

FILM SCORE BLOGS [Blog # 31]
Friday, December 8, 2006 at 5:49 pm

Susan & I had a nice time this afternoon walking the 2-mile trail at El Dorado Nature Center. Hardly anybody was there traffic-clogging the trails, and I took some pretty photos on my old Canon FTb 35 mm. I had caught a pesky rhinovirus at work last Thursday, got sick on Friday (fast reactor type, I guess), but felt a lot better today for this healthy walk. Right afterward we went nearby to the nearby park lake and fed the ducks about 15 pounds of pellet food. Then at near dusk we went to Bristol Farms, drank free mini-cups of Peet's coffee, ate sample foods, including pecan crusted trout fillet. We liked it so much we bought one (and macadamia crusted mahi-mahi) for dinner.

Big film music news today from John Morgan (posted initially on Talking Herrmann at 7:36 am), edited here for this blog:

“Bill Stromberg, Anna Bonn and I would like to announce the formation of a new record label: TRIBUTE FILM CLASSICS. Our new label will continue recording great film music from the Golden Age through the Silver Age, and beyond. For those who are familiar with our Marco Polo (Naxos) re-recordings, we hope to continue recording deserved scores that have been either ignored or survive in less than pristine condition. We plan on continuing our mantra of complete renditions including music that may have been omitted or edited in the final film. We will record both music from famous films and composers, as well as the more esoteric repertoire.

“Although we still plan on continuing with Naxos, we feel there are so many wonderful scores that need and deserve restoration and recording, that by creating our own label would help get more recordings to the public. For those who have followed our recordings, we started with Marco Polo back in 1994. The first several years, we averaged 4 albums per year, but in recent times, we have been averaging only one CD per year. So far, we have recorded something like 35 CDs of classic film music. There are still hundreds of scores worthy of recording and we just feel the time is right to launch our label while we all are still alive and possess most of our faculties.

“We plan on doing our first two albums early in 2007, and we hope they can be ready by summer. We will be working with Screen Archives, who will produce the actual CDs.

“FOR TRIBUTE FILM CLASSICS:

We are starting out with a (musical) bang. Our first recording will be Bernard Herrmann's complete score for MYSTERIOUS ISLAND, including music and portions of cues that didn't make the final cut of the film.

“Also, we are recording a complete FAHRENHEIT 451 by the redoubtable Bernard Herrmann, along with our arrangement of WALKING DISTANCE for large string orchestra. We felt that this latter piece would be ideal for a string orchestra in the manner of Barber's ADAGIO adaptation for string orchestra.”

A complete re-recording of *Mysterious Island* will indeed be a volcanic premiere for this new film music label. It's exactly the kind of stratospheric (and Sagittarian) sendoff this label needs to assure initial enthusiasm and success. It will be terrific to finally hear the *complete* music for "The Bridge" that exceptionally atmospheric scene and cue of the Nautilus in the hidden grotto). The final four bars were deleted in the final edit of the film (and also recording). The same applies for "The Volcano" cue where the first four bars or so were not used. Most of "The Ship Raising" was never heard, and bits & pieces of at least seven or eight cues were deleted. The new digital re-recording will have at least the same stature and excitement as the Intrada release of *Jason & the Argonauts* conducted so excellently by Bruce Broughton. Intrada employed the local experienced orchestra players in Los Angeles/Hollywood. My only concern is that the Moscow players or whomever Stromberg & Morgan will use can measure up to that quality and expert familiarity.

I am not *as* enthusiastic about the proposed re-recording of *Fahrenheit 451* but nevertheless still quite happy about it, and it should sell well. The addition of the "Walking Distance" expanded score should appeal to the classical crossover crowd. McNeely conducted the Seattle Symphony Orchestra for the Varese Sarabande label but did only ten cues, so the score definitely needs a complete treatment. I believe John will really have to live up to the image of being a film music reconstructionist here because the score was butchered (typical Truffaut maneuver!). Not only that, apparently Herrmann himself took the scissors (literally/physically) to the score and made surgical cuts to the music. This includes the second cue of the score, "The Fire Station." I discussed this on my rundown of the score available in this site. Initially I don't see how John is going to piece the cue together again exactly as played in the movie. It would've been easier to do the other Herrmann score for Truffaut, *The Bride Wore Black*, because at least the whole written score is there, intact (nor scissored up!). That film was butchered just by Truffaut himself (as I discussed on my rundown of the score).

