) quarter notes up to small octave Eb/G/Bb/Line 1 Eb/G quarter notes (another inversion) up to Line 1 Eb/G/Bb/Line 2 Eb/G quarter notes to Line 1 G/Bb/Line 2 Eb/G/Bb quarter notes. Repeat thru Bar 20. In Bar 21, the harp plays Great octave E-Bb-small octave Eb-G legato 16th notes (connected as a figure by two crossbeams) to Bb-Line 1 Eb-G-Bb 16ths up to Line 2 Eb quarter note (followed by a quarter rest). In Bar 22, the harp play ascending to descending legato 16th note figures starting Great octave C-small octave C-G-Bb up to (top staff) Line 1 Bb down to G up to Line 1 E-G 16ths up to descending Bb-G-E-C down to Line 1 Bb-G—E-C 16ths. In Bar 23, the harp is arpeggiando once again on Great octave F/small octave Db/G/Bb/Line 1 Db quarter notes (followed by a quarter rest) to F/small octave C/F/Ab/middle C/F/Ab quarter notes (followed by a quarter rest). Etc.

After half/quarter/8th rest marks in Bar 17, the *solo* oboe plays a short response phrase (in response to the violins in the full Bar 17) *mf* on Line 1 Bb 8th legato up to (Bar 18) Line 2 Eb to D and then D to Bb 8ths to same Bb dotted quarter note (followed by an 8th rest). The *solo* clarinet in Bars 19-20 plays exactly the same response figure and register. After half/quarter/8th rest marks in Bar 20, Fag I plays *mf* small octave Bb 8th tied to (Bar 21) same Bb dotted half note to same Bb quarter note tied to dotted half note next bar to Bb quarter note tied to (Bar 23) dotted quarter note to Ab 8th tied to half note and tied to whole note next bar.

Etc. In Reel 5/2, cue # 38091, the music is from the Main Title of *Lady Takes A Sailor*. The cue length here is 115 bars. Reel 6/1 is cue # 38093, Revised. Cue 6/2A (revised) is # 38094. Reel 7/2 is # 38096 (“Alma”). Reel 9/1A is # 38102 in 6/8 time (“runs”). There are Parts and either sketches or the Conductor pages. [end session Saturday, June 3 at 10:46 pm]

[resume Monday, June 8, 2006 at 8:26 pm. On the *Alfred Hitchcock Hour* now on KDOC (Channel 26) is “The Terror of Northfield” episode scored by Bernard Herrmann. The episode stars Jacqueline Scott, R.G. Armstrong, and Dick York. The score is comprised of Fags and C. Fag (s).]

“The Phone Call” [“Noel’s Inspiration”] Reel 10/part 2. Cue # 38104. CD location: Disc Two, track # 3. Note: I was near the end of my allotted session at USC-Warner Bros. Archives when I found this cue. I managed to work on the strings section of this evocative cue, and part of the woodwinds at the end of it.

I will start at the most interesting section of the cue starting at the end of Bar 21. The dvd location here is Chapter 14 starting at 7:55. Scene: Marjorie makes a phone call, and then rushes off to Noel’s place. After a quarter rest in 2/4 time in Bar 21, the *solo* cello plays small octave Bb quarter note legato up to (Bar 22 in C time) Line 1 Eb to Db to same Db down to small octave Bb 8th notes to same Bb half note tied to dotted half note next bar (followed by an 8th rest). After half/quarter/8th rest marks in Bar 22, the *solo* violin plays the response phrase of Line 2 Bb 8th to (Bar 23) Line 3 Eb-Db-Db-Line 2 Bb 8ths to same Bb half note tied to dotted half note next bar (followed by an 8th rest). At the end of Bar 23, the solo cello returns to play Bb 8th up to (Bar 24) Line 1 Gb to F to F

down to Bb 8ths to Bb half note tied to dotted half note next bar (followed by an 8th rest). At the end of Bar 24, the solo violin return to play Line 2 Bb 8th to (Bar 25) Line 3 Gb-F-F-Bb 8ths to Bb half note tied to dotted half note next bar (followed by an 8th rest). At the end of Bar 25, the solo cello returns to play Bb 8th up to (Bar 26) Line 1 Ab-Gb-Gb-Bb 8ths to Bb half note tied to dotted half note tied to next bar (followed by a quarter rest). At the end of Bar 26, the solo violins (top staff) plays Line 2 Bb 8th up to (Bar 27) Line 3 Ab-Gb-Gb-Line 2 Bb 8ths to same Bb half note tied to 8th note in Bar 28. After a half and quarter rest in Bar 26, altri violins (violins II staff line *a4 + a4*) play divisi Line 1 B/Line 2 D and Line 2 F/Ab quarter notes to (Bar 27) A/Line 2 C/Eb/Gb dotted half notes (followed by a quarter rest) to (Bar 28), after an 8th rest, *col* solo violin (as I'll now delineate).

Continuing Bar 28 (1:27 cd; 8:19 dvd) of the solo violin (after that Bb 8th note tied from the half note in Bar 27), we find Line 2 Ab-F-Gb 8ths (crossbeam connected) down to D legato to Eb 8ths (crossbeam connected) down to Line 1 A-Bb legato 8ths (crossbeam connected) down to (Bar 29) F rinforzando 8th legato to Gb 8th (crossbeam connected) down to D rinforzando 8th legato to Eb 8th (crossbeam connected) down to small octave A rinforzando quarter note legato to Bb quarter note held fermata. The cue then changes to 6/8 time starting in Bar 30.

Note: While you hear the music in the cd from Bars 30 40 44, you do *not* hear it in the dvd/movie simply because that portion of the film was edited out (for some reason). In the cd at 1:36, all violins play forte middle C#-D#-D legato 8ths (crossbeam connected) to E#-F#-Fx to (Bar 31) G# legato to F# dotted quarter notes (with one natural accidental to cancel the F-double sharp). Repeat Bars 30-31 in Bars 32-33. In Bar 34, violins then play that pattern on E-F#-G 8ths (crossbeam connected) to G#-A-A# 8ths (crossbeam connected) to (Bar 35) B to A dotted quarter notes. Repeat in Bars 36-37. After a quarter rest in Bar 38 in _ time, the violins play forte C#/E# quarter notes legato to D#/F# quarter notes to (Bar 39) F#/A legato to E#/G# to D/F# quarter notes to (Bar 40 in C time) C#/E# to small octave A/Line 1 D quarter notes to Ab/Db half notes to (Bar 41, 1:50) Db/F tenuto whole notes *mf* tied to (Bar 42 in 2/4 time) quarter notes to same Db/F quarter notes to (Bar 43 in C time) Cb/Eb/F tenuto whole notes tied to whole notes next bar and held fermata. [end session 10:18 pm]

[resume Tuesday, June 6, 2006 at 6:27 pm. Worked today, and after wards I spent over an hour shoveling the decorative small white rocks along the east side of the house into disposable tubs and left them out on the curb for trash pickup. Already three tubs were taken within minutes! I already cut away a small tree, got rid of the black tarp beneath the stones, got rid of the ugly ivy, etc. Lots of work. My backyard project is to give the side of the house a whole new look. I may plant grass, flowers, more decorative ivy, etc.]

In Bar 45 in 6/8 time (2:02 cd), violins and violas play middle C-D-En legato 8ths (crossbeam connected) to E-F-F# 8ths (cross beam connected) to (Bar 46) G to F dotted quarter notes. Repeat these two bars in Bars 47-48. *Div* celli play Great octave F/small octave Eb dotted half notes to (Bar 46) F (tied) and D dotted half notes. Repeat next two bars. CB play small octave F tied dotted half notes (repeated next two bars). At the end of Bar 44, the oboe and clarinet play Line 1 F whole note held fermata. After an 8th rest, the flute plays Line 2 Bb stand-alone 8th to Bb rinforzando 8th legato to Ab 8th (crossbeam connected) to Ab-Eb 8ths to same Eb quarter note held fermata. After a quarter and 8th

rest in Bar 45 in 6/8 time, oboe I and clarinet play Line 1 E-F-G# 8ths to (Bar 46, flute joining in) G-A-Bb 8ths to Line 2 Db-D up to G 8ths. The oboe and clarinet repeat these two bars, and the flute repeats Bar 46 in Bar 48. In Bar 46, the english horn plays small octave G to F [written Line 1 D to C] dotted quarter notes (repeated in Bar 48).

