

FILM SCORE BLOGS [Blog # 34]
Thursday, June 7, 2007

Below are posts I submitted to Talking Herrmann re: the practice of musical "mickey-mousing" (ala Max Steiner). I just finished Tuesday evening with my latest Film Score Rundown of Max's vibrant score to *The Adventures of Don Juan*. At the end of the paper I listed 45 instances of such close synchronization in the movie. I am thinking of perhaps doing a special on-line paper tentatively titled "The *Mickey-Mousing* of Max Steiner's Music." Due to the discussion on my Talking Herrmann Topic "Mickey-Mousing Term By ????" I thought the auxiliary idea of all the mickey-mousing done by Herrmann as well. Of course I would talk about other related procedures: "hitting" the mark/cue/scene; themes for major players and thematic ideas in the movie (for instance, the theme for the color red in *Marnie* used several times in the movie), etc. Herrmann did this but not as often and not usually as overtly and plainly as Maxie.

June 5, 2007 at 15:26 Talking Herrmann:

"I am curious if anyone here can precisely identify who first coined the term "mickey-mousing" of film music?? I assume it was directly referring to Max Steiner's practice of closely synchronizing action on the screen with certain musical devices and effects. But I wonder who originated this term? I wonder if, say, it originated in the old periodical, MODERN MUSIC, by some critic??"

"Herrman 'mickey-moused' very occasionally (including in MYSTERIOUS ISLAND) but apparently Max championed this practice more than any other film composer."

June 5, 2007 at 21:30 Talking Herrmann:

"After my initial post, I started to look for more information on that "mickey-mousing" term. So far the earliest reference to it in an article (there's probably many more uses in earlier items that I haven't found yet) is the March-April 1940 issue of MODERN MUSIC (Vol 17 # 3). Aaron Copland wrote a paper titled "Second Thoughts on Hollywood." On page 144 he writes:

Copland: "A third device, and one very peculiar to Hollywood, is known as 'Mickey-Mousing' a film. In this system the music, wherever possible, is made to mimic everything that happens on the screen. An actor can't lift an eyebrow without that happens on the screen. An actor can't lift an eyebrow without the music helping him do it. What is amusing when applied to a Disney fantasy becomes disastrous in its effect upon a straight or serious drama. Max Steiner has a special weakness for this device. I OF HUMAN BONDAGE he had the unfortunate idea of making his music limp whenever the club-footed hero walked across the scene, with a very obvious and it seemed to me vulgarizing effect....The trouble with this procedure is that it stresses not so much the dramatic moment as the ingenuity of the composer. All narrative illusion is lost the instant we are conscious of the music as such."

Bill: "I gather from this that Copland was not a fan of Steiner's music! Well, Aaron, I never was a fan of YOUR music!"

"George Antheil wrote for this periodical in earlier years but he was a definite fan of Max. He wrote in Nov-Dec 1938 under "On The Hollywood Front":

Antheil: "Alfred Newman and Max Steiner are indeed such experts that it is impossible to imagine anyone ever improving on them. In fact, as I have previously pointed out in this column, Max Steiner is a veritable genius in this regard, his artisanship amounts practically to artistry."

Bill: "Same composer discussed but with completely opposing viewpoints by two other composers/reviewers.

"Lawrence Morton also wrote for the periodical in the Forties for "On The Hollywood" column. I do not know if he ever wrote about Steiner but he did praise Bernard Herrmann in the March-April issue in 1944. He reviewed JANE EYRE, and stated "I found the film disappointing. Its ingredients are mostly phony--the morbidity of Gothic romance, the striking of Byronic attitudes by a hero who had none of Byron's satirical wit, the stereotyped characterizations of the stony-hearted schoolmaster, the malevolent aunt, the kindly (i.e. quaint) servant-woman, the socially progressive doctor, and the ready willingness of nature to cooperate with their megrims and vapors and hysteria. All of this conspired to evoke everything that there is of ham in Hollywood, in Orson Welles, and not least of all in little Margaret O'Brien..."

Bill: "Hmmm. It's been a long time I read a critic write terms like "megrims and vapors"! Scratch, what the heck is a "megrim? I wonder?"