As I probably stated in earlier blogs, if I was rich and started a film music record label, I probably would've premiered with *Mysterious Island* myself! With deep pockets, I would hire Broughton and the local orchestra players who work for the studios, and say, "You guys did a fantastic job for *Jason*, see if you can duplicate it for *M.I.*" Good track record here, so why tinker with success? Besides, I heard a rumor somewhere that Broughton may be involved with a *Journey to the Center of the Earth* project for Intrada. I wonder if that rumor has any substance.

-Then for the next label, I would have a new recording of old CBS television scores that Herrmann composed, especially *House on K Street*, *Nathan Hale*, *Studio One*, *Kitty Shot*, *A Knife In the Darkness*, and others (most of which were never released in any format).

-Then, as executive director of this new label, I would do a Max Steiner cd, maybe two in a row. I'm not sure exactly what I would pick first but I'm rather partial of *Parrish*, *The Miracle of Our Lady of Fatima*, *Lion & the Horse*, *The Hanging Tree*, and oh so many others! I'd probably start with *Fatima*. KING KONG did very well for Marco Polo but that movie and score was a big hit. Besides *Gone With the Wind* and perhaps

Casablanca, Steiner is not instantly associated with any other really big hit. Herrmann, on the other hand, is associated with *Citizen Kane*, *Psycho*, *Vertigo*, the Harryhausen flicks, and many others.

-Then I might have the long overdue decent recording (with a decent orchestra this time!) of Rozsa's *The Golden Voyage of Sinbad*. I'd much rather hear that one than *Thief of Bagdad*.

-Then I would have a cd just of Fred Steiner music I happen to like. Some of it will be well-known (first season *Star Trek* scores), but a lot will be rather obscure to most people, including several *Gunsmoke* scores. These would include "The Squaw" especially, "Cale" and "Call Me Dodie." I'd also include from *Have Gun Will Travel* the very moody score (for a moody two-parter) for "Quiet Night In Town."

-Then I would have a Rene Garriguenc cd of CBS cues. These would include "religious Procession I & II," "The Desert," "Emotional Sneak & Finale," "Tension & Fight," and many many others.

-Then I would go back to Herrmann for a few cds. One (a two-cd set) will be many of his *Crime Classics*. Next will be a far more challenging and creative cd. I will want the three *Portrait of Jennie* cues recorded. "Winter" is complete, so that's no problem. However, "Newspaper" and "Waltz" are not complete. The former ends on Bar 20, the latter on Bar 48. So this should be a noteworthy challenge for, say, John Morgan to finish those cues! For the rest of the cd, we will hear reconstructions of Herrmann's sketches that he wrote circa 1945 for CBS. There are many of these cues (many small, some unfinished). Many are titled, many are not. I've discussed them in earlier blogs. It would be a fun, worthwhile challenge to "flesh" them, orchestrate them. I think I'll suggest this in a new reply to *Talking Herrmann*.

-Then I would try to do a cd of music from the old *Superman* series, 2nd season (B & W). I hope it will be possible to still find the written music. I would spare no expense on the project. It would include the cue, "Crime Doesn't Pay," "Atlantic Rollers," "World of Tomorrow" by Jack Beaver; "Tell-Tale Heart" by J.H. Foulds; "Eerie Night" by Frederick Charrosin; "Artic Wastes" by J. Brown; "Lost in a Fog" by R. Hanmer, and many others.

-Next I would go back to Herrmann. If I can wave big \$\$\$\$ in front of bah-humbug Universal, then perhaps they'll release a bunch of Herrmann-scored episodes for old Universal-MCA-Revue shows. I would provide several full scores for *The Virginian*, especially "Show Me A Hero," then "The Reckoning," then "Nobility of Kings." Maybe "Last Grave at Socorro Creek." The next cd would be *Bob Hope Chrysler Theatre* scores Herrmann composed, especially "Nightmare" (9-14-66). Then in that series I would newly record "Companions In Nightmare," that November 23, 1968 NBC Saturday Night at the Movies score.

