

## FILM SCORE BLOGS [Blog # 29]

Wednesday, September 13, 2006 at 12:48 pm

Happily I am on vacation this week after a heavy workload summer at the Post Office. Yesterday I finished my two-month backyard project on giving it a new look by installing sod. I finished by actually planting fescue grass seed on the unused (and largely unseen) west side corridor. I thought I would experiment with seed here but everywhere else I installed sod.

Also yesterday at around 3:30 pm, an expected long-distance visitor from Marburg arrived named Thomas. This was his final full day in the United States before he had to return (with his girlfriend) to Germany. He is a young university teacher (born 1973) who is obviously quite bright and inspired because he gives film music seminars now and then! In fact his previous seminar involved Hitchcock's *THE BIRDS* and utilized the three clips of music I had available (thanks to Markus) I composed for the movie (a purposely Herrmannesque score). His next project may involve students scoring to scenes of various movies that had to music wedded to them (or insert other composers' music to). Or he may take my suggestion and do a seminar on Goldsmith's score to *STAR TREK: TMP*. There's plenty of alternate cues for the score, unreleased cues, sketch examples, etc., so it should be a very interesting seminar for lucky students attending. We also discussed in great depth another project he has in the works that is quite promising.

Tom also was at UCSB researching Herrmann scores for four days. He commented on something that really interested me. He did some work on *Torn Curtain* and stated that timing sheet documents indicated that Herrmann intended to have three more cues placed towards the last 20 minutes of the movie somewhere (not including "The Bicycles" and "The Bus"). Cue names were not given but cue numbers. I believe they were #1202A, 1203, and 1204. Interestingly, when I researched the score at UCSB, those cues were not present, nor the Bicycle and Bus cues (although they existed somewhere because both Bernstein and McNeely recorded them!). Bernstein (and probably McNeely) got the cues direct from Universal (Bernstein needed the score for the remake of *Cape Fear*). Universal obviously had "The Bicycles" and "Bus" cues in storage, while UCSB did not have copies. However, if those final three cues Tom alluded to existed, then logically Bernstein or certainly McNeely would've recorded them. So, logically again, Universal does not have possession of those final three mystery cues (if indeed they actually existed). I wonder if Herrmann actually wrote them, although he alluded to them in his planned timing sheets. Perhaps once he got fired by Hitch, he understandably did not complete the project. I don't know.

Below is actually a blog entry I made on July 2 starting at 11:26 am. I did not finish the blog (intending to add more material in several succeeding days) since I became very busy at work during the next two months working loads of overtime. In fact, during the last two-week pay period I worked about 29 hours of overtime. I also had a backyard project that took four or five separate sessions installing Home Depot sod (but I had to prepare the soil, get rid of old decorative stones, break up the clay earth, spread

Super Soil earth, etc). I needed the overtime money to pay for the yard project and also to pay for a \$1,500 dentist bill (had two ceramic crowns put in and had deep cleaning done).

Anyway, here's the July 2<sup>nd</sup> (and July 4<sup>th</sup>) blog entry:

"Yesterday was my 56<sup>th</sup> birthday. That's 56 years already completed on this interesting planet (not the *start* of the 56<sup>th</sup> year). I finished my six-day straight of work at 4 pm and started getting ready to go back out. My wife & I already arranged to visit Stephen P.'s place 40 miles from here. We haven't seen him since the wedding reception of Bill R. about a whole ten years ago! He's an audio and film technician and a film expert. Bernard Herrmann happens to be his favorite film composer. He used to have film music soirees at his place that we attended. Bill, Richard, Rick, Leslie, Jeff, and various others also periodically attended. My wife & I probably went to at least four or five of them (and I cassette taped a few of them). I met Nick R. there at one of the informal get-togethers. I discussed one of these evenings briefly in a reply post of the Rozsa Forum in the topic thread "Rick Victor." Here's my post:

"I remember going to several of Steve P.'s film music soirees back in the mid-Naughty Nineties. Rick was present in some of them where we would only watch "bits" of movies (fragments of movies and tv shows that usually highlighted certain music cues). The guys loved to do that but the ladies present (my wife included!) hated to endure this because they (the ladies) preferred to watch movies completely thru instead of just the "bits." The ladies would say it was a "guy's thing" to do.

Anyway, I still have personal tapes of some of those get-togethers. In one session (I believe from 1996), I had Steve play a vhs copy of a *Perry Mason* episode from the first season (the pilot show, in fact, titled "Case of the Restless Redhead") that featured Herrmann music. There was a scene when Perry went to a movie studio ("Magnum Pictures") and Paul Drake were there as well. Rick saw the unfolding scene, and stated: "Well, that place looks familiar."

After a few more minutes with more scenes, Rick exclaims:

"Yes! Yes! That's Fox! That's Fox! Yes, that's 20th Century Fox!"

Bill (laughing): Really?

Rick: "You better believe it. I recognize those doors anywhere. Absolutely. It's Fox!"

Bill: "So that's the actual studio."

Rick: "It sure is. Yes, it's definitely Fox. Yes, yes, yes!"

Bill: "They still have those doors?"

Rick: "They sure do. Yup. And, man, are they heavy to pull--some big wooden doors! Wonderful. They're still there....That phone booth was added, though. The phone booth is not there. That's an addition....That's the cafe right ahead. It's still there."

Shortly several of us started to talk about meeting biggies at the studios, including composers of stature like Herrmann. For some reason I believe it was Rick who imitated Herrmann:

"Goddamn Max Steiner. I should've scored this picture!"

Bill: "Yeah, saying that with a cigarette dangling from his mouth!"

We would then be intent on watching the show, making comments now and then (not unlike what they do on *Mystery Science Theatre*). A character on the show would say, "I insist!" and then one of us would rebuke, "Don't insist!" Or we would see a shady

character, and one of us would say, "He's up to no good." Or we react to a character's dialog line with, "Mark my words!" Etc. It was fun. Rick was a real nice guy. I only saw him three or four times. I believe he was blond, handsome, medium build, and *really* into film and film music details (particularly Fox information)."

We left home at about 5:20 pm and headed on the freeway north to Steve's place. It was moderately hot in our home location but as we drove further north and inland, it really got hotter (even at this late afternoon) and really uncomfortable. We don't have air conditioning in this old car (But don't get me wrong: "Old is good!" : )

Forty miles later and about an hour later we reached our destination. We were glad to be warmly greeted by Steve and to *also* have a cool reception in his air-conditioned house! I took a few photos before we settled down. I also ordered a few pizzas and antipasto salad to be delivered (I believe it was Round Table Pizza locally). I gave Steve a few sound items of interest for him to make a copy for himself.

The first mini-project I requested was making a cassette audio copy of that old 1995 Criterion laser disc of *The Big Country*. I brought over a 60 minute Sony audio cassette and wanted a copy of the film music commentary, with Jeff Hunter doing the piano music examples. When the laserdisc format gave way to the much superior dvd format, the commentary was not included because of expired rights, change of ownership hands, or whatever.