"He continues:

Morton: "Bernard Herrmann's score was the redeeming feature of the whole production. It stopped short of being fulsomely romantic and thus served in some measure as a check upon the general extravagance. Herrmann's real achievement is that he accomplished this within the framework of the music's functional requirements. The general style was indicated in the main-title music. Here, without any fanfares or other pompous introductory material, the strings took up a broad and extended melody with a characteristic leap of a major seventh for its second interval...Emphasis was placed upon mood and atmosphere rather than upon an acoustical imitation of screen action."

Bill: "Hmmm. By that last statement I gather Morton would probably not be a big fan of Steiner either!"

June 6 at 20:14 Talking Herrmann:

“Rather unfair” re: not being a fan of Copland? I think not.

“I believe it was unfair or certainly unkind of Copland to state that Max’s music has a “vulgarizing effect.” I believe Copland wrote of Max in derogatory terms in other articles but I have to dig them out. I can appreciate Copland’s music contributions but most of his music simply does not resonate with me as Max’s. I’m lucky if I have more than one cd of Copland’s music, whereas I have dozens of Max’s music. I do not, however, particularly appreciate Copland’s rather “bitchy” writing style here (P.S.: I’m not at all referring to his gay lifestyle in case someone somehow associates “bitchy” with his pointed comments). He wails about what he doesn’t like and considers it a “weakness” on the part of Steiner to practice certain musical devices simply because he, Copland, thinks it is inferior. Copland was a snob with his critical comments. Copland here gives me a megrim! This is not too dissimilar in the mid-20th Century sentiment of many New York concert composers who advocated serial music and ridiculed Hollywood composers and even Romantic tonality!

“I did not care for Copland’s Americana anywhere as much as I do Steiner’s version (as in *The Adventures of Mark Twain*, for instance) of Americana in his movies. Of course he was versatile and expressed musical genres of all varieties in equal adeptness.

“Now: While it is generally true that Herrmann’s approach to music is far from Steiner’s customary *modus operandi* in regards to film scoring (far more the overall “mood” approach than close synchronization), nevertheless Herrmann “mickey-moused” a fair number of times—perhaps more than people suppose. Like any good film composer, he tended to make appropriate “hits” of music to the action/changes occurring on the screen, and he would create music that would appropriately “fit.” So “hits” and “fits.”! A lot of times he would also have emotional fits! :)

“But Herrmann also would mimic the scene as music and “mickey-mouse” when he wanted to (ala Max Steiner). There are many examples. Go to “The Abduction” cue of *Journey to the Center of the Earth* (dvd Chapter 10 at :44). The carriage driver whips the horses and abducts the sleeping Professor, and Herrmann mimics this precisely with a “whip” in his score! He also mickey-mouses precisely when the driver hits the horse. In the “Rope I” cue of this movie (Chapter 15 at 2:08), Pat Boone is descending—not in his singing but literally into the volcano. Well, Herrmann utilizes (predictably) the arpeggio descent of 16th note figures of the four harps. Pretty classic. He does this to great effect also in the following cue, “The Torch,” when the Professor drops the torch into the black chasm, and the harps play contrary motion glisses. In “The Underworld Ocean” (Chapter 29 at 4:57), Herrmann rather mimics the ocean waves and currents by the trill roll of the timps and Tam Tam. In “The Giant Chameleon” he uses the “Serpent” to portray the dinosaur. Clever—not unlike what Steiner would do to create certain orchestral colors to convey something on the screen.

“In *Mysterious Island*, go to “The Fire” cue/scene (Chapter 17 dvd at 4:46 and then 4:50). Here Herrmann literally writes on the cue at the appropriate bars: “She falls” and then “He falls.” He wanted a perfect “hit” when they each fell into the Grotto so that

he could musically depict the scene with the descending (“falling”) gliss of the harps both in C major and C-flat major. This is classic mickey-mousing. Of course in “The Giant Bee” he mimics in the classic Rimsky-Korsakov manner by the trill of the woodwinds and strings, and the flutter of the muted horns initially (then later the trumpets).