-Next I would do another Max Steiner. Maybe a purely fun one like "Cheyenne" (Wyoming Kid) or "Charge at Feather River."

-Next—you guessed it!—another Herrmann. More CBS in this cd. It would be a multi-cd set of the various *Suites* Herrmann did, especially *Western Suite*, *Desert Suite* and *Police Force*. Then we would have *Ethan Allen*, the "Encounter at Boot Hill" episode of *Rawhide* (if it can be found!), and so forth.

-Next will be a compilation of cues that were slashed in pictures, whether whole or in part. This potpourri would include “The Highway” from *North by Northwest*, various Steiner cues, and so on.

Now: I did a horoscope of the announcement. From what I can tell, he announced it publicly first on Talking Herrmann this morning at 7:36 am (when fully transmitted/received in this instant electronic communication age). While I would like other timings to fully see the astrological picture (such as when this “idea” was first consciously perceived, and when contracts were signed, etc), this official announcement will do for now. It is quite an impressive, powerful chart. The Galactic Center (now at 26 Sagittarius 57) is within q degree of the Ascendant (26 Sagittarius 00), and even more closely conjunct Pluto (26 Sag 10) and Venus (26 Sag 46). Tight conjunction mean exceptional power (especially with Pluto involved, and right on the Ascendant), exceptional success (re exceptional failure!). People will definitely take notice of this entity (Tribute Film Classics). The potential is for it to make a very important contribution in the release of film music albums. Strong fire enthusiasm chart, particularly with the heavy Sagittarius focus (idealistic, searching or aiming for the absolute best, high aspirations). While mutables are definitely strong here (multi-focus, going to many directions, very talented and mental), still the Fixed focus is there with Pluto and Venus rising: the determination to “get there” (wherever *There* is), to persist in that strong-willed chart to pursue lofty goals (Sagittarius). Intense, power chart. Earth is relatively weak so they need to be realistic, pragmatic, and make good business decisions. They may need to work harder at this than usual to make up for the deficit. Partnership (doing things intimately together in terms of teamwork) is quite strong with Juno on the Midheaven (MC) and Pluto/Venus conjunct on the Ascendant. Venus rising is also artistic-aesthetic, and Juno on the MC adds to this (harmony/line/form/design/balance). Saturn (Saturn) in Leo (entertainment field) suggests this creative music area of films, and being nicely trine Ascendant is a good indication it can succeed since it’s a good earth trine (despite the weak earth signs here). The Sun, Mercury, Jupiter, and Saturn are in Hayz (all Day or Diurnal planets in day chart, placement and sign). Great shape in most cases. Jupiter, Sun, and Mercury are particularly in good shape in terms of Dignity/Almuten scores (Jupiter the highest). Jupiter is in its own sign in Sagittarius. Mars and Moon are not in too great a shape in those terms (Essential Dignities rating).

Based on this chart, progressed Moon will conjunct Saturn October 2008. It may not be the most uplifting two-month period (applying and separating). Progressed Sun will conjunct the Ascendant May 14, 2016, then on Pluto July 14, 2016, then Venus Feb 2017, and progressed Mercury on natal Sun May 2017. Very important period then. It can indeed mean official acclaim, awards, whatever. Potential for strong recognition and fame with Sun rising. Pluto adds a complex, deeper picture.

Tribute Film Classics numerologically gives a 9 Soul Urge, 4 Personality, 4 Name. December 8, 2006 shows 3-8-8 = 1 Life Path. Number “4” is highlighted, including four 1’s in the Inclusion Table, and four 9’s. So this is work, structure, the builder, order, limitation. I suspect a LOT of work involved! The 9 Soul Urge suggests an altruistic potential but with a bit of underlying suffering (maybe over-burdened, lots to do). Big involvement with the world perhaps—certainly the world of commercial film

music, fans, etc. Definitely need to keep the faith (Sagittarius), Baby! Out in the world a lot, travel. "9" is the "world" number. Yet four 9's can mean being critical/judgmental of the world, fussy, or the world situation is not doing what we think it should (not living up to high standards). Still, the entity has a 4 in the name, so that's very helpful. Four "1"'s in the name means "I need to be perfect" or "do it just right or I'm not happy." Need to bend, be flexible. Ideally "4" means "balance." "1" Life Path, so doing the independent thing, my own thing.