Then we started to watch my wife's choice that she saw in Steve's massive collection, *Elephant Walk*. It's okay but certainly not a movie I am eager to watch again anytime soon! The score by Waxman is fine but not necessarily memorable. I was far more impressed overall by the color and sets. The food arrived, I paid the man, and we ate as we watched the triangle between Elizabeth Taylor/Peter Finch/Dana Andrews (sometimes between Taylor/Finch/bull elephant!). Later Steve put on one of his proud restoration works of the TZ episode titled "The Passage of the Lady Anne." Incidentally, Rene Garriguenc composed the music for that particular hour-long episode. I worked a little bit on that written score. Then Steve wanted to show us the marvelous sonic feast of *Journey to the Center of the Earth* in its intended deep resonance effect. He explained that the recording was front-end close mikes but also long room placements to capture the overall resonance of the recording stage. When the cd of that score was released by Nick Redman, the long miking was not present and so the music did not sound as good or as complete as in the original magnetic tapes. The music had to be reduced from three-channel to two-channel format I believe Steve tried to explain. So we heard the Main Title, the Sunrise sequence, and several other musical sequences on the dvd presentation. Then we *had* to leave because it was already just past eleven p.m., and we had about an hour's drive back in crazy night traffic.

[resume Tuesday, Independence Day (July 4) at 3:01 pm]

The *Hallmark Channel* is playing a *Rawhide* Marathon today. We're pretty much relaxing today (my paid holiday day off). We may go out later to eat but I'm not sure.

I managed to give a good, attentive listen to that film music commentary on that *Big Country* laserdisc edition. I'll give a detailed overview of the thorough presentation

since I doubt very few of you readers have ever heard it or will get a chance to hear it (although I saw a copy of that laserdisc on eBay for \$14.95).

The audio commentary actually opens with comments made by Jerome Moross himself in some prior interview. The commentator then enters in discussing how the power moguls of old Hollywood and many of the composers were dominated by Jewish émigrés (or their parents were). These include Kern, Gershwin, Irving Berlin, R. Rodgers, Copland, L. Bernstein, Alfred Newman, Tiomkin, Victor Young, Alex North, David Raksin, Herrmann, and Moross (meaning “frost” in Russian). He was born August 1, 1913 and died July 25, 1983.

In the early 1930's, Moross was evidently torn between writing in two highly different musical idioms: atonality/Schoenberg's twelve-tone music AND American vernacular/American song & dance “popular” music. The latter was particularly reflected of jazz, dominant in New York City where Moross lived all of his life. I guess it was initially a struggle between “head” and “heart” in musical idioms, the intellectual rage of atonality at the time and the emotional pull of popular music. Eventually he found his voice in popular folk music or the American musical idiom.

The commentator then discusses briefly Moross' start in the film music business being an orchestrator.

Moross started work on the score to *The Big Country* in the spring of 1958. In terms of his film music approach, Moross rejected the so-called “mickey-mousing” technique epitomized by cartoon scoring where the music tends to “catch” or imitate the actions of the screen. Max Steiner of course was a main proponent of that style (that Levant apparently criticized, and I believe Copland). Anyway, Moross employed the other Hollywood approach known as the “overall” approach or Mood Treatment where you suggest the atmosphere of the screen sequence and offer perhaps a few main motifs. Herrmann of course was a proponent of this approach, and Alfred Newman, and many others.

The commentator (and in an audio clip of Moross) stated that Moross' style was well-formed in simple binary and tertiary structure rather like songs and dances, rooted in the American folk music tradition. Copland's style was somewhat similar. Previously Hollywood had its own western music style borrowed from Stephen Foster, influenced by Grofe's *Grand Canyon Suite*, etc. Then a comment was made on how another writer stated that Moross based his music for this score on the black keys, the five-note or pentatonic scale.

Then he discusses how Moross created seven “character” themes for the film: The Big Country theme, McKay, Pat, Cowboy, Buck, Major Terrill & His Horsemen, and the Julie theme. His Main Title suggests the epic landscape style of writing the “big” theme in this case, almost like an American pastorate. It was in the A-B-A form. The McKay theme is first heard in cue # 2, “Julie's Horse.” The Cowboy theme is first heard in cue # 3, “The Welcoming.” Buck's theme is not pentatonic (black keys) but rather jazzy and introduced in cue # 4, “The Hazing.”

Eventually the commentator starts to talk more about the harmonic style of Moross, saying that it is primarily consonant in a rather hymn-like nature with its simplicity. He reserved dissonance for particularly expressive or dramatic effects such as in cue # 21, “Horror Stories,” and cue # 38, “Death of Buck Hannassey.” He then goes on to say that Moross's harmonic idiom is noticeably less dissonant than other American

composers of his day, even Copland, and in general is closer to the harmonic language of popular music than to the music of the concert hall. Moross used primarily “common” chords (major and minor) but he would often juxtapose his chords in unusual ways that gave them great expressive power. The overall harmony is not diatonic in the strict sense of a given key. It is similar to modal harmony, characteristic of folk music and a technique associated with the French composers Debussy, Ravel, and Satie. These include cue # 16, “Night in Blanco Canyon” and cue # 25, “Night at Lawder Ranch,” and cue # 25, “The Fight.” In more complex chords for expressive color (as in “The Death of Buck Hannassey”), he uses them nevertheless in a simple & straightforward manner as block chords. He says these polytonal or poly chords, often constructed by placing one triad on top of another, usually brings to mind the music of the French school of composers known as *Les Six*, including Arthur Honegger. But the use of these chords here evoke a feeling of starkness and desolation, an aspect of the American west. In the Buck’s death cue, we find the emotional starkness and tragedy of a man killing his own wayward son.

The commentator then goes on to say that much of the exhilarating vitality of the music comes from Moross’s use of dance rhythms or dance-like rhythms stemming from his love of popular music, of dance, involvement with New York ballet, etc. Sometimes the rhythms are quaint & old-fashioned like square dances, waltzes, and polkas. But occasionally the syncopated rhythms have an almost Latin American quality. In other cases, the rhythms are quite syncopated & jazzy, bring to mind Gershwin, Richard Rodgers and Leonard Bernstein. On the other hand, he continues, some of the rhythms reflect the influence of poly-rhythms, such as in the complex rhythmic patterns of Stravinsky’s works, the rage of the concert world back when Moross was a young composer. Then he adds that virtually every music sequence is built on dance-like rhythms or ostinato, such as cue # 3, “The Welcoming” (a piano demonstration is given) and then the ostinato of the Cowboy theme (another demonstration) with the overlaying of rhythms. He adds that Herrmann was using this technique by then in his fandango rhythm in *North by North West*. These dance and ostinato rhythms serve very effectively, he says, as substitutes for the tired, standard, monotonous gallop and chase music rhythms used in old westerns (such as the repeat figures of 8<sup>th</sup>-16<sup>th</sup>-16<sup>th</sup>). In general, syncopation, as a musical device, tends to propel the listener to want to move with the music, propelling the film forward and energetically.

Moross wrote over 70 minutes of music in 42 cues. While he got his start as an orchestrator, he had four orchestrators do the division of labor: Mayers, Salinger, Grau, and Alex Courage. 100 musicians were used, especially the strings sections, and the musicians were hand-picked from the cream at the top. There were three pianists, including the now famous John Williams. Gerald Fried played the oboe, and Dominic Frontiere played the accordion. The score was recorded at Goldwyn Studios at the then legendary Stage 7 recording stage known for its rich, full, resonant, spacious sound. While the orchestral style is rich and colorful, he says, it is also simple and clear, not unlike Rachmaninov’s *Symphonic Dances* in 1940, the first one sounding particularly western music-like.