In Bar 49, violins and violas play Line 1 Eb-G-F# 8ths to G-G#-A 8ths to (Bar 50) Bb to Ab dotted quarter notes. Repeat these two bars in Bars 51-52. VC play Great octave Ab/small octave Gb dotted half notes to (Bar 50) Ab/F dotted half notes (repeated next two bars). CB play Ab tied dotted half notes. After a quarter and 8th rest in Bar 49, the oboe and clarinet play G-Ab-A 8ths to (Bar 50, flute joining in) Ab-Line 2 C-Db 8ths to E-F-Bb 8ths. The E.H. in Bar 50 plays small octave Bb to Ab dotted quarter notes. Repeat next two bars in the pattern given.

In Bar 53, violins and violas play G-A-Bb legato 8ths to B-Line 2 C-C# 8ths to (end Bar 54) D dotted quarter note to C dotted quarter note held fermata. VC play small octave C/Bb dotted half notes to (Bar 54) C/A dotted half notes held fermata, while CB play middle C dotted half notes. After a quarter and 8th rest in Bar 53, oboe I and clarinet play B-Line 2 C-C# 8ths to (Bar 54, flute joining in) D-E-F 8ths to G#-A 8ths up to Line 3 D 8th held fermata. In Bar 54, the English horn plays Line 1 D to C dotted quarter notes (held fermata on C).

End of cue. Reel 11/1 in C time has Bar 24 = “slap”; Bar 31 = “door slams.” [7:03 pm. Time for Taco Bell Tuesday dinner!]

“Wally’s Second Kiss” *Slowly* in _ time. Reel 11/pt 2. Cue # 38105. CD location: Disc Two, track # 5. Dvd location: Chapter 16 starting at 4:18.

The harp is arpeggiando (vertical wavy line rolled chord) *mf* on Great octave E/small octave E (bottom staff) and (top staff) A/middle C#/E (A maj) dotted half notes to (Bar 2) Great octave E/small octave D/A/B/Line 1 F# dotted half notes to (Bar 3) a repeat of Bar 1 to (Bar 4) E/small octave D/G#/B/Line 1 F dotted half notes to (Bar 5) E/small octave C#/A/Line 1 E dotted half notes.

Back in Bar 1, violins II play *mf* small octave A dotted half note tied to dotted half notes next two bars to (Bar 4) B dotted half note legato up to (Bar 5) Line 1 E dotted half note. In bar 1, viole top staff play Line 1 E dotted half note to (Bar 2) F# dotted half note to (Bar 3) E dotted half note to (Bar 4) F dotted half note legato to (Bar 5) E dotted half note. Viole bottom staff play middle C# dotted half note to (Bar 2) B dotted half note to (Bar 3) C# down to (Bar 4) small octave G# to (Bar 5) A dotted half notes. VC top staff play small octave E dotted half note to (Bar 2) D dotted half note to (Bar 3) E dotted half note to (Bar 4) D dotted half note legato to (Bar 5) C# dotted half note. VC bottom staff play Great octave E dotted half note tied to next two bars to (Bar 4) same E dotted half note tied to next bar. CB “play” the same pattern on small octave E dotted half notes. Actually they are cued in for the first five bars, only to *play* small octave E dotted half note in Bar 6 tied to next bar.

In Bar 2, violins I (*a8*) play *mf tenderly* the Marjorie Morningstar theme on Line 2 C# down to Line 1 F# back up to C# legato quarter notes to (Bar 3) B dotted quarter note to A 8th to same A quarter note crescendo up to (Bar 4) Line 2 C# down to Line 1 G# up to B quarter notes down to (Bar 5) E dotted half note.

After a quarter rest in Bar 5, the english horn plays *mf* small octave Bb to A [written Line 1 F-E] legato quarter notes up to (Bar 6) Line 1 F# [written Line 2 C#] half

note to F quarter note to (Bar 7) E-F#-A quarter notes up to (Bar 8) E half note tied to 8th note (followed by an 8th rest). All violins in Bar 6 play Line 3 C# down to G# up to C# legato quarter notes to (Bar 7) B dotted quarter note to A 8th to same A quarter note down to (Bar 8) E dotted quarter note down to Line 1 B 8th up to Line 2 E quarter note, etc. Viole top staff play Line 1 D dotted half note to (Bar 7) E dotted half note, while the bottom staff play small octave A tied dotted half notes. VC top staff play small octave B dotted half note to (Bar 7) small octave C# dotted half note, while bottom staff celli play Great octave E tied dotted half notes.

The harp in Bar 6 plays ascending legato arpeggio 16th notes Great octave E-B-small octave F#-A (connected as a figure by two crossbeams) to (top staff) Line 1 D-F#-A-B , and so forth.

Etc.

[resume Wednesday, June 7 at 9:48 pm]

Fortunately my day off is tomorrow. My chest hurt today due to the over-exertion of carrying the stone tubs yesterday late afternoon. I worked today but need to rest tomorrow and not aggravate the muscle strain. I took Advil to ease the pain. I'm in overall pretty good shape but, Ah, the tell-tale signs of age! :)

My wife & I watched downstairs in the big tv (and recorded on the vicar attached to the small tv upstairs) that deliciously fun *Alfred Hitchcock Hour* episode tonight, "Nothing Ever Happens in Linvale." It stars Gary Merrill as eccentric Harry Jarvis, Fess Parker as Sheriff Ben Winster, and Phyllis Thaxter as nosey-body Mrs. Logan, the neighbor my Jarvis. The excellent music score dominated by clarinets and bass clarinet is by Bernard Herrmann. I wish I could get into Universal Music Library to study the written score. Perhaps someday....(but I won't hold my breath). Universal is *the* most researcher-unfriendly studio that exists. Shame on the (ir)responsible executives and their narrow little minds and apathetic hearts. Instead of making the art available for study and better preservation, their policy is to keep their "property" under lock and key, perhaps even lost in unmarked boxes. Universal holds the last repository of un-researched Herrmann scores and audio sources left. This includes all of the AAH episodes scored by Herrmann, the (at least) four *Virginian* episodes, *Bob Hope Chrysler Theatre*, *Kraft Suspense Theatre*, and so forth. Universal must open up and live up to its name, and not be quite so parochial in its attitude. Everything does not have to be "business" (the making of money) all the time (or a tax write-off).

[resume Thursday, June 8 at 8:42 am. Day off. Breaking news: Al-Zarqawi was killed in an airstrike of two 500 pound bombs dropped at a hideout. Good riddance to a despicable, ruthless, violent man. Next hopefully will be Bin Laden (preferably caught alive) as well as his second-in-command, the Egyptian. Killing Al-Zarqawi is a "victory" in certain terms but it elevates him to being an inspiring martyr in the eyes of many Arabs. It would've been far more advantageous to catch him alive, a permanent prisoner, and put to trial.