[11:18 pm. Time for bed!]

[resume Saturday, December 9 at 10:22 am]

I just sent out a new reply to that "Tribute Film Classics" thread at *Talking Herrmann*. I hit some of the ideas I already discussed in this blog but added other material, including:

"Probably the only other "new label" announcement that could top John's announcement yesterday (at least in terms of the Talking Herrmann biased perspective) was if he or somebody else announced the creation of, say, Herrmann Records. It would be a label purely devoted to the release of Herrmann material, famous and obscure."

Somebody else with deep pockets can champion, say, Miklos Rozsa exclusively because that's who he personally likes the best, or Max Steiner, etc. Of course I personally have a very small pocket with many holes in it! I don't have enough discretionary money left over to purchase all the film music cds and books I'd really *like* to have. But I would at this moment buy John's *Mysterious Island* if it was available for purchase. I'd pay \$29.95 for it. By the way, I wonder if he can fit all that music into one cd?? We may go to Olive Garden for late lunch today, and then I'll go to Dvd Planet nearby to see what they have. I believe I will definitely purchase the release of last week of Gunsmoke: The Directors' episodes. It will include the recording session of one episode.

Now to something almost completely different.

I discussed briefly the astrology of John's record label announcement (in effect, the birth of that entity publicly). Well, I finished my newest paper for my site titled, "Astrological/Numerological Analysis of Max Steiner (& *Notes To You* Autobiography Rundown)." It is a 38 page document that I sent out to Sarah last evening, and it probably will be updated sometime this weekend. Included in this Twin Feature of the update on the Film Score Rundowns site will be "Twilight Zone: "The Eyes of the Beholder" descriptive score analysis (music by Bernard Herrmann).

I was essentially finished with the astrology paper of Max Steiner last Monday but was waiting for a word (or two!) from Janet Bischoff Bradford of BYU to see if I can get more information on Steiner's wives. I read her May 2, 1994 public post on Filmus-L that she was working ten years on a book on Steiner. Since it was germane to my rundown here of *Notes To You* (her book is a big annotation project of Max's autobiography), I thought I'd try to contact her. She replied on Monday to acknowledge

receipt of my email inquiry and I think she was planning to try to dig out the information (if she had it). I informed her that I planned to send my paper off to be updated very soon (this weekend, I had planned). I waited until yesterday evening, received no further reply, and quickly responded to Sarah's notification last evening that she was ready now to update the site. So I sent it off to Sarah. I guess Janet got too busy or couldn't find the information or ??? I hope she wasn't scared off when I told her my paper was an astrological analysis of Steiner! :). Usually women are far more receptive to astrology than men (about twice as many, according to polls), but it depends on the person, their religious convictions, or whatever. I would've liked to have had the birth data of Max's first two wives (he had four, so he went old-time Hollywood style!) but it was not that crucial. His third (Louise) and fourth (Lee) wives had the biggest impact on his life. Astrologically it's seen that Max and Lee had very nice, cohesive connections together, including her Moon on his Juno. I discussed this at length in my paper. Three years back or more I already did "The Astrology of Bernard Herrmann." That was based on a rectified chart too (since Max's birth certificate did not give a time of birth to the minute) but at least Dr. Zip Dobyns helped me in the rectification process. In Max's case, it is more "iffy" but I think I've come up with a good, reasonable chart. I don't think I will do a chart analysis of, say, Miklos Rozsa—even if his precise birth data was known (which it isn't). I was far more interested in Herrmann first, then Max Steiner. Once I finally read his autobiography, then I had more background information to base my paper on.