The Main Title music is long, over three minutes. It encompasses three musical ideas: (1) a fast figure played by the high strings, a moto perpetuo series of figures, similar to country fiddle playing and hoe-downs, and shown in Gershwin’s *Porgy &*

*Bess*; (2) trumpet fanfare (later the theme for Major Terrill and his horsemen; (3) full statement of the "Big" theme.

The score was nominated for the Oscar but lost to Tiomkin's *Old Man & the Sea*.

The commentary ends in the scene of the movie after McKay triumphantly rides Old Thunder. Chris Husted did a few music commentaries on Herrmann's music, but I suppose there's not much of a market for scholars doing music commentaries! That's unfortunate. I would like to see more film music commentaries. I'd love to hear Morgan do a Max Steiner film.

In the Feb 20, 1996 entry in Filmus-L, it was commented that his was the first extensive music commentary on laserdisc. The producer, Sergio Leemann (who did TDTSS on laserdisc back then) planned to have him also do the music commentary for Goldsmith's *Planet of the Apes*. However, it never happened. Sergio left Image Entertainment, and there may have been complications doing the first gig.

Here's my first post on Filmus-L back in June, 1998. I happened to come across this when I was researching info on *The Big Country*:

**From:** Bill Wrobel <wj@PAVENET.COM>  
**Subject:** Hello & Introduction  
**Content-Type:** text/plain; charset=us-ascii

To : Filmus-L subscribers  
From: Bill Wrobel(new subscriber)

To : Filmus-L Subscribers  
From : Bill Wrobel(new subscriber)

I wish to thank H. Stephen Wright for allowing me to become subscriber # 407 on Monday, June 22 '98.

My wife, Susan, and I just purchased a computer for the first time last week, and went online with a new internet provider(Pavenet)locally for this Long Beach(562) area code, providing a very fast T-1 connection to the World Wide Web. I heard about Filmus-L three or four years ago, and once again I thank Stephen for welcoming me aboard!

To introduce myself, I will be 48 this July 1, employed by the United States Postal Service. As an avocation, however, I have been a researcher of tv and motion picture scores since the early Eighties. David Raksin set this in motion then when I contacted him by phone re: my discovery & purchase of Herrmann's piano score for WUTHERING HEIGHTS at a local used bookstore, Acres of Books. It was autographed by Benny himself, dedicated to "David." I made an educated guess that it referred to Mr. Raksin, and indeed it was! Apparently, from what he told me, somebody stole boxes of his books & music manuscripts from his office--and WH was among the items stolen. How it ever showed up at Acres of Books we will never know! Anyway, Mr. Raksin informed me that Herrmann's written scores were recently acquired at UC Santa Barbara, and to contact Martin Silver. Within a few weeks I was already laboriously transcribing a Herrmann score(no xeroxing was allowed), and periodically did so over the years. The hand-copied process was tedious but rewarding. As an analogy, it is terrific to taste mom's homemade apple pie (ie., to

HEAR Benny's music),but it is better to have the recipe(ie.,to learn HOW Benny made his atmospheric music).

The next phase of my film music research took me to the USC/Warner Brothers archives in the early Nineties. Leith Adams was in charge, and he was terrific in assisting to satisfy my huge appetite for learning. Principally I focused on Max Steiner (I believe I started with BOY FROM OKLAHOMA), but also worked on the scores of Korngold, Waxman, Kaper's THEM, etc. Luckily I had a permission letter from Al Kohn of Warner Brothers which allowed me to xerox portions of each Score studied. Still, I hand-copied many cues to save money since it cost 50 cents per half page to xerox the full score.

I still occasionally work at the Warner Bros. Archives. In fact, last week for one full day I worked on Steiner's CASH MCCALL. The film happened to be on FLIX last week, and it renewed my love of the score and the marvelous sound of the Warner Brothers orchestra! The opening twelve bars encompasses two separate tracks. The secondary track was the "ticker tape" animated figures of the woodwinds, trumpets and percussion. Ten violins were utilized for the Main Title, three violas, three cellos and two bass. Several unused cue portions are evident, and at least one full cue(Reel1, Part 4). Bars 1-18 in Reel 2,Part1 were not used(dialog ending with "Hey, Will...."). The first four bars of Reel 2, Part 3 were unused(scene in which Natalie Wood comments to Dean Jagger, her dad,"Or a son-in-law." Cue Reel 3, Part 1 was not used. Bars 14-35 of the next cue(Reel 3, Part 2)were deleted(scene between Wood & her mother, dropping the portrait of Cash McCall as Robin Hood).

The restaurant music of Reel 4, Part 2 was lifted from ILLEGAL, and so too, I believe, the Lobby music. Etc etc. It would be wonderful to hear the FULLY restored version of this score someday(are you listening, John Morgan?!).As a side note, the budget for Cash McCall was slated at \$37,760 in May of 1959. The actual costs were \$26,152. Max received \$10,000, the musicians \$9,995, the arranging \$2,760, the copying \$930, the Synch at \$2,267, and Misc. at \$200.

The next phase of my research took me to the CBS Collection at UCLA Special Collections back in May of 1989(actually, I may have begun my USC research just before then). Steve Fry was the Music Librarian for Archival Services, and he was wonderful in introducing me to such radio and television treasures! I believe I started with Herrmann's HAVE GUN, WILL TRAVEL tucked away in Box 187.

Over the years I have laboriously scanned hundreds of boxes, and "unearthed" many previously un-inventoried Herrmann scores, including his POLICE FORCE suite, HOUSE ON K STREET, STUDIO ONE, etc. My full inventory is available at UCLA Special Collections(contact Tim Edwards). I believe Film Score Monthly will eventually publish that inventory, but I am not sure(due to the length of the inventory).

Recently I worked on Fred Steiner's delightful score for a Gunsmoke episode titled "Call Me Dodie" on 8-15-62.In March I discovered Herrmann's CLIMAX cues, including "Climax Closing," "Middle Lead-In"(or "Climatic Lead-In"), and "Middle Close." At that period, I worked extensively on the wonderful Rene Garriguenc--music used often in CBS shows such as Rawhide, HGWT<and Gunsmoke. Once again, there is a vast wealth of material in this collection! I hope Marco Polo or some other group will consider new recordings of these "lost" scores--especially Herrmann suites. There are several MORE cues in his Desert Suite that are not in the old Cerberus LPs., for example. Police Force is simply exciting music. House on K Street is similarly evocative and intense.

Well, I guess that about does it for now. Thank you for your time. If you need any information that I may be able to supply from my researches, please feel free to e-mail me at wj@pavenet.com

Thank you!

Bill Wrobel

wj@ pavenet.com

Time for dinner! [8:06 pm] “

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[4:48 pm Sept 13] I had taken the two boys, Jacques and Chester, out front to explore and enjoy. Then I looked thru my mess of music notes and papers in the adjacent room to this living room (where the computer and tv are placed).