“In *Jason & the Argonauts*, go to ‘The Skeletons.’ He tries to mimic the characterization of the living & moving skeletons with wood blocks and castanets. Don’t forget them in 7th *Voyage of Sinbad* in the skeleton fight scene with the classic use of the xylophones (and also wood blocks). A curious mickey-mousing effect is ‘Medea’s Flower’ (Chapter 22 at 3:59) when Medea applies the flower sap on Jason’s cut that then miraculously disappears! You hear the harps playing the cure effect. Interestingly, the harps were not written in here for this cue. Either Herrmann entered it later in the Parts during recording or a music editor pasted in on at that healing scene.

“Go to ‘The Harpies’ scene. Chapter 17 at 1:52 thru 1:55. You will find a Harryhausen continuity error. There are two harpies: one blue and one rather gray. Here the “blue” harpie is seen alone starting to descend on the blind man. Well, this cuts at 1:56 (with the blind man processed in) with the “gray” (not the “blue” harpie, as it should be) harpie getting the blind man’s sash. I guess Ray was so understandably busy with the whole tedious process that he forgot which harpie was what!

“Well, enough for now. Time for dinner of fruits. I’ll just make sure no harpies are around!”

6-7-09:

“Scratch commented:

"Copland's work also has a 20th Century angularity; perhaps it's modernistic Americana that really bothers you, Bill, as opposed to Max's work, which was so firmly rooted in the romantic conventions of the 19th."

Bill:

“Not at all. Herrmann had a distinctly "modernistic" and 20th century feel to it as well. But he saw himself (in his own words) as a "Romantic." He expressed his modernistic bent, not as an overall Neo-Classicist (as Copland did, Stravinsky, Hindemith, Prokofiev, Shostakovich, Piston, and others to a large degree), but as a romantic. That's a big difference. He did not "jazz" his music up or popularized it in that manner. He may have adopted their tricks and devices that he liked now & then for his own purposes (from Ives, Holst, Delius, etc) but in his heart or essence he was a romantic. He definitely was not a European Neo- or Late Romantic like Korngold and Max Steiner! But still he used the basic framework. His music was primarily homophonic (much like the Romantic Tchaikovsky) but he wasn't into "melody" like Tchaikovsky and Steiner. He was more into lyricism. He was also overwhelmingly a tonal loyalist (like Steiner!) but probably far more chromatic in nature. He experimented with atonality in

his Early Works (later resurrected in PYSCHO) but 98% of the time he was a tonalist--into thirds music (triads, sevenths, etc). Goldsmith was not a tonal loyalist. He could easily go both ways (musically)!

“So while Herrmann was not rooted in the Romantic conventions of the 19th century (like Steiner) he expressed Romanticism in a 20th century contemporaneous manner. He was, say, an American Modernistic Romantic. But he wasn't heavily into the "new" styles and trends. For instance, he was not into Schillinger. He was not into Schoenberg/serialism/anti-tonality that the then avant-garde "modernism" championed. He was not into jazzed up rhythms like Bernstein & Copland. I think Herrmann liked Debussy but Debussy lingered between Romanticism and emerging Modernism and came up with a "unique" sound. I think he liked Rachmaninoff but, after all, R. was a Russian Post-Romantic in style. He definitely liked and championed Ives who was an experimental composer (more Neo-Classical in style, I think) but Herrmann would use devices from Ives such as bitonality (simultaneously played triads). Of course he liked the English Naturalists and Modernists like Vaughn Williams, Grainger, Holst. Herrmann used what he liked from them too. He may've appreciated Stravinsky but I don't think he adopted much from him. Stravinsky's style was weird, chameleon-like, very dissonant harmony and complex rhythms. He was a neo-Classical composer in his famous early works.

“As I stated in other posts, there are sections of music by Tchaikovsky that sounds a lot like Herrmann! T. of course was a pure Russian romanticist. Like a romantic, Herrmann would speed-slow tempi a lot; swell and reduce (crescendo-decrescendo) articulation a whole heck of a lot; be into sensuous orchestral color; into steady and relatively simple rhythm and harmony; be really into emotion and feelings (more romanticism).Etc.