By the way, here's the Container list of what's in the Max Steiner Collection (MSS 1547) at BYU:

http://ead.lib.byu.edu:8080/Ead/ead_viewdoc.jsp?eadid=MSS1547.xml

Now: My thread on *Talking Herrmann* ("Why Do You Like Herrmann Better Than Max Steiner?") ended up on an interesting tangent started by somebody referring to sketch scores. The categorical statement was that that if anybody studied Max's sketches one could see that everything was spelled out for an orchestrator to construct a full score from. Well, based on my experience, this is definitely not true in several sketch scores that I personally examined. So I pointed out details from a few cases but I guess it upset the person. Nothing personal. I wasn't attacking anybody. But when somebody dismisses facts and states that my transmission of those facts didn't amount to "a hill of beans," then it's starting to get in the personal realm, putting down what I have to say. So I retorted that I don't know if anybody is going to eat my hill (or at least mound) of beans, but maybe somebody will soon be eating "crow" instead! Then I proceeded to give detailed examples of how Anthony Collins altered the instructions of Herrmann's sketch for the "Waltz" cue from *Portrait of Jennie*. I wanted to show how an orchestrator can indeed "significantly" alter or contribute to the "orchestral sound" originally composed (on the sketch). Selecting the instrumentation is a fair indicator of significantly changing the "sound." Adding a note and thereby changing the chord is grounds for a significant change. Changing the note phrasing of the music (altering the way the composer wrote it on the sketch) is also clearly changing the "sound" of the music. Collins did this in Bars 3-4 at least in the music. Even Morgan chimed in to state that a lot of times the composer and orchestrator confer *verbally* to iron out specifics. So it's not necessarily true that

everything is spelled out in the sketches (in written format). If I get time, I'll focus on what Steiner sketches I have and compare them to what I xeroxed or hand-copied from the Full Scores. Besides the already proven claim that Steiner did not often give instrument designations on his sketches (at least for some of his later sketches from the late Fifties), and minor changes of dynamics changes by the orchestrator (say, forte instead of the composers "fortissimo"), I will look for more significant changes. But I'd like to get more sketches. Primarily I spent my limited money on the full scores, not on the inadequate sketches. This is understandable. But that project is a very low priority. I've got more important projects to do, and my time is very limited since I work for a living! My vacation is over with after Monday, so I'll have even less time during this busy Christmas period.

However, I have a little time at the moment, so I will elaborate a few spontaneous examples of comparing a Steiner sketch to its orchestrated version:

As I stated before, my inventory of Max Steiner sketches is quite limited since I focused my time (and xeroxing fee allowance) on the far more detailed Full Score. That inventory is even far more limited up against the F.S. since most times I ordered sketches because, for whatever reason, the archives didn't have the F.S. version of the cues (or entire score) available for research. The latter includes *John Paul Jones* and *The Searchers*. But I managed now and then to include occasional sketch cues (or isolated pages) to be xeroxed along with the orchestrated version I had xeroxed (or hand-copied). This includes *Parrish*.

Now: I have two pages of the sketches for Reel 10/pt 1 of *Parrish* (pages 1 & 5). This is the scene when Mom tells Parrish, "Don't argue with him when he's angry." Here's another case of where the sketch does not accurately or precisely reflect the orchestrated pages. In other words, the sketch does not completely "spell out" how the sound of the cue is to be carried out. Fortunately, for this sketch cue, Steiner did write down which solo instruments are to be played. In Bar 1, he instructs that, after an initial quarter rest, the "oboe" (second from the top staff line of four staves) is to play the five-note solo into Bar 2. In this case, it plays Line 1 Eb to F 8ths legato to G quarter note to G-Eb 8ths to (Bar 2) F whole note held fermata. He does not include the loudness dynamic but Cutter does it "mf" in the orchestrated version. Probably this is because Steiner inserts "mf" for the instrument (s) he notated for the third staff from the top. He does not indicate what instrument is playing that small octave Bb whole note but Cutter has the solo bassoon playing it. Why the bassoon? Why not, say, the bass clarinet? Max has "Bssn" indicated in Bar 3 but on the staff line above it this time (2nd from the top). At any rate, you wouldn't know if you consulted just the sketch. And the poor modern orchestrator doesn't have Max Steiner telling him *verbally* what he really wanted there.