Now: On *Talking Herrmann* in July in the “Debussy and Herrmann” thread (and the Schillinger thread) :

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2431>

While I am interested in the “influences” debate, but I think it’s more fruitful to focus on other matters: Herrmann’s actual chord structures used, his composition process (including the study of rare sketches), and so forth (a focus on his actual scores whether or not some parts of them are remotely “influenced” by other composers). I wish Herrmann kept his sketches but apparently he destroyed most of them, sadly. All that remains of feature film material are several cues from *Torn Curtain*, *Beneath the 12 Mile Reef*, and a fuller sketch profile of *On Dangerous Ground* (that was recently “re-discovered” at UCSB). I was informed that Seubert found them misplaced somewhere in the Herrmann archives at the end of June and has placed them in Box 94 (where the full score to *On Dangerous Ground* is housed). It’s a probability I can rent a car and go up there on Saturday to look at the sketches (and work on other Herrmann cues) but this may have to wait until my next vacation in October. Let’s see. It’s not a crucial project or priority.

I am not sure what my next “rundown” project will be but it’s likely to be Max Steiner’s *The FBI Story*, especially the dvd of the film was just released August 15<sup>th</sup>. However, the audio quality if not terrific (no clear, striking audio clarity as given in the *Helen of Troy* dvd). I may work on another Herrmann score as well. Let’s see.

Another thread on *Talking Herrmann* was “Newbie Here—Looking For Info” :

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2476>

The “newbie” is a violinist from a college back East. She was under the impression that Herrmann wrote an unfinished violin concerto in his Early Works period. I checked the Herrmann Society database and noticed that someone did indeed insert in



the Concert Works section that Herrmann allegedly wrote the Violin Concert (not completed) in 1937:

[http://www.uib.no/herrmann/m\\_con\\_al.html](http://www.uib.no/herrmann/m_con_al.html)

Hmmmm. That's interesting news! I wonder where he got that information from. I researched the Herrmann archives at UCSB many times and never came across it in the Early Works box (Box 55) and related boxes. I last looked at the contents of Box 55 January 20, 2006 when I was doing research of Herrmann's tempo markings. The first item was "Bernard Herrmann Music notes" (brown cover). He had "George Herod (A Tragedy): A Dramatic Opera in 3 Acts" there. He wrote "Late Autumn" written Oct-Dec 1929; "Airia for Flute & Piano"; "Two Songs for Medium Voice & Small Chamber Orchestra" (April-Sept 1929); "Tempest & Storm"; "A Shropshire Lad" (Opus 8); "A Madrigal for Lucy"; "Song of the Madonna in the Cornfield (Nov 1935); "Pastoral (Opus 2) May 14-23, 1929; "Homage To Vergil;" "Eglogue" June-Oct 1928, 2 staves, 5 pages; "In Wintertime"; "Sonata for Cello & Piano in One Movement" (May 25, 1929); "Habanera" (2 pages); "Prelude" (piano); "Requiescat" (Nov 1929). Other works in various places are "March Militaire" (1932), "Music for Chamber Orchestra & Soprano" (Oct 1930-April 1931), "Ballet—The Body Beautiful" and so forth. No Violin Concerto, however! Even Steven C. Smith inserted in the Appendix (page 371) of his biography on Herrmann (*A Heart at Fire's Center*) that Herrmann wrote an unfinished Violin Concerto in 1937. Where did he get his information from? Probably from a dubious secondhand source since no such written-score document is available at UCSB that I could find. I'll ask Seubert when next I go there.

Also on *Talking Herrmann* at the end of July, I wrote a post-thread "Dissertations-In-The-Works." Go to:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2450>

Some of you may be interested in the papers. If I had more money to spare, I would buy most of them. Family expenses come first, however, and forking over \$700 would be a bit too pricey for me right now!

I did buy recently for \$60 the revised second edition of *On The Track* by Fred Karlin. The sub-title is "A Guide To Contemporary Film Scoring." It's a massive work of 553 pages. It looks very impressive especially with the many written music examples. For example, pages 301-304 give the full score reproductions of Horner's "Main Title" to *The Wrath of Khan*. Pages 305-307 offer a reproduction of the Herbert Spencer orchestrations of Williams cue "The Arrival of the Mother Ship" (Bars 93-104) from *Encounters of the Third Kind*. Page 313 is the reproduction of the title page of the Main Title to James Newton Howard's score to *Signs*. I still need to sit down and really spend a lot of time on the text. I've just been too busy this summer. So buying those dissertations would probably mean they would be collecting dust!

As given earlier, several of us had a discussion on Schillinger (and his mathematical method of composition) on *Talking Herrmann* earlier this summer. In the old periodical, Modern Music, Summer 1946 issue (Volume XXIII # 3), Sidney and Henry Cowell make a glowing review in the “recent” books section (page 226) discussing Schillinger’s System of Musical Composition (1946), predicting a rather “revolutionary effect” in the long run (of course they were wrong). In rebuttal, Elliott Cater (freely atonal composer) writes his piece titled “Fallacy of the Mechanistic Approach.” He basically says that Schillinger’s pseudo-algebraic approach is a kind of *shock and awe* effect (he calls it then “surprise and shock effect”) where the hapless reader is browbeaten into submission! It’s too much to get into here but he concludes by writing, “The basic philosophic fallacy of the Schillinger point of view is of course the assumption that the ‘correspondences’ between patterns of art and patterns of the natural world can be mechanically translated from one to the other by the use of geometry or numbers. When this conception is carried to even greater lengths in the belief that music will stimulate reactions if it follows the graphic projection of geometric patterns of ‘mechanical and bio-mechanical trajectories,’ one can only feel that the whole idea is arbitrary in the extreme. It comes from a Pythagoreanism that is quite out of place as a primary consideration in art music...”

We discussed Schillinger (and quartal harmony, etc) in the *Talking Herrmann* thread “Herrmann and Schillinger” that commenced June 22, 2006. Go to:  
<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2406>

In a far more Romantic or spiritual line, Edgar Cayce in trance stated in Case # 3253-2:

“But stay close to music, close to those things of the art and artist temperament. For these bespeak of those things of the spirit. For, as music is of those activities that span the differences, so is art an expression that reminds one of those things that may attune the mind oft to the realms easily forgotten.”

In Case # 2783:

“(Q) Should he study a musical instrument; if so, which instrument would be preferable?”

(A) Music should be a part of each soul's development.

There's not a great deal of music in this entity, except of certain natures. The piano would be well, or the banjo, for this entity.”

In Case # 3460-1:

“For it is music that spans the distance between the sublime and ridiculous. Whether it is in the spiritual realm or purely material realm it is one and the same. For that which is true is ever one, cutting even as the two-edged sword, making for good or bad depending on its application.”

In Case # 2156-1:

“Then, give particular attention to the music in the experience of the entity; not only as the channel, but as an outlet for itself in its desires for expressions in the mental and the spiritual. For, hath it not been said that only music may span that space between

the finite and the infinite? The entity's music may be the means of arousing and awakening the best of hope, the best of desire, the best in the heart and soul of those who will and do listen. Is not music the universal language, both for those who would give praise and those who are sorry in their hearts and souls? Is it not a means, a manner of universal expression!"

In Case # 1804-1:

"One that will find music as an outlet for self in a great many ways and manners. And whenever there are the periods of depression, or the feeling low or forsaken, play music; especially stringed instruments of every nature. These will enable the entity to span that gulf as between pessimism and optimism."