“So the connection between Steiner & Herrmann is that they were BOTH romantics in their approach to music--but Herrmann channeled that temperament in a different way than Steiner (less traditional than Steiner). Both had other commonalities--such as "repeating" a lot in their own ways. Both were predominantly homophonic. Both like to accentuate solo passages, etc etc. But there were big differences too. That's probably why I like them both so much. Herrmann alone would not be satisfying; Steiner alone would not be satisfying. Both provided elements that the other lacked or did not emphasize as much but their overall approach was pretty much rooted in Romanticism.

Time for bed!”

6-8-07:

“Re: "Btittania" and "unknown":

“If they're still alive, forward this correction to the old Warner Brothers Music Department that produced the cue sheets. Ah, "you can't get good help anymore!" :)

6-8-07:

“Brittania” (per cue sheets), not “Btittania”--lest Scratch pounces on the error faster than a bull-frog on a fly (ala Americana Mark Twain.” Of course if Elmer Fudd (also from Warner Bros) was saying “train,” then “twain” would be the right spelling. Perhaps Elmer worked in the Music Department as well...”

[Saturday, June 9 at 9:38 pm] My wife and I went out for dinner at *Olive Garden* in Huntington Beach. I had Scrimp Primavera, and she had a cheese ravioli and sausage dish. Delicious meal!

Afterward we went to a nearby mall where there’s a DvdPlanet.Com retail store. There is a special “Take an additional 20% off already guaranteed lowest prices” sale until June 17th, so I took advantage of it. First of all, I grabbed a copy of the Cinema Classics Collection of *Fantastic Voyage: Special Edition*.” In fact I’m watching (more like listening!) to it now, audio track # 5 that features the feature-length commentary by “Music Historian” Jeff Bond. I quote it because it seems every time you get a dvd commentary nowadays that discusses the film and the music, the person talking is a “film historian” or a “Film & Music Historian”! Are you a film historian because you regularly write reviews of various movies? Are you a film historian because you work for a specialty film magazine? Are you a film historian because you wrote a book or two about a film celebrity/film/television series? After a while it starts to look ludicrous to see that label thrown about so often. Etc. I saw today on the new featurette “The Sea Hawk: Flynn in Action” in the *Sea Hawk* dvd that Robert Osborne (of Turner Classics Movies” was labeled “Film Historian.” Yet I have seen silly mistakes by him on TCM, so I’m wondering if he is often being “fed” the material by other writers. I’d like to know the qualifications of being a “film historian”....At any rate, so far Jeff Bond is doing a good job with a good projected voice discussing the film (far more than the music itself). He wasn’t that well-researched or fully prepared when he wrote “The Music of Star Trek” back in 1999. He did not know at the time that Fred Steiner actually wrote several of the cues for *Star Trek:TMP* and hence failed to ask Fred about his involvement when he interviewed the composer for the book. Otherwise it’s a fine, variety book with several reproductions of cue pages, including a sketch page of Sol Kaplan’s “Planet Killer” from the tv series episode, “The Doomsday Machine” (a very vibrant score!). I’ll try to give a more detailed review later in this blog. There is an audio track # 6 that features the isolated score with a preliminary commentary by Jeff Bond, Jon Burlingame, and Nick Redman. They do their discussion up to the point when Leonard Rosenman’s music starts, but I haven’t had a chance to listen to it except a few minutes’ worth. With the sale I purchased this dvd for \$11.97. Other purchases I made tonight:

- IRONSIDE-1st Season \$35.97 (normally \$44.96 at DVD Planet)
- RAWHIDE 2nd Season, Vol.1 \$22.39 (normally \$27.99)
- GUNS OF NAVARONE (Special Edition) \$14.97 (normally \$18.71)
- PERRY MASON, Season 1, Vol 2 \$23.97
- CAINE MUTINY (Special Edition) \$14.97 (normally \$18.71)
- CITY FOR CONQUEST \$11.97 (normally \$14.96)
- TROUBLE ALONG THE WAY \$6.39 (normally \$7.99)

- EYEWITNESS (\$8.97 (normally \$11.31)
- VOYAGE TO THE BOTTOM OF THE SEA \$11.97
- RED PLANET \$5.99 (normally \$7.49).