Just next to that Bb whole note is a Bb 8th note in the sketch (followed by 8th/quarter/half rest marks). Then Max inserts "Hp" there (harp). Well, in the orchestrated version, there *is* a harp playing a Bb half note there but not an 8th note only, and no other instrument is playing that stand-alone emphasis 8th. Why is that? Didn't Max instruct on the written sketch to do that? If indeed Max meant the harp there to play just an 8th, why

did Cutter insert a half note? A quarter note instead probably would not make much of a difference but a half note in this *Moderato* tempo-marking (Max inserts “Modto” but Cutter doesn’t) would be a bit more noticeable. Did Steiner tell him to change it to a half note, or did Cutter take it upon himself to change it? Granted that this is not a “significant” change to the sound. It nevertheless shows the many discrepancies and inadequacies reflected when you compare the sketch with the corresponding orchestrated pages (at least with the later Steiner sketches).

After a quarter rest in Bar 2 of the sketch, Max instructs that the *solo* instrument playing the four-note phrase (G to Ab 8ths to Line 2 C quarter note to same C quarter note held fermata) would be the “oboe.” However, in the orchestrated version, Cutter has the english horn playing it instead (corrected transposed a perfect 5th higher). The difference may be subtle for most people, but it does alter the intended “sound” of the piece. On the third staff in the sketch, Steiner has small octave Ab/Line 1 C/Eb whole notes, and also the “add hp” indication above the notes. That’s it for Bar 2 (the 2nd and 4th sketch staves are empty). In the Cutter version, four violas play small octave Ab/middle C/Eb/F whole notes held fermata. Steiner did not indicate (maybe verbally but not written on the sketch) that the violas should sound this F min 7th (F/Ab/C/Eb) whole note chord. Cutter also has the harp playing Ab/Line 1 C/Eb/F whole notes (as harp indicated) and in arpeggiando fashion (not indicated by Max) but remember that Max wrote only the Ab/C/Eb whole notes (not the added F note). The F note is probably implied by the clarinet finishing its initial phrase as the F whole note in Bar 2. Nevertheless, my point is that if a current orchestrator looked at that sketch (without referring to the movie track on video—if available!), how could he possibly know what to do with those Ab/C/Eb whole notes as the composer intended? Would he assume the violins only, or a combination of violas and violas, or what?

In Bar 3, the top staff of the sketch is empty. The 2nd staff, after a quarter rest, has the “bssn” playing Line 1 F-G 8ths up to Ab quarter note (although initially it looked like the Bb due to Max’s bad placement of the note) to what looks like the same Bb 8th down to F 8th to (Bar 4) G whole note. Well, Cutter notates it as F-G 8ths to Ab quarter note to Bb 8th down to Ab 8th to G whole note. This is clearly a change of notes, although the phrase structure is the same. Even if Max meant the Bb 8th on that 4th note, he failed to insert the flat symbol in front of the note. And if it was Bb 8th, the next note in Max’s sketch was down to F 8th (Cutter writes it as Ab). So the sketch (bad handwriting aside) shows, once again, F-G 8ths to Ab quarter note to Ab down to F 8ths to (Bar 4) G whole note. Whereas Cutter notes F-G 8ths up to Ab quarter note to Bb-Ab 8ths down to G whole note in Bar 4. So when is it the orchestrator’s job to change the notes?