Now: I had hoped the newest release of *The Journal of Film Music* (on Leith Stevens) would be out by now so that I can read and review it for this blog. About 6 to 7 weeks ago, the editor announced on Filmus-L (Week 1 in May in the "Music Sound &

Moving Image” topic) that the Leith Stevens issue was in the printers now. The issue would also (probably negatively) review Anahid Kassabian’s book, *Hearing Film: Tracking Identifications*. I’d like to look at that book but I certainly won’t buy it! I read a few pages in Google Book Search and did not care for her rather narrow views about the Golden Age of film music. Anyway, last night I checked the Coast service at UCSLB to see if the journal arrived *there* yet (it hasn’t). Perhaps there’s another problem not anticipated. I’ll probably wait another week or two before I send my Blog # 27 to Sarah for updating. I need to wait until Kurt updates *his* site that features my *HGWT* paper before I can update on my site since I need the direct link. The previous journal (the special Herrmann double issue) was released in June 2004, I believe. My copy arrived in the mail Friday, August 13, 2004. So it’s going to be at least two full years before issues. I do not think such lengthy periods between issues helps the Journal (no consistency rate in the subscription, etc) but it’s good having such a scholarly journal (the first) devoted to film music. *Notes*, the actual quarterly publication of MLA, occasionally has articles and reviews on film music, but of course it’s not *devoted* to that subject. For instance, the March 2005 issue of *Notes* has a lengthy paper on “Jerome Moross: An Introduction & Annotated Worklist.” Page 663 shows a reproduction of the composer’s autograph title page of his Symphony # 1. That issue also has a review by Kosovsky on *Gabriel Yared’s The English Patient: A Film Score Guide*, and also *Elmer Bernstein’s Film Music Notebook: A Complete Collection of the Quarterly Journal 1974-1978*. At any rate, I am expecting the journal issue in the mail since it was a return gesture for the help I gave the editor back around Thanksgiving in late November. I saw a rough copy of the issue but did not have time to study it. I am *not* a Leith Stevens fan but appreciate his music and would like to read the articles. I would prefer to actually *study* the full scores (such as *War of the Worlds*) but it’s not a top priority. Besides, my time is very limited. Probably the earliest I can research another film score will be in September during my next vacation. I was told, incidentally, that the next planned issue of the Journal will be devoted to Herbert Stothart. I would’ve preferred the issue on film aesthetics but apparently that planned issue has fallen by the wayside due to the associate editor, Robynn Stilwell, resigning from the project. Herbert Stothart interests me less than even Leith Stevens although, once again, I am open to the study of his music. My main film music interests are Herrmann, Max and Fred Steiner, Goldsmith, Rozsa, Tiomkin, Williams, and several others.

One “minor” composer I am interested in is Harry Lubin. A few weeks ago I purchased at Tower Records Season 1 of *The Loretta Young Show*. Most of the stories I’ve seen so far are in the “cute” category, nothing particularly interesting or substantial. However, Lubin wrote original scores for most of them. I was at UCLA Music Library Special Collections on October 10, 2004 and studied several of Lubin’s neatly arranged score papers for the *Loretta Young* series. For example, Box 7 holds episode 12 of the first season, “Thanksgiving at Beaver Run” (Disc Two of the three-dvd set). The first cue runs 4 pages, 16 bars, titled “The Story of the Gingerbread Man? (Reel 1-A). The key signature is three flats (Eb maj/C min) in 4/4 time. Instrumentation: clarinet, oboe, trumpet, trombone, horns, bells, strings (and harp at the bottom of the cue pages). The cue was written on yellow Hollywood Paper #173 (20 staves).

In Bar 1, violins and viole play the toe-tapping melody line (Lubin was a good melody-maker—maybe not as great as Steiner, but he had a definite talent in that musical

area). They play small octave and Line 1 Bb up to Lines 1 & 2 G to same G quarter notes to Ab-G 8ths up to (Bar 2) Lines 2 & 3 C legato down to Lines 1 & 2 F quarter notes to same F half notes. In Bar 3, they continue the melody on Bb up to F-F quarter notes to G-F 8ths to (Bar 4) Lines 1 & 2 Bb down to Eb quarter notes to Eb half notes. Etc. After a quarter rest in Bar 2, the bells strike small octave A up to middle C up to F quarter notes. After a quarter rest in Bar 4, the bells sound small octave G up to Bb up to Line 1 Eb quarter notes. VC play Great octave Bb whole notes thru Bar 6, while CB play small octave Eb whole note thru Bar 6. The clarinet plays middle C-C [written D-D] half notes half notes to (Bar 2) Eb [written F] whole note to (Bar 3) small octave Bb-Bb [written middle C-C] half notes to (Bar 4) middle C [written D] whole note. The horn plays small octave Bb up to Eb [written F-Bb] half notes to (Bar 2) middle C [written G] whole note to (Bar 3) small octave Ab up to C half notes to (Bar 4) small octave Bb whole note. Trumpet I (*quasi horn*) plays Line 1 Eb up to G half notes to (Bar 2) F whole note to (Bar 3) D up to F half notes to (Bar 4) Eb whole note. Pos I (*quasi horn*) plays small octave G up to Bb half notes to (Bar 2) A whole note to (Bar 3) F up to Ab half notes to (Bar 4) G whole note. The harp (bottom staff) in Bar 1 plays small octave Eb up to Bb 8ths up to Line 1 Eb quarter note (followed by a half rest). After a quarter rest in Bar 1, the harp (top staff) plays Line 1 G up to Bb 8ths (crossbeam connected) up to Line 2 Eb-G-Bb-Line 3 Eb 8ths (crossbeam connected). In bar 2, the bottom staff harp repeats Bar 1. After a quarter rest, top staff harp plays F-A 8ths up to Line 2 C-F-A-Line 3 C 8ths. Etc.

[12:32 pm] Wow! On Turner Classic Movies is that wonderfully surrealistic (ahead of its time) Warner Bros. movie *The Decision of Christopher Blake* (1948) with the fantastically creative, fun score by Max Steiner! I haven't seen the movie since I was a kid. I missed about 20 or more minutes unfortunately. It started at 11:45 am but I'm recording it now upstairs. It's a short movie (only 75 minutes) about a mom and dad (Alexis Smith and Robert Douglas) contemplating divorce, and the son is torn by this, dreaming and fantasizing ways to get around that. The dream musical montages are terrific by Maxie. I was so impressed that I researched the written score at USC/Warner Bros. Archives over 17 years ago. If a dvd of the film ever comes out (so that I have a reference source for the readers), then I'll do a rundown of it. I may do it anyway!

Right now (1:08 pm) Alexis Smith (one of my favorite actresses) now appears on TCM in *One Last Fling* (1949), also directed by Peter Godfrey. The music is by David Buttolph (remember him scoring 1953's *Beast From 20,000 Fathoms*?). It's an even shorter movie at only 64 minutes! Apparently it was the second feature(tte) back then!

I was able to look at the somewhat Herrmannesque cue from *E.T.* titled "The Forest" by John Williams. *Slowly* in 3/2 time, 14 pages, 52 bars. Cue # 37788. Cue M-11R (revised). In Bar 1, the *solo* piccolo plays *pp* (*misterioso*) Line 1 A up to Line 2 E half notes to "6" sextuplet value 8th notes E-D#-D#-E-E-D# to (Bar 2) D# half note down to Line 1 B whole note tied to (Bar 3 in 2/2 time) half note and 8th note (followed by an 8th and quarter rest). The Eb clarinet is also written in for this phrase but it is cued in (*cue*), so maybe it *was* playing but I cannot tell right now since I did not hook up the dvd to the player. If playing, then it sounds (as the piccolo) Line 1 A [written Line 2 F#] half note up to Line 2 E [written Line 3 C#] half note, and so forth. The piccolo and Eb clarinet repeat the first two bars in Bars 4-5 with the B note tied to (Bar 6) B whole note and tied to (Bar 7 in 4/2 time) two tied whole notes decrescendo. The timp sounds in Bar

4 the small octave C dotted whole note *pp* tied thru Bar 7. I assume it's a soft roll but I cannot tell. The triangle sounds *ppp* the diamond-headed half note let vibrate (followed by two half rests) repeated next bar. The harp is *gliss ad lib* in the *ppp* level playing small octave A-B-middle C#-D#-E-F#-Gb and so forth. Violins I (two staves) in Bar 4 are *divisi* and harmonics *ppp* on Line 2 E/A (bottom staff) and (top staff) A half notes (tiny circle above the notes) tied to whole notes and tied thru Bar 7. Violins II play *ppp* Line 1 A/Line 2 C# dotted whole notes tied thru Bar 7 as given. Violas play small octave A/middle C# tied notes. VC play Great octave C/E/small octave E/A tied notes. CB play *ppp* on Great octave C dotted whole note tied to next two bars and tied to (Bar 7 in 4/2 time) two tied whole notes decrescendo. After two half rests in Bar 5, the *solo* horn plays *p esp* "6" sextuplet value 8th notes Line 1 E-D#-D#-E-E-D# to (Bar 6) D# [written A#] down to small octave B [written Line 1 F#] half notes to another "6" figure to (Bar 7) D# down to B half notes tied to whole note.