In Case # 1776-1:

**(Q)** What particular life work will offer the greatest opportunity for mental and spiritual development?

**(A)** In writing or in writing with music. That which, as indicated, is a description, whether martial or pastoral, or in writing that might be said to be of the same character. Do not separate them, for they each offer to the entity a means, a channel of expression the other does not. Ye may become materially, spiritually, a success in both.

**(Q)** What steps should be taken for a development of these?

**(A)** Apply self. Use that in hand. Use that ye have today. Then as it opens before thee, other steps, other measures may be given thee."

Cayce gave a fascinating reading in Case # 2421, a composer. He was born July 30, 1905, in St. Louis, Missouri, dying January 30, 1951 in New York. Culled from the reading's report:

"Nancy writes: He was well known in the music world, being active in both radio and early television. He composed music for the Robert Ripley "Believe It Or Not" show and the Gene Autry program, as well as writing music for advertisement in the automotive industry. In addition he was the main organist at Radio City Music Hall and privately taught voice and music to aspiring students. He put the "Great Invocation" to music...One day he received a phone call from Marie Lehmann (Ann Sorel) who was inquiring about voice lessons. He turned to his roommate and said, "This is the girl I'm going to marry," before he ever met her. They were married on July 21, 1937 in New York City. There were no children from this marriage.

In 1945, he was hit by an automobile when attempting to cross a street in New York. My aunt reported that after the accident he developed severe cardiac problems resulting from a previously unknown congenital heart defect. Off and on, he was confined to bed from 1945 until his death on January 30th, 1951. He decided on January 30th to visit all of his friends in the music world and took a train into the city. He collapsed and died suddenly from a massive heart attack."

I'd love to know the identity of this individual (only the case # was given). I attempted to discover it thru Google but after an hour's attempt, I gave up. Perhaps a reader can find it and tell me??

Now: In Case # 412-9:

“As has been indicated, music becomes to the entity a means of expression that bridges much of that which may bring beauty and harmony into the experience of the entity; and it is then one of the channels in which and through which the entity may bring to self much of the beauty and harmony that has been lost by the turmoils of the minds of men about the entity.”

In Case # 826-8:

**(Q)** If a soul fails to improve itself, what becomes of it?

**(A)** That's why the reincarnation, why it reincarnates; that it MAY have the opportunity

In Case # 165-24:

“For as is understood by the entity, many a Liszt or Mozart is digging ditches or shoveling coal. Many an artist, many a Rembrandt or a Hunt is selling clothes or fooling with stocks or bonds or the like. Hence the main purposes, the greatest stress shall be upon the vocational guidance that is as an analysis of the individual or the individual's or entity's purposes in a given experience. “

From Case # 3179-1:

**(Q)** Would I do well to continue with my music?

**(A)** It is that which spans the distance between the sublime and the ridiculous, between the finite and the infinite.

Keep the music, for it is oft a help to thee to quell the storms of life.

From Case # 1709-3:

**(Q)** What are my musical notes?

**(A)** C and G.

**(Q)** To what colors do I best vibrate?

**(A)** Blue and gray.

From Case # 1158-31:

**“Q)** Shall I resume peanut oil rubs?

**(A)** There is nothing better. These may be given by any good masseuse. If they are taken once a week, it is not too often. For, they do supply energies to the body. And, just as indicated in other suggestions, - those who would eat two to three

almonds each day need never fear cancer. Those who would take a peanut oil rub each week need never fear arthritis. “

Now: I do not know if peanut oil rubs and eating almonds are conducive to film music appreciation, but they certainly won't hurt!

Speaking of the unusual or the metaphysical (somewhat like Cayce), I plan tomorrow (Thursday) to phone the New Awareness Network to order the newly published Book 7 of the Deleted Seth Material, and also CD # 33. In the Early Sessions (Book 7), page 337, Seth makes reincarnational comments on a new guest attending Session 333:

“Give us a moment please. (Pause). Our new guest: 15<sup>th</sup> century, rather a strange itinerary, from Holland to Turkey. A male. Involved in pursuits that took him from city to city and to town to town. To do with musical scores of some kind.

“He could write music. It seems he stole scores and sold them to recognized composers. The endeavor hardly made him rich however. His father is a musician. Mansdavens. The last name. The first, Tanz. 1487, 1535, dying in Turkey. Three children and a wife who was German. The personality then irresponsible but full of gaiety, with some effeminate characteristics from an earlier 9<sup>th</sup> century life. (Pause). A tendency then to run from problems, and a fear of settling in one place.

“A musical talent but without the discipline or desire to perfect the gift. A series of petty crimes and a violent death as a direct result of business endeavors.

“He was carried along somehow in a national rebellion; a minor character in this, following soldiers, seeking for scores of ballads.

“You may take a break and we shall continue. I shall be listening in to your social chatter, and may make my own comments when I have the time.”

(9:16. ...During break Barbara [the new guest] said in conversation that she didn't like 'any' Germans and that she has no musical ability. Resume at 9:28.)

Seth: “The musical ability was misused, and therefore is no longer dominant, you see.

“You were separated from your wife for many years, and did not get along well. You resented her as you would have resented any woman. If you will forgive me, she was more a male than you were, in reality, and the Germans to you now still represent arrogant masculinity.” Seth then continues with her incarnation in Late 17<sup>th</sup> century in China as a male also. In the past century, she was then a woman in Oklahoma, 1831-1876. Interesting material.

Susan needs to use the computer now (9:39 pm) to make a report, so I shall continue this ghostly blog tomorrow!

[resume Thursday, September 14 at 10:43 am]

As given in my July 11 reply in the “Debussy & Herrmann” thread on *Talking Herrmann*:

“-Neo-Romantic Eclectic Modernist

Perhaps that's one likely description. There can be several. Yes, there's no need to argue with Herrmann if he sees views his musical temperament as Neo-Romantic. That would probably fit his temperament and, partially, his Style (the manner he expressed or formed his temperament). I personally don't connect him with Mahler's

late Romanticism, although both are connected by being born in the watery sign of Cancer (as also, by the way, myself)!

Most people are not usually objective about themselves. Unless they possess innate air detachment, they cannot stand arm's length from themselves and view their emotions and personal beliefs impartially. Certainly one could argue with Herrmann, say, when he denied ever self-borrowing a lot. You cannot always trust what a person says!

Certainly Herrmann needed to refine his statement that he was in general a Neo-Romantic. He was definitely not the European Neo-Romantic type (as was Max Steiner & Korngold). He belonged to a far different school of musical thought, as most of us know by now. His was the Mood Treatment approach, not the so-called "Mickey-Mousing" or synchronization (catching the action) type. He was also the kind of Neo-Romantic (differing from the Neo-Romantic Max Steiner) who preferred the lyrical approach to melody than motivic melody (usually). He did not write a character melody for each major player. He also differed from Max Steiner (at least in comparing to Max's early and mid career) in that Herrmann's texture tended to be homophonic (lyrical melody with harmonic accompaniment), whereas Max tended to use polyphony and counter-melodies. He got more simplified in his latter years, but he was pretty elaborate with his melody lines before that. Rozsa was more like Steiner in that respect too (contrapuntal treatment). A lot of people like that, so that's probably one reason why those listeners prefer Rozsa, say, over Herrmann. I believe Tchaikovsky (a Romantic!) tended to be homophonic in execution. Moreover, Herrmann's homophonic style tended to utilize, most characteristically, sustained chord accompaniment (his standard type of accompaniment). This generally meant long, drawn-out, rather slow-moving chords. Of course he would also utilize this in passages where there is no "melody" or lyrical passage (usually soloistic instruments or soloistic choir of instruments such as tutti violins I).