Also in Bar 3 in the sketch, Steiner writes “horns” and “mf” on the third staff with the whole notes small octave D/Ab/Bb legato to (Bar 4) Great octave Bb/small octave G/Bb whole notes. On the 4th or bottom staff, we find the Great octave Bb whole note legato to (Bar 4) Great octave Eb whole note. There is also an arpeggiando (vertical wavy line rolled chord indication) line there covering the third and fourth staves in Bar 3. Well, we find Cutter adding a second bassoon playing the Great octave Bb whole note in Bar 3 down to (Bar 4) Eb whole note. There was no indication on the sketch that there would be

a second bassoon here. Cutter has the three horns playing *p* (although the “piano” dynamic was not placed by Max) playing small octave D/Ab/Bb wholes (precisely as indicated by Max) whole notes to (Bar 4) Great octave Bb/G/Bb whole notes (all corrected transposed of course). He also has the harp arpeggiando on Great octave Bb/small octave D/F/Ab/Bb (Bb Dominant 7th chord) whole notes. Hmm. Where did that F note come from here? Max did not indicate it on the sketch for Bar 3. After a quarter rest, Max has that solo bassoon I playing initially on the F 8th note as part of that six-note phrase, but he never indicated an F whole note anywhere. Also, in Bar 3 of the Cutter version, there are no violas playing this time.

Anyway, I do not have time to continue right now. Maybe soon I’ll include more examples from other cues from this score. For example, in Reel 14/4 (Scene: Parrish’s mother says to Raika: “I just can’t keep silent anymore!”), Max writes “Agitato” as the tempo-marking, but once again Cutter shows this bad habit of not writing down the tempo-markings. Max writes “tutti” in Bar 1 but only has the 3rd and 4th staves occupied with notes. He does not indicate a general sense of what instruments are played but does write “tutti” (and also, I believe, “add timp” but it’s hard to read his handwriting here). He notates small octave Gb/middle Cb/Eb dotted half notes to F/Bb/Line 1 D quarter notes. On the 4th staff he writes Contra-octave and Great octave dotted half notes to Bb quarter notes. Well, Cutter has many instruments playing, but I wouldn’t think it qualifies as “tutti” or “all” per se. There is only 1 trumpet and that’s “cued in.” Trombones I & II are also “cued in” Trombone III plays, however, and also the tuba, all strings, 4 horns, 2 bassoons, bass clarinet, and two clarinets. The piano and harp do not play at this point, nor the vibe (though they do later in the cue). Who decided exactly which instruments are to play or not. Certainly the “tutti” indication is insufficient to determine this. Probably Cutter got verbal indications but that’s not a case where the written sketch “spells out” the commands. At any rate, enough for now. Maybe I’ll devote a paper on the matter in the future but I wish I had more sketches to compare the full scores with!

Now: There is going to be a new Journal coming out (and Call For Papers):

<http://www.press.uillinois.edu/journals/mmisub.html>

This is “Music and Moving Image.” It will actually be the official journal of the Film Music Society (aka SPFM), sponsored by the New York University Steinhardt School of Education.” Interesting. I don’t know who is paying for the bills? The University of Illinois Press? Steinhardt School?? It’s a scholarly journal (like *The Journal of Film Music*) so it won’t necessarily attract a lot of film music fans per se. The film music segment of music in general is a highly specialized part of the music industry, and those film music fans (more into collecting cds anyway) will not necessarily be interested in the scholarly reading of the film music they listen to! Maybe, say, 3,000 film music fans will buy a Herrmann cd, but maybe one or two hundred of those (at best) would be interested in buying anything scholarly on the music! They’d rather spend that money on another cd! So while it’s nice to have this new Journal come out, it won’t be any

earthshaking event. It won't have the same potential major impact of, say, the start of a new film music record label (especially like Morgan's Tribute Film Classics). Those who are *really* into something like JOFM or this upcoming MAMI are only in the top peak of the film music pyramid, people like scholars, music librarians, serious students, some composers, etc. The major park of the pyramid is occupied by normal film music fans that are into collecting albums, discussing trivialities and more serious issues on film music discussion boards, and so forth. These are "fans" who normally don't read music, and who don't really care about any serious examination of the subtleties of film music comparison. Besides, they'd rather get the information free on the Internet somehow rather than pay for it ("Browse Before You Buy" mentality).