In Bar 8 in 4/4 time, the cue changes to *Religioso* in tempo-marking. Violins I (and piano top staff) play Line 3 C# half note *pp* legato to D down to Line 2 B quarter notes up to (Bar 9) Line 3 Ab half note to G to E quarter notes down to (Bar 10) Line 2 F half note to E up to Line 3 C quarter notes to (Bar 11) same C to Line 2 B half notes to (Bar 12) Bb half note to C down to A quarter notes, etc. Violins II play this an octave lower register, and violas/clarinet II/E.H. two octaves lower, and horns II-III three octaves lower. VC/CB play *pp* Great octave C# half note legato to D half note to (Bar 9) F to E half notes to (Bar 10) D up to small octave C# half notes, and so forth.

[3:38 pm] Watching *Star Trek: TNG* on tv in the background. Data is the featured role. He has lost his memory due to a radiation accident on a pre-industrial civilization.

Now: Miklos Rozsa was born April 18, 1907 in Budapest, Hungary. Unfortunately, to do a reliable astrological chart reading, I would need to have his verifiable time of birth. It would be interesting to do a chart reading of the music master for his centennial but the critical problem is indeed the lack of time of birth. I managed to write a paper on Herrmann horoscope based on the rectification provided by the late Zip Dobyns (based in part on the time frame I narrowed down to within several hours).

Using the noon CET (speculative) time of birth, Rozsa has 1 Cancer 12 Moon that would change to the Gemini sign 9:32 am and before. Sun is 26 Aries 16 (in the 9th house at the noon time birth); Mercury is 0 Aries 1 at noon but changing to Pisces is he was born at 11:31 am or before. Venus is 19 Pisces 16; Mars is 7 Capricorn 29; Saturn is 22 Pisces 24; Uranus 12 Capricorn 43; Neptune 10 Cancer 03, and Pluto 22 Gemini 04.

America was good for Rozsa. The asteroid *America* at 18 Scorpio 37 is nicely/harmoniously trine (120 degree aspect) his natal Venus (key to pleasure/gain/partnerships). The asteroid *Asia* at 19 Pisces 00 was actually conjunct Venus! So movies with the Asian bent (more or less) in terms of the exotic nature of films he scores would have great significance. Rome would also be important. The asteroid *Roma* at 21 Gemini 53 was conjunct natal Pluto. Not only was Rome where he lived a good deal of time but several films he scored had tremendous significance to his career, films tied to Roman (as in the Roman Empire). There are also potential lesson areas tied to *Roma* since it was square natal Saturn. *Hestia* (the Greek Vesta) at 5 Cancer 45 is conjunct his natal Jupiter at 4 Cancer 59. The work ethic (*Hestia/Vesta*) and excellence/wanting the best (*Jupiter*) were important values to him. He was also a

teacher (Jupiter). The asteroid *Nancy* was also conjunct Jupiter, so I wonder if he ever got involved (fortuitously) with a Nancy in his life. Potential gain. The asteroid *Lancelot* was nicely conjunct his natal *Juno* (the “marriage/partnership asteroid). And Lancelot was famously featured as a character in one of Rozsa’s famous scores.

[4:36 pm] Looking at old research notes of my Herrmann research at legal documents at UCSB, Herrmann’s music was used in many shows:

-*Adventures in Paradise* tracked music for 20th Century Fox. All together, he made about \$7,000 in royalties.

-*The Americans*: Theme-original & tracked. In 1961 he made \$2,582.

-*Armstrong Theatre*: tracked music.

-*The Richard Boone Show*

-*Bob Hope Chrysler Theatre*

-*Convoy*: Theme-original & tracks

-*The Fugitive*: tracks

-*G.E. Theatre* : tracks

-*The Great Adventure* : largely tracked (Theme is by Herrmann though)

-*Gunslinger*

-*Gunsmoke* : original scores and tracks (CBS Music Library)

-*Have Gun Will Travel* : “ “

-*Alfred Hitchcock Hour*: In 1964, he made \$7,325.

-*Hong Kong* (1960): tracks

-*Hotel De Paree*

-*Kraft Suspense Theatre* : original and tracks

-*Lost in Space*

-*Line Up*

-*Perry Mason*

-*Pete & Gladys*

-*Playhouse-90*

-*Rally Around the Flag*

-*Rawhide*

-*San Francisco Beat*

-*Twilight Zone*

-*The Virginian*

-*Daniel Boone*

-*Time Tunnel*

-*Cimaron Strip*

Of course he did other scores for *Studio One*, *House on K Street* and *Collector’s Item* pilots, *Westinghouse* Theme, and so forth.

Herrmann had a pretty recognizable “formula” of composing. Call it a particular style of formula music. Part of the formula was the “cell” approach; part of it was the alternating of timbre; part of it was the “long” slow-moving chords preference, and so forth. Nevertheless, his music was generally quite flowing (if not rather predictable and structured) and pleasing (even meditative at times). People like familiarity. He was overall consistent. People tend to like consistency. Goldsmith was not quite as consistent, particularly in his tonal design. Sometimes he would go downright atonal. He tended to

be more chameleon-like, depending on the nature of the film project. Herrmann experimented atonally in his Early Works (borrowed again for *Psycho*) but settled by the mid 1940's to the tonal approach of music. Max Steiner was also quite consistent and kept with his Late Romantic classical tonal approach, and his melody-master style was definitively recognizable. Herrmann was tonal but far more modernistic and simplified, rather minimalist.

By the way, I deduced from my research that Steiner had a neat little “trick” of the trade when he wanted to create a new melody for a movie or character (certainly not all the time, however!). He would simply separate the name/title into syllables and write notes conforming to the numbered segments. For example, in the polysyllabic “Marjorie Morningstar,” we have six syllables:

Mar-Jor-ie-Morn-ing-star

Steiner's theme for it (“Main Title”) is precisely a six-note theme starting with three quarter notes in $\frac{3}{4}$ time. I noticed that yesterday in key spots when I watched *The Decision of Christopher Blake*. When someone made a strong comment of, say, three syllables, Steiner would “mickey-mouse” it into a three-note mini-phrase.

Steiner did the same approach for the name (and movie title) “*Sugarfoot*.” That is a trisyllable, and Steiner composed a tri-note theme for it! It's basically a song-lyric technique, much as the song for *The Hanging Tree* of course has a four-note theme structure. Of course, other composers have used this “trick” to some degree. It sounds to me that John Williams used it for part of his *Superman* Main Title (Su-per-Mannnnnnnnn.....). This would be in Bar 39 with the brass playing C-C 8ths up to G dotted quarter notes tied to quarter notes, etc.