I almost didn't but *Guns of Navarone* because I have the old dvd but this new version is a 2-disc dvd set and includes a new commentary from "Film Historian" Stephen J. Rubin, an author who wrote about war films and actually interviewed Carl Forman many years ago. Also there's a new "Forging the Guns of Navarone" documentary, another documentary included, plus "A Heroic Score" featurette. I really wanted to see what *that* was all about. There are also other new features plus the old features from the previous dvd release. I almost passed up *City for Conquest* (music by Max Steiner) but I noted that there is a commentary by Richard Schickel, so I bought it! *Voyage to the Bottom of the Sea* is the companion movie that was originally included several years ago in the two-movie set with *Fantastic Voyage* (of course sans special features). *Voyage* includes a commentary by author Tim Colliver (well, at least here he's not a "film historian"!). I already had the previous dvd release of *The Caine Mutiny* (and it was fairly expensive) but this new version is digitally remastered and there's a documentary on the film and, last but not least, a commentary with Richard Pena and Ken Bowser. *Eyewitness* has an audio commentary by Peter Yates and Moderator, Marcus Hearn. Besides, I liked the movie and liked the young William Hurt in this fine role. Sigourney Weaver was by this point already well-known by her role a few years earlier in *Alien*.

[10:59 pm] Listening to the audio track # 6 score commentary with Redman, Burlingame, and Bond. My initial impression is that I prefer the solo commentary by Bond. First of all, the discussion in audio track # 6 was supposed to be solely on the music but it did not stay on score track for the roughly 38 minute duration (before the music starts at the start of Chapter 11). Sometime in dvd Chapter 3 they (actually Burlingame dominated the commentary here) digressed on aspects of the movie itself (not the score) thru Chapters 4 & 5 & into Chapter 6. It isn't into the 1:31 point of Chapter 6 that Redman *finally* takes directive control again and comments, "Getting back to the music for a second..." I was shaking my head and mentally saying "Finally" and "It's about time they got back on track." 38 minutes is a very limited amount of time to discuss a complete score. I wish they had miniaturized (shortened) that non-music section because Jeff Bond discusses most of this in his solo commentary. Also, another criticism I have is that it appears none of the three bothered to dig up the score, study it, and make comments on it. Perhaps Bond, Burlingame, and Redman don't read music? If that's the case, the commentary would've been better cast with the addition of Chris Husted aboard the Proteus, or John Morgan, or Bill Stromberg, or somebody known in the field who can comment on the music details. Such a person(s) can comment even *during* the music score or at least in the breaks between cues. The commentary did not have to stop at the 38-minute point when Leonard's music commences.

At any rate, track # 6 *started off* fine with an overview of the music. They comment how Elmer Bernstein, Alex North, and Leonard Rosenman came into the field in the mid-Fifties and "dragged film music kicking & screaming into the 20th Century."

Formerly the music was strongly influenced by 19th Century Romanticism. Well, this is true to a certain extent, but certainly not fully if you consider the jazz/popular idioms. Steiner and Korngold weren't the only major composers there. So the commentary continued how composers like Rosenman gave a contemporary voice, a brand new sound. They thanked Lionel Newman in part for this because he took over the 20th century music department and was progressive enough to support the likes of Goldsmith especially, and Williams, and Rosenman, etc. Of course they don't mention how Lionel Newman was *not* supportive of Bernard Herrmann! Burlingame in Chapter 7 at about 3:26 states "I think he orchestrated the score himself because there's no indication in the union records of an orchestrator." Well, that's fine enough, but it would've been better to consult the original source materials (the score itself, especially the Full Score) to verify that. I know for a fact that there were orchestrators for *Rebel Without a Cause*. For instance, Reel 8/Part 2 (the "Line them up!" cue) was orchestrated by Maurice De Packh, dated 8/9/55. Michael Heindorf orchestrated Reel 10/Part 1 (the scene just before the police station). So I rather doubt if Rosenman did the orchestrations for *Fantastic Voyage* but one needs to look at the full score to authoritatively verify that. They also talked briefly how the producers originally wanted a jazz score for the film but Rosenman objected to that (fortunately). Unfortunately, the composer (in his early Eighties) suffers a degenerative brain disease, a form of dementia I believe they stated in the commentary.