Since Music and Moving Image will be the official journal of FMS, it is pretty probable that Jon Burlingame will have a paper in the premiere issue. That's my guess (maybe a 99% certainty!). I'm not interested enough to find out, however! Anyway, I think JOFM hits the mark better than this upcoming MAMI because the former is specifically involved with "Film Music." The term "Moving Image" is strange. It appears almost to be synonymous with "film" (moving image) music. It would've been interesting if those people contacted JOFM and said, "Hey, let's consider of getting together and *merging* JOFM and MAMI. That would make it far more comprehensive in scope and perhaps attract more subscribers. But I guess that circle of people don't associate in any way with the other circle of people (especially giving the past circumstances of the old SPFM Board problems and personality clashes). So it would be a major compatibility issue. I noticed that Claudia Gorbman is involved in the new journal. I saw her paper in the 2004 issue of *American Music* (regarding the Aesthetics of music). Well, except for some film music scholars who have visited me personally in the past, and those who have asked for some help via e-mail, normally the academic crowd of film music scholars does not associate with me. Perhaps I'm a "black sheep" off-shoot! Perhaps my site is a cross-over or intermediary zone between the pure fan base and the upper-echelon scholarly level. I don't know. I'll never forget this one film music scholar associated with a Higher Education school who asked me about my site, "Why do you *do* it?!"—like he was really perplexed! I would think it's obvious: Most people cannot get to a collection and spend any decent time on it to learn (especially if they're in other countries), so I share the fruit of my research freely with those really interested. And I've met a few snobby scholar types out there! Anyway, people tend to move in their own "circle" or clichés. "Birds of a feather flock together."

Now: Here's an essay about Herrmann written by a student of David Cooper apparently that I found on the Internet. Perhaps you'll find it of interest:

http://www.geocities.com/crystalline_starscapes/sampleessay3.html

She nicely cited my *Psycho* chord profile paper.

Here's another short essay of a Herrmann score by someone else that I also found randomly on the Internet:

<http://writings.tomschneller.net/VertigoN.htm>

Well, that's about all that needs to be said for now, so I guess I'll send this blog off to Sarah. If she doesn't update quickly, maybe I'll add a postscript about that *Gunsmoke* new dvd set of Directors' picks and tell everyone what that "reading session" is all about.

Thanks for your time.

POST-SCRIPT: Yes, I did indeed purchase the dvd set of *Gunsmoke: The Directors Collection*. It cost about \$27 for a three-dvd set. I just started watching it but the first one I watched was # 7 from Season Six, the half-hour episode titled "Love Thy Neighbor." Dennis Weaver directed it and he actually gives a fabulous commentary of it on the dvd. This is probably the last thing he did (this commentary) on a dvd or a public appearance perhaps (because he passed away shortly afterwards). This dvd set has a homage notice to Dennis. He commented that this was the first of four episodes he directed for *Gunsmoke* and that it was an absolute joy because he was the one who decided the casting. He chose Jeanette Nolan, Jack Elam, Harry Dean Stanton, and others.

Not all of the episodes have a commentary included. John Rich comments on his direction of the Season Three episode, "How To Kill A Woman." Arthur Hiller comments on the 4th season episode, "The Constable." Andrew V. McLaglen gives a terrific commentary on the Season Eight black & white episode, "Us Haggens." Harry Harris Jr. and Mariette Hartley comment on that season's "Cotter's Girl." Mark Rydell comments on the Season Eleven episode, "Ten Little Indians," and Peter Graves on "Which Dr." Eight episodes do not have a commentary, unfortunately, but the others will definitely make up for it!

As for that scoring session, it's not that big of a deal. It's from a 1965 session of the opening music of the show. The young lady would quickly state, "July 1, 1965, recorded Studio City" etc. "65 GS 001, Log 4" Then Log 5, 7, 8, and so forth. I did not finish the session because I wanted to hear Dennis Weaver's commentary! I would've preferred the composer of an original score conducting the music and hearing him giving comments and orders to the players. Nevertheless, I recommend the set.

I also purchased THE VIOLENT MEN dvd (music by Max Steiner). It only cost about \$12 but I almost didn't buy it because the back cover said "Full Screen." I knew it was filmed in Cinemascope so I felt very disappointed. However, upon playing it, it was indeed letter-boxed throughout.

I also purchased the final two color seasons (26 episodes) of SUPERMAN starring George Reeves.

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