[6:37 pm] There have been several interesting threads in Talking Herrmann in the last several months since my last update. One in very late March is “The Bernard Herrmann Estate” thread originated by Guenther Koegebehn in Germany. There he announced that there has been “quite fundamental changes” in the Estate. For one thing, there is a brand new website:

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

Secondly, and most importantly, there is new management (which is considered by sources as “good” news). It was time for a change. C. H. is no longer involved with the estate. I'm sorry to see anybody out of a job but in his place is a business professional music management man named Martin Patton. I heard he's more of a “suit” man who can deal easily and diplomatically with marketing people, researchers, etc. I suggested that his name be put into the new estate website to clearly let people know that he is now in charge, but that wasn't done in these last 9 weeks. I suggested there that they can include my site as one of the links in the “Links” page. That wasn't done either. In fact, nothing was updated in that site since its inception, including the “Projects” page. So it's a pretty static site so far :)

Another interesting thread was initiated by “Mysterious Island” on April 15th titled, “Seeking Bombastic, orchestral style composer(s).” This poster is a producer/director seeking a Herrmanesque score for a fantasy film. I do not know 100% who he is, but I believe the film is probably *The Would-Be Warrior*. If I'm wrong, I

apologize. I even sent him for fun a few of my *Birds* audio clips before I realized he wanted a strictly synth score. I think it an interesting development when an independent Producer/Director seeking a Herrmannesque composer for his new project actually posts that new thread (soliciting possible interested parties to submit samples of their work). Of course, "the music budget is very modest"! I find it interesting in this business that someone would take this approach of directly seeking help from a composer fan site (in this case, the Bernard Herrmann Society). I believe this is the first time it has happened, at least on that particular fan site. I wonder what the FMPRO discussion list would think of this (probably negatively since most producers doing this tend to be cheap or want the composer to do it for free or on deferred payment!)? One fellow I contacted involved with FMPRO said that the producer should contact Film Music Network, but that most of those composers steal from Goldsmith anyway, and that he doesn't think any of them have the talent to even mimic Herrmann. Funny! I believe K.L. Scott on that thread submitted audio samples to that producer but I haven't heard anything from him (nor heard the sample as I requested) or the Producer/Director (although the Producer promised a reply to contributors). I would never do a synth score, and I would not allow a Work-for-Hire arrangement. And if that's the movie as I surmise (*The Would-Be Warrior*), then I wouldn't be interested. I really disliked most of the heavy FX *Lord of the Rings* fantasy, so I'm in no mood to contribute to anything remotely like it. *King Kong* (the remake) was pretty awful as well (actually, more silly than awful). Besides, I do not like mysteries. I prefer that somebody be open (identify self and project). I do wish him luck, however. He'll probably need it since it's unlikely he'll find a Herrmannesque composer working out there that's any good willing to do work on a very "modest" budget, especially from an offer sought thru a composer forum site instead of proper channels. You're not going to find a good Herrmann-type professional composer, or a Rozsa, or a Goldsmith thru such a means. John Morgan, as an established composer, is the closest I can think of now who can come up with a Herrmannesque score that can be "bombastic" who posts on film music forums. If the proper or standard channels were already exhausted prior to coming to a composer forum, this only strengthens the fact of the bleak state of film music quality these days.

Some of the problems faced by struggling composers (and it is a *very* competitive area since there are hundreds of them out there!) include producers offering very low rates (or asking work for free as a privilege of being involved! :), producer/directors being in love with temp tracks; ASCAP (and other U.S. Pro's) paying only 20% to the dollar for an underscore compared to songs; not being paid mechanical royalties for sales of dvds and downloadable shows/movies; producers/directors not knowing what they really want and interfering way too much; etc.

To illustrate the state of the business these days: Someone posted in the FMPRO List that in the Craigslist last December 12th was a dubious composer-wanted ad. Here's the ad:

"MB Productions is looking for a composer to score a feature length narrative film that was shot in nine different countries by an experienced director. If interested, please have a sample of your work available as used in a previous film. Job location is Hollywood Compensation: Copy and Credit."

The Mysterious Island composer-wanted ad in Talking Herrmann was better with the "modest budget" offer, certainly, but a lot of producers out there want music basically

for free if they can get away with it. And any composer who does it for free or basically free is *not a professional*. It's a sad state of affairs.

Here's the basic Craigslist site for Los Angeles:

<http://losangeles.craigslist.org/>

Another composer-wanted ad dated just May 30 reads:

"...This film is an Action Suspense/Drama and we need "Score" music from someone with experience in Composing. The underneath music. This was a low budget film that did very well in film festivals. Unfortunately, the compensation is low but the exposure will be significant... Thank you for your interest. We truly wish we could pay more, we really do. We just don't have anymore money...." My comment: That is so innocently and unintentionally funny! But one good or redeeming point at the end of their statement is:

"NOTE: We will not have exclusive rights to any music submitted." Still one better read the "contract" very, very carefully.

The May 21 version of calendarlive.com from *Los Angeles Times* discussed surprising news to me and many people: Elliott Goldenthal had a freak accident last December 13th. He fell backwards on a chair and his head crashed on the hard ceramic floor. He suffered a double hematoma. He needs a speech therapist to regain his voice, although his ability to compose was not impaired. His delayed opera, *Grendel*, is due to be officially played very soon (tonight in fact!). A malfunction in the computerized set caused a delay for twelve days. I'd like to hear the reviews for it. I like Goldenthal but I feel he goes a bit over the top, and he's a bit too atonal for my tastes. More on this later once the LA Times review comes out.

[8:53 pm] Paul G. is a fan and music researcher of the classic *Twilight Zone*. He e-mailed me yesterday informing me that he will send me a GMAIL file of the cue sheets of the series (or at least the first season). If it doesn't open, he'll send a cd version. I've already communicated with him in the past, exchanging music data. He already sent an August 2005 version of the Season One music corrected (and added) identifications (not actual cue sheets) from a friend of his named Carson who lives near UCLA and did research of the *TZ* scores. For instance, in the most popular *TZ* episode (according to their rating survey), "One for the Angels," the opening cue of the episode and twelfth excerpts are:

2. Middletown (**Average Size City Music**) CBS 8-45-D-1

12. Sputnik #2 CBS 8-66-2 [**spelled "Spoutnik" on the score**]

Until I received the information, I did not notice that in the "Execution" episode (starring Albert Salmi) that the fourth music quotation was actually by Herrmann:

4. Pursuit Theme CBS 8-56-D-3

However, it's a very tiny excerpt, only four seconds or so. This is the scene when Salmi gets hanged (but before his disappearance).

Now: Until tonight, I did not know that there is an interesting forum on *TZ* called TWILIGHT ZONE CAFÉ:

<http://twilightzonewor.9.forumer.com/index.php?act=idx>

I quickly scanned thru various threads and found a very interesting one: "E-Mail From Original TZ Composer)" first started November 5, 2004. Paul had contacted Tommy Morgan, the harmonica player/composer. He did memorable scores for *HGWT* and *Twilight Zone* (especially, I feel, the delightfully funny and homey "Hocus Pocus & Frisby"). Mr. Morgan replied:

"Dear Paul:

Thank you for the kind words and your interest. In those years, the composers would go to the studio to view that episode to be scored. A music editor was with you, as well as the head of the music department. During this "spotting session", all would join in deciding where the music was to be used in the show. After viewing the episode, the editor would take the film and break it down for each music cue, giving times along the way when things happened during the scenes you were to score. In virtually all cases, the composer assigned titles to all of the cues.

I hope this gives you some insight into the scoring process.

Regards,

Tommy Morgan"

<http://twilightzonewor.9.forumer.com/index.php?showtopic=267&hl=wrobel>

Nice quality forum. It's a big (Internet) world out there! And it's always gratifying to hear from other film music researchers out there, seeing them share the fruits of their research on forums. Freely sharing information is an excellent approach to life. What goes around comes around (negatively or positively).

[resume Sunday, June 11 at 9:24 am]

Yesterday's *Calendar* section in the LA Times has a review by Mark Swed of Goldenthal's ambitious opera, *Grendel*. He felt that it had some good points but overall it's flawed and too long. I did not know until I read the review that the opera's subtitle is "Transcendence of the Great Big Bad"! That's pretty silly. It's flawed logic to use this subtitle since the subject matter of the opera is about an evil creature that remains wicked to the very end, so "transcendence" of this being does not remotely take place. The subject matter is certainly not something that is universally appealing so I rather doubt the opera will have the staying power or posterity importance of, say, a Wagner opera. It appears from the review that the music itself is not transcendent either. Mark writes: "...Goldenthal's score passes time. His talent for theater and film music is that of a hit-and-run artist, able to create mood and, when needed, mayhem in short bursts. *Grendel* in not without such compelling short bursts, but the score is mostly glue. The musical styles are mostly borrowed, and Goldenthal's ongoing problem is how to get from this John Adams bit to that Carl Orff bit."