Like a true Romantic, he characteristically relied on the extensive use of crescendo-decrescendo and other dynamics, lots of articulation, and frequent usage of instrumental effects adding "color" (stopped horns, cup-muted trumpets, etc etc). The Romantics needed that orchestral texture to display the emotional and sensuous sonority (orchestral colors), and Herrmann was especially gifted that way. In a sense, he was like Rimsky-Korsakov (a brilliant orchestrator). Tchaikovsky was also skillful with orchestral color. Mahler seems to be associated with "quantity" and huge orchestras, and into the themes of suffering & resignation (perhaps leading to release and liberation). It's "great" music but somehow I see little of Mahler in Herrmann's music in most cases. I would probably see more dynamic heaviness of Wagner in Herrmann's music than Mahler's, and more of Debussy's color and sensual sonority. But of course music is subjective, so people can hear Herrmann in any of many different ways! I'm just trying to be objective in listing his dominant characteristics (Mood Treatment, overall tonal, overall slow-moving or sustained chord style, colorful orchestrations, overall homophonic, frequent use of ostinatos, parallel chords, "cell" treatment, tritone usage, etc).

So you're right. I forgot about Herrmann's statement about being a neo-romantic. Herrmann's a Neo-Romantic Modernist, not a Neo-Classical Modernist. Would that mean that the name "Beethoven" (synonymous with "classical") should not really be connected with Herrmann? Usually Neo-Classical is synonymous to "non-Romantic" I would think.

Anyway, it's time for bed. It was fun speculating on Herrmann's style for a while."

Now: As given in other posts and threads, I also think the so-called "cell format" was an important stage or transition in Herrmann's musical development, but it's not

necessarily *that* important. After all, he used it to some degree (especially the eight-bar length) in his pre-1950 years, and he did not overwhelmingly use it (8-bar, 12-bar, 16-bar duration or however you want to slice it) in his after-1950 years. It's there (and quite clearly in some scores) but I do not think it (and how Herrmann was "influenced" with any precision) warrants a major research investigation. As given, I think it would be far more important to discuss his harmonic treatments, his generally homophonic style, his orchestral color (timbre) expertise and patterns, use of dynamics, and so forth.

I am sure he was "influenced" by various composers to some extent, including Debussy (and Holst). Perhaps he was influenced even more by Ives music. After all, he went to the time and effort to write an excellent article in Modern Music (May-June 1945) titled "Four Symphonies by Charles Ives." Go to a university library, find it, and check it out. I believe I discussed this in a previous blog. Herrmann seems to follow some of the devices used by Ives (but certainly not all!). Herrmann liked polytonal (say, two simultaneous chords sounding) effects just as Ives did, for instance. He did that rather harmonic haze effect in his *Twilight Zone* theme—which is quite clever considering the subject matter (the gray zone between daylight and night time). Like Ives (and other composers, like Tchaikovsky, who was also largely homophonic), Herrmann often has a solo instrument (like a horn or clarinet) playing a nice "melody" line over slow-moving strings harmonies, say. Ives liked to experiment with overall *sound* effects with his sonorities, and Herrmann excelled in this. Herrmann's consistent style (pre-1950 and post-1950) includes his tendency to enter imitatively with different orchestral choirs, repeating previous patterns. He would, say, have the strings play a phrase followed in imitation by the clarinets and bass clarinets, and then the horns and trombones, and so forth.

In certain terms, Herrmann's musical pattern is rather predictable once a piece gets started. This can be quite reassuring to the listener who likes this kind of approach. But he adds variety with his timbre treatment and perhaps some harmonic variations. Herrmann was known for his rich, full sonorities and variations in orchestral color, but his music is rather simple in most instances, not necessarily very elaborate and complex (but nevertheless quite interesting and deeply moving). Herrmann had a rather "modern" approach in comparison to the predominant European Neo-Romantic style employed in the Forties especially (Max Steiner, Korngold, etc). He tended not be as conventional, in those terms, freer form in style, much more chromatic. His forte was certainly not the spinning out of melodies (like Max Steiner) but he could be quite lyrical (with solo lines, etc). He often had this introspective, rather somber mood in his slow movements (rather meditative) but he could be quite masculine and extroverted in his music as well (*North By Northwest* fandango, etc). Of course, as given many times, Herrmann belonged to a different school of musical approach than the likes of Steiner and Korngold. They were all "Romantics" but Herrmann's style was the "mood" approach. But they all during this "Golden Age" of film music were masters in musically portraying the drama shown on the screen, unlike the unpleasant sludge state of film music now (with few exceptions here and there). Herrmann, Steiner, Korngold, Rozsa (and many others back then) could easily evoke (as Edgar Cayce alludes to) a "higher" or "deeper" consciousness with their inspirational music. It's "classic." The effect of most movie music now is far more astral-sensational, rather annoying to hear. It's like a sensory overload, especially in the action scenes. It's too much the "same." At least in the past we had distinctive differences with

the “sound” of music (Steiner’s music sounds a lot different than Herrmann’s approach in most cases; Tiomkin’s approach is clearly different from Newman’s, and so forth). There was great art back in the Golden Age (and to some extent the Silver Age) but there is no discernible “great” music now. Occasionally Williams comes up with a terrific score (I liked *Harry Potter*) but he is not consistent (I did not find his *War of the Worlds* of invasive quality). If today’s composers are compelled by producers to compose according to some “same” amorphous standard, then the music is highly commercialize sludge. Probably most of them are not talented enough and capable enough to even create great music anyway! They do not reflect the caliber and high standards of a Bernard Herrmann or Erich Korngold or Miklos Rozsa. So far there are no “New Masters” that I can find. In the very beginning, I thought Horner would be a new master but that did not bear out. He’s better than most of the new guys out there now but he’s not going to be judged in film music history as a “Great” (like Herrmann, Steiner, Korngold, Rozsa, maybe in time Goldsmith and even Williams—too close to judge for the latter two).

Hopefully, the cycle will turn to an upward swing, allowing the commonplace to make way for renewed quality and “personality.” Personally I would like a “retro” effect in terms of film music (retro to the Golden Age methods of film composing). While the Golden Age is gone in terms of new music, fortunately it is kept alive by the likes of Film Score Monthly and many others who produce cds of the masterful old music, and by publications (like the *Journal of Film Music*) that devotes itself to the serious study of Golden Age music. Great film music touches the generations. Herrmann has this beneficial effect.