While this opera will receive far more attention than Herrmann's equally long-term focus on his own opera, *Wuthering Heights*, it appears it may suffer the same eventual fate of near oblivion (after the initial hoopla). Or at least it will not be a

masterpiece. Hopefully I am wrong but practical matters are involved here. It's a *very* expensive project getting that computerized stage together, and it caused a 12-day delay to boot. It cost L.A. Opera/Lincoln Center Festival \$2.8 million to do (so far), not counting the \$300,000 lost because of the canceled first opening night. It's unlikely other companies not already committed (as in New York City) will spend such money in the future. And the music itself may not be especially memorable or "classic." And the subject matter, as given, is certainly not a universally-appealing one. It's too odd, too bizarre. It's odd that Goldenthal never got involved with director Tim Burton because Burton's strange approach would find good musical company with Goldenthal. The closest would be *Batman Forever* that Goldenthal scored. Nevertheless, I would like to fork over the minimum \$30 to see and hear the opera, although my wife is not so motivated (and she has the car!). Preferably I would like to hear a copy of the music itself right here in the comfort of my home. I don't think a cd of it will be released, but I wonder...By the way, Orange County's *Register* gave it an enthusiastic review. The reviewer, Timothy Mangan, wrote that Goldenthal:

"...forges a polished *mélange* of styles – you can say that it's derivative or that he has a large vocabulary – that includes various avant-garde techniques, generous doses of neoclassical Stravinsky and, especially, recent John Adams, as well as, perhaps inevitably but suitably, Wagner. The monster's music booms darkly and imposingly in the heavily populated lower reaches of the orchestra, and the violent scenes clang with an arsenal of percussion...."

Carson replied via e-mail yesterday evening. He had questions about the *Twilight Zone* episode, "The Last Flight" from Season One. He wondered what the music was (can it be verified in case the cue sheets are incorrect?) in the Lafayette sign scene when the WW I bi-plane goes next to the 1961 Air Force huge cargo plane, and then the camera pans quickly left to the Lafayette sign. I wrote:

"The scene when the biplane goes alongside that big Air Force cargo plane with the four three-note repeat figures are from *Walt Whitman*, cue XII ("Funeral March"). However, you will not hear it in the Prometheus cd Vol 2: American Gothic in track # 13 ("Funeral March"). This is because that cd presentation provides only Bars 15-29 (repeating Bars 15-18). That *Allegro* repeat figure is not included but I assure you it's there in the 53 bar cue. You have it in Bars 1, 5, 12, 30, 34, and 52.

"Immediately next in the scene as it slowly moves left to the Lafayette sign, we hear difficult music (*not Walt Whitman*). I do not have the written music for Collector's Item (except for two cues) but I believe it is indeed from that score. Without dragging out the dvd of Collector's Item (with "The Last Man on Earth" Critic's Choice dvd as a bonus), I believe it *is* the "Main Title" as presented on the film as originally intended. So it's not an error.... Actually, I decided to find that dvd and watch the opening scenes of C.I. ...Yes, that music (heard in the Lafayette sign) is indeed from the Main Title of C.I.-- the very end that does not appear in the commercial versions because it's more like a Lead-In of a few bars tagged at the end of the Main title. On the Critics Choice dvd (CCD 1029), the music is located in Chapter 2 starting at :28."

Incidentally, in Bar 1 of that cue, the violins and violas play *fff* Line 2 G *rinforzando* 8th down to E down to C 16ths figure played 4X. VC play Line 1 G *rinforzando* 8th (followed by an 8th rest) played four times. In bar 12, violins I now play

that pattern as Line 2 F#/A/Line 3 C# (F# min) rinforzando 8ths down to D#/FD#/A# (D# min) 16ths down to B/D/F# (B min) 16ths figure played 4X. Violins I play this an octave lower register. Violas play Line 2 C# 8th down to A#-F# 16th figure played 4X. In Bar 30, violins I play this now as Line 2 G/Bb/Line 3 D rinforzando 8ths down to Eb/G/Bb 16ths to C/E/G 16ths figure played 4X. Violins II play this an octave lower register. Violas play Line 2 D 8th down to Line 1 Bb down to G 16ths figure played four times. VC play Line 1 D 8th followed by an 8th rest (played 4X). In Bar 52, violins I & II play *Allegro* Line 3 E rinforzando 8th down to Line 2 B-E 16ths figure played 4X. Violas are bowed trem on small octave E whole note. VC are bowed trem on Great octave C/G whole notes, and CB on small octave C whole note. After a half and quarter rest, the harp is descending gliss *fff* from Line 3 E 32nd note down to Great octave E 32nd note.

Yesterday we ate at a restaurant a block away from Tower Records. After our fine meal, I ventured into the store and purchased the newly released 7-discs set (dvd) of *Wild West West*, Season One. It was on sale for \$37.49, not bad considering I could get it not much cheaper (\$34.99) at Amazon. I was hoping that Fred Steiner's original score for "Night of the Undead" would be in the first season but alas it's in the third. But I wanted the series anyway, although it is not anywhere near the priority of having the *Have Gun Will Travel* series, or the upcoming *Perry Mason* series, or *Gunsmoke* (and *Rawhide* if it ever comes out). There is an interesting audio interview with theme composer Richard Markowitz who discusses how, rather surprisingly, he was selected from his jazz background to do the theme because Tiomkin's theme was not acceptable to the producer. He felt *Wild Wild West* was definitely not a traditional western series and required non-traditional music, whereas Tiomkin composed a traditional Americana ballad that was out-of-synch with the real nature of the show. So Richard merged jazz with Americana (but edging towards a jazzy, spoofy, tongue-in-cheek character). The pseudo-serious ballad of Jim West was rejected (it didn't fit the concept of the series) but CBS had to pay Tiomkin big bucks not to sue. Richard created a nice, contemporary rhythmic drive to the theme in the A part of the formula theme using a bass fender guitar, and the heroic western theme or B part overlaid it. He said he had "a personal problem in 1966" (whatever that was) where he had difficulty in completing assignments, so he didn't personally do anything new after that. He was hurt by not getting the calls to work and how CBS didn't give him credit for his work. The segment lasts just under nine minutes.

There is also included in Disc Seven the Theme Scoring Sessions. Remember, this is just an audio presentation, not audio and archival film of the recordings. You get to hear the mistakes, the comments, etc. It lasts just over eight minutes. Right now I'm listening to special features in Disc One. It's a nicely featured dvd set, worth having (unlike many of the Universal television dvd sets that have absolutely no extra special features or commentaries!). Right now I'm listening to the audio interview of CBS executive, Ethel Winart. Very interesting!

[8:12 pm] Since I have my old notes out of my UCLA/CBS research, I will give examples of what are in some of the CBS treasure boxes:

-Box 358: Pilot show scores were in this one. The most notable is probably the pilot, "Who Goes There," music by John Williams. It was dated 1/22/65. Instrumentation: 2 flutes, oboe, clarinets, 2 horns, 3 trumpets, 3 Pos, Indian Tom Tom, xylophone, banjo, piano, harp, accordion, harmonica, bass.

Also included in this box is "Two's Company" by Morton Stevens. It was dated Feb 9, 1973 at 9 am. The Main title's instrumentation: 2 piccolos, 2 clarinets, 2 clarinets, 3 flugelhorn, dance drums, triangle, tambourine, electric guitar, fender bass, and Hammond organ.

Next was the "Ted Bessel Show" dated Feb 6, 1973 at 2 pm.

-Box 49: I researched this box on Feb 21, 1997. Most notably, this box contained a score by Leith Stevens composing a score for a pilot series *House on K Street!* What? you ask. Didn't Herrmann compose the music for this? Well, he did—at least one version for another filmed story for the proposed series. Leith composed for a pilot named "Last Bomber Story," dated November 17, 1959. CPN 5841. I believe the first cue number is #6002. At any rate the cues include:

-M-11 "Last Bomber Intro" 6 bars

-M-12 "Parkhurst Leaves" 8 bars

-M-13 "Someone Aboard" 13 bars

-M-14 "The Lab" 3 bars

-M-15 "The Flower Shop" 8 bars

-M21 "Jarrett Slugged" 14 bars

Etc.

Also in this box is the P-90 score by Goldsmith called "The Tunnel" dated 12-14-59. Also we find "Man on the Beach" Pilot II dated 12-14-59. Next is "Sarah's Daughter" by Fred Steiner (not used) that includes the script. The Goldsmith score for "Sarah's Daughter" is included. It was dated 11-24-59.

-Box 106: Leith Stevens score again for another pilot called "Man" or at least the Main Title for it. He had a sketch score of seven staves. CPN 5903.

Next was the conductor score of Herrmann's "On A Note of Triumph."

Next was "Snows of Kilimanjaro" for the Buick show composed by Fred Steiner.

Next was the episode "Susan Johnson" for *Millionaire* composed by Jeff Alexander.

Next was the *Gunsmoke* Closing theme and Opening Signature. CPN 53513.

-Box 105: "Suspense" Opening & Closing by Herrmann (sketches). CPN 5914

Next were "New Suspense Opening & Closing" by Lucian Moraweck.

Next is *Nero Wolfe* by Alex North.

Next is from the Buick-Electric show May 1960, episode titled "Gambler, Nun & Radio" by Fred Steiner. CPN 5911. Cue # 3007 is "Mexi-Western" and # 3008 is "The Gambler."

Next is P-90 "Shape of the River" by Jerry Goldsmith. Cue # 2906 is titled "Hartford # 1" and #2907 is "Bend of the River"

Next is the "Maggie Dalton" episode of *Millionaire* by Wilbur Hatch.

-Box 223: On July 7, 1995 I researched this box, among others. In it includes P-90's "Misalliance" by Jerry Goldsmith. Next is the *Hotel de Paree* episode "Violent Seize" composed by Ernest Gold. Next is the "Elizabeth Tander" episode of *Millionaire* by Bill Lava. Next is P-90 "Dream of Treason" by Goldsmith. Then we have *Gunsmoke* Opening. Then *Gunsmoke* "Drummer Boy" by Rene Garriguenc, the great Herrmann imitator.

-Box 97: On July 7th I also researched this box. Included is the *G E Theatre* episode "Last Dance" by Jerry Goldsmith. CPN 5824. Cue # 1 is "Newlyweds" dominated by strings. Cue # 2 is "Problems." Cue # 3 is "Burnt Shirt." Cue # 4 is "New Dress."

Next is the *HGWT* episode "Charles Red Dog" by Paul Dunlop. The first cue is #2311.

Next is the *Gunsmoke* episode "Brother Whelp" by Dunlop. Next is the *Hotel de Paree* episode, "Gold Fever" composed by Alexander Courage. Next is P-90's "Target for Three" by Bob Drasnin.

The descriptions on the UCLA site of the CBS inventory of boxes are woefully inadequate. For example, for Box 174, all you read is: "Foreign Library: folders 5000's. Misc. TV series." When I researched the box, some of the scores include A Richard Rodgers score for *The Great Adventure*, a Raksin score for *Line-Up*, the "Lady Anne" score for *Twilight Zone*, "Far Horizons" by Drasnin, etc. Nothing was said about Boxes 177 and 178. In Box 178, I found the *TZ* episode score for "Nightmare as a Child," "Big City Moods" by Fred Steiner, *TZ*'s "Invaders" by Goldsmith and other Goldsmith scores, Love Theme # 2 by Van Cleve, and so forth.

[resume Monday, June 12 at 7:41 pm]

Now: The above reference to the CBS Collection inventory that is available on the Internet is the old site that hasn't been updated since November, 1996:
<http://www.library.ucla.edu/libraries/music/mlsc/archcoll/cbs/index.htm>

The ORION finding aid is far more detailed but even this is sadly insufficient within the limited boxes they cover. Someone at UCLA Music Library Special Collections included more details of the written music and CBS Dats using my researched information. However, in many cases, the information is not clear and comprehensive enough. Go to:

<http://content.cdlib.org/view?docId=tf296nb13d&chunk.id=dsc-1.8.5>

Or simply go to the Orion site:

<http://www.oac.cdlib.org/institutions/ark:/13030/tf4g5010bm>

Then click on the CBS Inc. Collection.

For instance, if you scroll down to Box 89, Folder 7, you find:

[Box 89]

[Folder 7]

2059-2069.Bernard Herrmann - 2059-2069

This designation, however, does not clearly identify the music as being "The Lonely" cues Herrmann wrote for that *Twilight Zone* episode.

Next is Folder 8, designated only as 2070-2080. These cues are the cues for the "Walking Distance" episode for TZ. Etc.

Sometimes it was done right. For example:

[Box 11]

[Folder 4]

1001-1010.

#1001 - Guy Luypaertz "Spoutnik No. 1"

#1002 - Guy Luypaertz "Spoutnik No. 2"

#1006 - [(M)FH]? "IRTV"

#1007 - Bernard Herrmann "I. Prelude (outer space)"

#1008 - Bernard Herrmann "(Time passage) #2"

#1009 - Bernard Herrmann "III. Signals"

#1010 - Bernard Herrmann "IV. Space drift"

But it appears the Orion inventory stops at Box 89 (of 941 boxes)! It gets worse. Orion does not cover *all* of the boxes between 1 and 89. In fact, the Orion list actually covers *only* Boxes 2 thru 8, 11, 12, 15, 71, and 89. So the more comprehensive of the two would be the original inventory:

<http://www.library.ucla.edu/libraries/music/mlsc/archcoll/cbs/index.htm>

But for a detailed inventory of only twelve of those boxes, go to the Orion inventory. If I had entry access to the Orion site (to add data), then I would be happy to freely expand the site.

[resume Thursday, June 15 at 8:46 pm]

The wife and I went out to a very satisfying dinner at a Chinese restaurant establishment. We went to Trader Joe's afterward and bought their Kauai Coffee (& that I'm drinking now!), Super-Orange E-mergen-C packets, and fresh flash pasteurized orange juice.

I searched my old boxes of music tapes and scores and rediscovered the *Decision of Christopher Blake* materials. It appears I worked on a great deal of the score, including many complete cues. This is very encouraging because I did not care to go back to the archives. Once again, I wish there was an audio reference (preferably dvd) for people to play.

The first *major* dream sequence occurs in Reel 4/part 1 during the play attended by Christopher and his father. Chris sleeps during it and his dream utilizes some of the characters, especially "Mr. Bascomb" (played in the dream by Chris). The transition between reality and dream encompasses Bars 1-8. Bar 1 is *rubato* in C time. The timp is *pp* small octave C whole note roll tied to next bar, and two bassoons play *p* on Great octave and small octave C whole notes tied to next bar. After a half and 8th rests, stopped

(+) horns play *sf* on middle C/Db/F/F dotted quarter notes tied to half notes next bar (etc) while trumpets (*sharp mutes and felts*) play F#/G#/B dotted quarter notes tied to whole notes next four bars. Trombones (also *sharp mutes and felts*) play middle C/Db/F/G dotted quarter notes tied to whole notes. Oboes play F#/G# notes, and clarinet I on Line 1 B. The organ plays as well. After a half and 8th rest in Bar 1, violins play *f accel.* Line 2 D#-E#-F#-G# 32nd notes to A-Line 3 C-D “3” triplet value 16ths to D# 8th tied to (Bar 2) whole note tied thru Bar 5. After a half and 8th rest in Bar 2, violas are bowed trem on Line 1 F#/G#/B dotted quarter notes tied to whole notes next three bars. VC/CB play small octave C whole notes tied to next bar (etc). Harp I in Bar 3 starts to play descending 16th note repeat figures. In Bar 6 in _ time, violins are now fingered trem between Line 2 G/Bb/Line 3 C#/E dotted half notes to F#/A/B#/D# dotted half notes, and so forth.