Time for lunch! [12:05 pm]

[resume 12:44 pm]

Now: In July (received July 10, in fact) I had the good fortune to hear a synth version of the *Sinfonietta* by Markus Metzler of Germany, and also to read the written music of that Herrmannesque score. Just above I discussed how film music has deteriorated but I should mention that there are rays of hope. The music of Metzler is one of those rays (as well as the promising works of Tel Aviv composer, Ady Cohen). The full score is 98 pages in four movements. I wish he had a website (like Ady) where you can tap into clips of the music, then you can hear for yourself. Markus has a definitely strong Herrmann sensibility in his music (more perhaps than even John Morgan, and definitely more than Cohen’s)—if you want Herrmannesque music, that is! There is not a distinct and identifiable “Metzler” voice in this piece because Herrmann became a sort of role model for it. The 1<sup>st</sup> and 3<sup>rd</sup> movements are the best with the Third being the most Herrmannesque, reminding me in places of Herrmann’s *Companions in Nightmare*, a bit of *Taxi Driver*, and a bit of *Jason & the Argonauts* (Medea theme mode). However, the First movement has many excellent Herrmannesque techniques, especially the quickly switching orchestral choirs. Some of this movement reminds me of *On Dangerous Ground*. It’s a really ferocious, highly driven movement. I believe Markus might revise his *Sinfonietta* somewhat. I made some suggestions as well in private email.

I also listened (and read) a portion of his *Farewell* piece for strings/harp/vibe/celeste. It really evokes the sensitivity and mood of Herrmann’s *Fahrenheit 451*. Unfortunately, Markus is based in Germany (not in the United States) and has not really done a full length film score, so American westerners will not know of



him. I believe he did a short or two and also commercials. I think he really needs exposure.

The same applies to Ady Cohen's music. It is far different than Metzler's but comparably of high quality and full of potential (in terms of the need to get out of relative obscurity and getting far more exposure). Again, as I mentioned before, there's a glut of composers out there, an overpopulation of wannabes; that is, meager to moderate talent wanting to make it "big" out there! But I feel Markus and Ady have real talent. I do not know if they are potentially "Greats-in-the Making" (too early to tell) but I think their music is excellent. If there was, say, a Bill Gates Fund for Promising Film Composers, then I would definitely vote in these two for funding projects.

Ady made some fairly recent posts on *Talking Herrmann*:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2447>

And also midway in the Debussy thread (with comments by me):

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2431>

So go to:

<http://www.adycohen.com/ady/>

Or more specifically:

<http://www.adycohen.com/ady/music%20for%20films/>

Then click on the *Mother Divine* cues. I am hoping to get the written music for the cues soon and perhaps I'll do a "rundown" of them on my site since there is an easily accessible audio reference to them on the Internet.

[2:41 pm]

I have the music cue sheets of Serling's *Twilight Zone*. I included the Herrmann segments of some of the First season (and a few cues from other composers) in my CBS paper. Let's give a full rundown of a few of the First season episodes that utilized "stock" music:

Third From the Sun April 1, 1960. Cue sheet # 19,524

- (1) *Twilight Zone* Main Title (Herrmann) April Music Inc :40
- (2) *Songe* CBS 8-56-2 (R. Challan) April Music :18
- (3) *Time Passage # 2* CBS 8-66 (Herrmann) :09
- (4) *Time Passage # 2* CBS 8-66 (Herrmann) :18
- (5) *Light Rain* CBS 8-56-2 (M. Constant) 1:58
- (6) *Teddy Blues* CBS 9-68-2 (Jacques Lasry) :43
- (7) *Sputnik # 1* CBS 8-66-2 (Guy Luypaertz) :36
- (8) *Time Passage # 2* CBS 8-66 (Herrmann) :45
- (9) *Light Rain* CBS 8-56-2 (M. Constant) :15
- (10) *Time Suspense* (Herrmann) :43
- (11) *Time Passage # 2* (Herrmann) 3:40
- (12) *Starlight* CBS 8-66-1 (Herrmann) :12
- (13) *Danger* CBS 8-66-1 (Herrmann) :26
- (14) *Light Rain* (Constant) :56
- (15) *The Ambush* CBS 8-56 (Herrmann) :56
- (16) *Utility Cue* CBS 8-44-D (Bruce Campbell) :10
- (17) *Light Rain* (Constant) :18
- (18) *Twilight Zone* End Title CBS 10-14 (Herrmann) :39

One for the Angels October 2, 1959

- (1) Twilight Zone Main Title CBS 10-14 (Herrmann) :39
- (2) Middletown CBS 8-45-D-1 (Willie Schaefer) 1:06
- (3) House on K Street "Fade In" CBS 10-11 (Herrmann) :12
- (4) Middletown (Schaefer) :22
- (5) House on K Street "Fade In" (Herrmann) :12
- (6) Rain Clouds CBS 8-56-1 (Herrmann) 1:08
- (7) Piano Sweetener CBS 7-44 C (Anonymous) :08
- (8) Night Suspense CBS 8-56 (Herrmann) 1:29
- (9) House on K Street "Fade In" (Herrmann) :12
- (10) Prelude (Outer Space) Herrmann :25
- (11) Prelude (Outer Space) Herrmann :10
- (12) Sputnik # 2 CBS 8-66-2 (G. Luypaertz) :48
- (13) House on K Street Fade-In (Herrmann) :12
- (14) Rain Clouds (Herrmann) :29
- (15) Bad Man CBS 8-56 (Herrmann) :10
- (16) Rain Clouds (Herrmann) :30
- (17) Prelude (Outer Space) :20
- (18) House on K Street Fade-In (Herrmann) :12
- (19) Rain Clouds (Herrmann) :22
- (20) Time Suspense CBS 8-66-1 (Herrmann) 3:32
- (21) Starlight CBS 8-66-1 (Herrmann) 1:08
- (22) Police Force Opening CBS 8-B- 46 B (Herrmann) :05
- (23) The Ambush CBS 8-56 (Herrmann) :06
- (24) Twilight Zone End Title CBS 10-14 (Herrmann) 1:00

Judgment Night April 1, 1960

- (1) Twilight Zone Main Title CBS 10-14 (Herrmann) :45
- (2) Rain Clouds CBS 8-56-1 (Herrmann) 1:08
- (3) Rain Clouds (Herrmann) :32
- (4) Moonscape CBS 8-66-1 (Herrmann) :30
- (5) Moonscape (Herrmann) 1:55
- (6) Rain Clouds (Herrmann) 3:03
- (7) Shock Therapy # 3 CBS 10-24 (Rene Garriguenc) :12
- (8) The Book Rack (Herrmann) :04
- (9) Rain Clouds (Herrmann) :12
- (10) Moonscape (Herrmann) 1:25
- (11) Shock Therapy # 4 CBS 10-25 (R. Garriguenc) :48
- (12) Shock Therapy # 3 (Garriguenc) :35
- (13) Shock Therapy # 3 (Garriguenc) :28
- (14) Snare Soli CBS 8-31 (Anonymous) 2:11
- (15) The Rocks CBS 8-46-C (Herrmann) :32
- (16) Rain Clouds (Herrmann) 1:05

(17) Twilight Zone End Title (Herrmann) :39

The Execution April 9, 1960

- (1) Twilight Zone Theme CBS 10-14 (Herrmann) :40
- (2) Prelude # 1 CBS 8-56-D-8 (Herrmann) :50
- (3) Prelude # 1 (Herrmann) :13
- (4) Pursuit Theme CBS 8-56-D-3 (Herrmann) :25 (it doesn't really last this long!)
- (5) Shock Harmonics CBS 11-1 (Fred Steiner) :28
- (6) The Cell CBS 10-14-1 (Herrmann) :05
- (7) Harp Sings CBS 7-44-C (Fred Steiner) :10
- (8) Ran Afoul CBS 7-50-A (Jerry Goldsmith) :10
- (9) Prelude # 1 (Herrmann) :04
- (10) Prelude # 1 (Herrmann) :28
- (11) The Ambush CBS 8-56 (Herrmann) 1:08
- (12) The Ambush (Herrmann) 2:11
- (13) Climatic Close CBS 8-48-C (Herrmann) :16
- (14) Collectors Item-Main Title (Herrmann) :04
- (15) Peeping Creeps CBS 7-56-4 (Jerry Goldsmith) :29
- (16) Shock Therapy # 3 CBS 10-24 (Rene Garriguenc) :07
- (17) End Title CBS 10-3 (Ernest Gold) 1:16
- (18) Gunsmoke CBS 8-51-D-1 (Herrmann) :25
- (19) Turkish Delight CBS 8-48-C (Eric Cook) :21
- (20) Opening CBS 10-3 (Ernest Gold) :21
- (21) Knife Chord CBS 8-44-C (Jerry Goldsmith) :10
- (22) Climatic Close CBS 8-48-C (Herrmann) :17
- (23) Harp Sting CBS 7-44-C (Fred Steiner) :11
- (24) Shock Harmonics CBS 9-1 (Fred Steiner) :17
- (25) The Ambush CBS 8-56 (Herrmann) :08
- (26) Shock Harmonics (Steiner)
- (27) Twilight Zone End Title (Herrmann)

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From the 5<sup>th</sup> season:

The Old Man in the Cave

- (1) Main Title including (A) Etrange # 3 CBS 11-58-813-A and (B) Milieu # 2 CBS 11-58-811-16-B (both by M. Constant) :09 and :22 respectively.
- (2) To The Rescue CBS 8-56-M 15 (Herrmann) :24
- (3) Moat Farm Murder CBS 11-78-E-390-2 (Herrmann) :42
- (4) Walt Whitman CBS 8-34 C-298-1 (Herrmann) :31
- (5) Rain Clouds CBS 8-56-1-462 (Herrmann) :35
- (6) Harp Chords CBS 13-15-24 (CBS) :02
- (7) To The Rescue (Herrmann) :24
- (8) Horn Stings on C (CBS) :05

- (9) Bridge and Neutral Suspicion CBS 8-56-3-238 (Rene Garriguenc) :30
- (10) The Search # 3 CBS 8-43-346 (Lucian Moraweck) :15
- (11) Third Act Opening CBS 11- 78 E-11-2390 (Nathan Van Cleave) :23
- (12) Moat Farm Murder CBS 11-78 E-390-2 (Herrmann) :24
- (13) Walt Whitman (Herrmann) :49
- (14) Passage of Time # 16 CBS 9-43 E-1193 (Rene Garriguenc) :05
- (15) To The Rescue (Herrmann) :26
- (16) Night Suspense CBS 8056-453 (Herrmann) :27
- (17) Second Narration CBS 11-78-3-2107 (Leonard Rosenman) :12
- (18) First Hospital Scene CBS 11-78-3-2108 (Rosenman) :13
- (19) Bridge & Neutral Suspense CBS 8-56 D-3-236 (Rene Garriguenc) :36
- (20) To the Rescue (Herrmann) :25
- (21) Second Narration (Rosenman) :09
- (22) First Hospital Scene (Rosenman) :15
- (23) Moat Farm Murder (Herrmann) :22
- (24) Second Vision CBS 12-36-3413 (Fred Steiner) :14
- (25) Walt Whitman (Herrmann) :12
- (26) Moat Farm Murder (Herrmann) :26
- (27) Celestial # 4 CBS 11-78-3-2121 (Leonard Rosenman) :19
- (28) Moat Farm Murder (Herrmann) :11
- (29) Sand CBS 12-36-3415 (Fred Steiner) :10 [I believe that's the cue name??]
- (30) Walt Whitman (Herrmann) :29
- (31) Low Bass Notes CBS 12-23-46 (CBS) :02
- (32) Twilight Zone End Title including Etrange # 3 and Milieu # 2 (Constant) :22

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From the 2<sup>nd</sup> season:

The Howling man

- (1) Etrange # 3 (Twilight Zone Theme) M. Constant :25
- (2) Mysterious Storm CBS XI-D-47-3059 (Jerry Goldsmith) :28
- (3) The Book Rack CBS X-56-D-1-1572 (Herrmann) :25
- (4) The Sun CBS X-56-D-1-1570 (Herrmann) :05
- (5) The Telephone CBS X-56-D-1566 (Herrmann) :24
- (6) The Book Rack (Herrmann) :41
- (7) Shock Therapy # 3 CBS X-46-A-1430 (Rene Garriguenc) :07
- (8) Mysterious Storm (Goldsmith) :07
- (9) The Book Rack (Herrmann) :40
- (10) Secret Circle CBS IX-43-D-38 (Jerry Goldsmith) :37
- (11) Back To The Scene of the Crime CBS XI-D-27-2118 (L. Rosenman) :54
- (12) Twilight Zone Theme Opening CBS XI-D-46-3056-A (Herrmann) :33
- (13) Shock Therapy # 2 CBS IX-46-A-1211 (R. Garriguenc) :17
- (14) The Book Rack (Herrmann) :42
- (15) The Sun (Herrmann) :06
- (16) Twilight Zone Theme/Etrange # 3 (Constant) :10
- (17) Milieu # 2 (Constant) :30

The Odyssey of Flight # 33

- (1) Twilight Zone Theme-Etrange # 3 (Constant) :25
- (2) Silent Flight CBS VII-23 A-382 (Jerry Goldsmith) :47
- (3) Silent Flight (Goldsmith) 1:07
- (4) Eerie Dream # 2 CBS VII-56 A-313 (Lucien Moraweck) 1:11
- (5) Science Fiction Bridge # 2 CBS VII 56-3-546 (Rene Garriguenc) :13
- (6) Silent Flight (Goldsmith) :47
- (7) Silent Flight (Goldsmith) 1:04
- (8) Science Fiction Bridge # 2 (Garriguenc) 1:24
- (9) Science Fiction Bridge # 2 (Garriguenc) :28
- (10) Shock Therapy # 3 CBS X 46 A-1430 (R. Garriguenc) :13
- (11) Science Fiction Bridge # 2 (Garriguenc) :14
- (12) Science Fiction Bridge # 2 (Garriguenc) :45
- (13) Science Fiction Bridge # 2 (Garriguenc) :26
- (14) Science Fiction Bridge (Garriguenc) 1:22
- (15) Departure in the Fog CBS VII 56 A-393 R (Jerry Goldsmith) :44
- (16) Etrange # 3 (Marius Constant) :10
- (17) Milieu # 2 (Constant) :30

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I guess that will suffice for now. I believe Europeans have probably seen the series on syndicated television there, especially France and Germany (and U.K.). I asked Tom (who visited from Germany on Tuesday) if he ever saw the old George Reeves *Superman* show on tv in Germany when he was a kid. I took out the second season on dvd and showed him an episode. He said "No."

Anyway, these twenty pages should suffice for this blog. I need to start working on my next rundown. However I'll submit this new blog to Sarah for an immediate update on my site (sans new rundowns).

Thank you for your time and interest!

Bill Wrobel

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