Bar 9 in 6/8 time starts the dream sequence fully implemented where the characters on the surrealistic dream stage start to mechanically move about. That opening stage scene is hilarious! Alexis Smith plays a vixen-type wearing a white long glove on one hand, and a black long glove on the other, posturing with her hands in strange positions! The bald man wearing suspenders is hilarious doing a stupid type of walking reminiscent of a Robert Crumb comic strip. Unfortunately, a sizeable chunk of the opening scene was cut from the movie because Steiner had composed 59 bars for this scene but only the first 23 bars survived. The audio of the complete cue was available to hear in the old Max Steiner Society cassette. The tempo-marking by Steiner is now *Grotesque* in the key signature of two sharps. Steiner arranges the “Pop Goes the Weasel” tune (used prominently two decades later in the British tv series, *The Prisoner*). The bassoons and bass clarinet play the melody line. Bassoons play small octave D rinforzando quarter note to same D staccato 8th to E rinforzando quarter note to E staccato 8th note to (Bar 10) F#-A-F# 8ths to D quarter note down to Great octave A 8th to B-C# grace notes, and so forth.

[10:01 pm. Time for bed. I am working my days off tomorrow and Saturday on overtime.]

[resume Friday, June 16 at 8:23 pm]

The “Body in the Barn” episode of *Alfred Hitchcock Hour* is now airing on KDOC (Channel 26 locally).

Someone posted today on Talking Herrmann that he received in today’s mail the recent copy of the Journal of Film Music focusing on Leith Stevens. I was hoping to get it by tomorrow at the latest because Sarah needs to update my site before she does on her vacation starting the 21st. So I’ll need to send this blog to her no later than Sunday morning along with the rest of the final updates. In a reply to that new Topic, I suggested that there be a journal issue devoted to Fred Steiner, especially since he’s still alive and can be interviewed. I wrote:

“I believe the next Journal will be devoted to Herbert Stothart. However, the thought comes to me that perhaps a more “timely” focus of attention (because he’s still alive and can be interviewed!) is FRED STEINER. Personally I resonate far more to Fred’s music than Leith’s, and I don’t feel he was given adequate treatment and attention. Even the Film Music Society (aka SPFM), to my knowledge, never paid special homage to his works. Unlike Herrmann and Stevens, Fred-not-Max Steiner never “made it big” in terms of feature film distinction, so perhaps that’s one reason he tended to be overlooked.

As I'm typing this reply, I'm watching *Perry Mason* on KDOC (Channel 26) in the background, an episode titled "The Case of the Stand-In Sister." Well, Fred Steiner's music is prominent, tracked in by the music editor. The source is from a HGWT two-parter titled "Quiet Night in Town" (composed December 1960). Some of the cues are rather Herrmannesque, but cues from other assignments were QUITE Herrmannesque. One that comes to mind is a *Gunsmoke* episode titled "Squaw" (first season of the hour b/w). The cue called "Cully Fights" would fool most Herrmann fans thinking it was Bennie's music. A cue or two from the "Cale" episode would have the similar effect, a cue from "Wagon Girls," and so forth. However, I still think the best Herrmann imitator was Rene Garriquenc.

"Anyway, it's a good idea, I feel (an issue devoted to Fred Steiner). One devoted to Max Steiner would be nice too. Or a "Steiner" issue devoted to both Fred-and-Max!"

[resume Saturday, June 17 at 5 pm] Worked my day off today as well. Nice overtime. Not anywhere as hot as it was yesterday. The Journal did not arrive in today's mail (I didn't expect it to). So maybe I'll review it in a special Blog # 28 but we'll see!

I'm a little tired because a young skunk came into the house from the slightly open back door (for the cats) at 2 am, so my sleep was a bit interrupted! The critter entered to forage on the cats' dry food by the television. From now on, we'll have to make sure the cats are in for the night and the back door is closed.

I continued my discussion of composers on that Talking Herrmann topic regarding the Journal:

"Lyn Murray did scores for CBS as well (and Universal/Revue). I rather found his music more interesting to listen to for tv than Stevens. I have the first season set of the color DRAGNET series (1967). Lyn composed several episodes for that series, and a really nice score was "The Big Kidnapping" episode. He wrote an excellent, exotic score for the HGWT episode titled "Hatchet Man."

People have their own preferences, but I placed Stevens at the "third tier" of interest for quality composers of those years. Raksin and Friedhofer would join him, for instance. They are fine composers, excellent craftsmen in their art, but they never particularly moved me overall (unlike Herrmann and Max Steiner especially, and then, Korngold, Rozsa, Tiomkin, perhaps Goldsmith, as "first tier" composers). The overall consensus is that Herrmann, Max Steiner, Korngold and Rozsa would be classified under the "Greats" heading, but Stevens would not be (of course I am not talking of personal preferences!). Whether Goldsmith would be considered in that league is probably too early to tell, in terms of historical perspective. The same applies for John Williams (although he probably would have a weightier impact overall due to *Star Wars*, *Superman*, *E.T.*, and so forth). Friedhofer, for instance, was a consummate musician/craftsman but he would not be put in that League of Extraordinary Film Composers, nor would Raksin. Definitely there is not much of a fan base for them compared to, say, Herrmann). I rather wonder if Alfred Newman would make it either but, once again, time will tell. I don't even think Elmer Bernstein would, although he had several quite excellent scores. Time will tell. Nevertheless, it is well worth the time to study the scores of each and every one of these composers listed, including Stevens! They each had a unique gift and "voice."

One poster commented that he felt that Newman and Waxman deserved to be added to the list. I replied to agree on a *personal* level, but objectively speaking, I do not believe they will reach that high stature or level of recognition. Once again, time will tell.

Part of the "Greats" designation is probably tied to the nature and status of the films the composers collaborated with. Herrmann collaborated with Hitchcock, Welles, and Harryhausen, for instance, and scored for critically-acclaimed films such as *CITIZEN KANE*, *VERTIGO*, etc. One can look into the fan base to see if the numbers are high or not. You can look at album sales to see what really sells or not. Moreover, the consensus can be determined early by assessing what film music scholars feel about the matter. For example, current prestigious historians were surveyed to find out how Presidents of the United States rated. Lincoln and Roosevelt were given very high marks, while George W. Bush was unanimously considered to be one of the worst Presidents (in terms of how they think history will probably rate them).

Once again, I feel that Herrmann would be given perhaps the top spot in the first tier of status and recognition and esteem. Korngold may be second in that level, then perhaps Rozsa or Max Steiner, and then Tiomkin. In time, John Williams will probably join that level (historically speaking). I don't think Goldsmith will make it. The second tier composers would be Goldsmith for sure (given time) but first we would have Golden Age composers such as Alfred Newman, Franz Waxman, and perhaps Golden Age/Silver Age Elmer Bernstein (if not, then solidly Third Tier for Bernstein). Third tier level would include competent composers such as Friedhofer, Raksin, Kaper, North, Young, and Leith Stevens. In certain terms, *all* three tiers would be Class A composers, but the upper level of eminent status would include Herrmann, Korngold, Max Steiner, and Tiomkin (maybe solidly Williams given another generation, but it's too close to tell right now). Once again, everything is relative, and fans will have their *personal* preferences, but in terms of objective overview in time, Herrmann would be granted the very top spot, I feel. I tend to like Goldsmith better than Williams (and even Tiomkin in most cases) but I feel that Williams will probably have a "higher" status in film music history than Goldsmith. I may be wrong but that's my feeling.

I'll proof-read this long blog and then send it off to Sarah. Thanks for your time and interest.

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