I studied only a bit of Rosenman's music, especially *Rebel Without a Cause*. I appreciate his works, and liked his efforts in *Fantastic Voyage* but overall his style of music became very uninteresting or predictable and repetitive (*Combat*, etc). There are nice effects that I studied in *Rebel* but overall I preferred the serial/atonal music of Humphrey Searle over Rosenman. I felt he was a better "feeling" composer (less abstract & intellectual) in his approach to the music. Rosenman's music in, say, *The Haunting* would've fit, but I doubt if it would've been as good as Searle's wonderful score for that movie. But too much of Searle would not be agreeable to my tonal preferences either! That's why I did not care to study Rosenman that much. I prefer romanticism, tonality, and depth of feeling. I think Rosenman's style of music was a very good fit for the type of movie *Fantastic Voyage* entailed (strange, weird and, well, "fantastic"!). I would not want Rosenman doing *Vertigo*, say, or *Summer Place*! Herrmann, however, could've done an excellent score for *Fantastic Voyage*. Another interesting possibility is to have B. Kaper (the composer of *Them!*) do the movie. Kaper was such a clever and intelligent composer. I think he would've done an exceptional job on the music for this unusual movie.

[Sunday, June 10 at 10:27 am] Watching portions of the 2-disc set of *The Guns of Navarone*. I highly recommend it. I'm glad I purchased it. As I stated earlier, I felt the initial hesitation to buy it because I already had the previous release of the dvd that also had special features. Don't let that be an important factor. The new features are worth the price of (dvd) admission, especially if you can get it for \$14.97 or even less.

As I half-suspected, the "A Heroic Score" featurette featured Jon Burlingame discussing the music. It looks like he's in demand these days, busy with more dvd gigs; whereas Chris Husted seems to be far less involved (perhaps due in big part that he was

replaced last year from his long stint in the Bernard Herrmann Estate??). While he may have rubbed a number of people the wrong way (including me, for that matter!), I really appreciated Husted's hands-on knowledge of the actual scores, and I felt he did a better job of actually analyzing and describing the music itself than others (including Burlingame). However, Burlingame did a better, more interesting and competent job on this *Navarone* project than I felt he did for the *Fantastic Voyage* commentary. Admirably he went to the archives and pulled out materials that were filmed for this featurette. I mean, if you are going public on a dvd presentation to discuss the music, I think it is incumbent of you to at least pull the archival score materials (sketches and Full Score particularly) and cue sheets if available, etc. Here Burlingame at the 3:28 point shows "Music Notes" of the movie dated 2/23/61. Then he shows the sketch to "The Storm" (Part One) cue 5/3. He comments..."sketches which in some cases are complete musical chaos. It takes a real expert I think to go in there and try to decipher his hand because some of the sketches are just a total mess...very sloppy hand." Unfortunately the sketches were not pulled for me in the case of *Navarone* (besides I needed the Full Score especially). Burlingame starts off the commentary with a brief overview of how Tiomkin was the only Russian émigré composer in Hollywood, and his status was so high that he received \$50,000 for the score—twice as much as his colleagues. Burlingame then discusses the Main Title (what Tiomkin called the legend of Navarone), and commented how "immediately memorable" it was. Very true. He also stated that it had an almost "light-hearted and jaunty quality" as if military men are marching off to war. I think it is better described as "heroic" and perhaps a bit over-the-top bombastic (what else is new regarding many Tiomkin scores!). Towards the end of the featurette, Burlingame discusses the last half hour of the music. The *Guns* action sequence is commented upon, especially how Tiomkin would at various times quote famous British nationalistic motifs, especially as the battleships are seen. He said that Tiomkin's usage was "not so offensive as to think of it as mickey-mousing," that it was more subtle and adds to the power of the sequence. This featurette lasts 9:17 in duration, a bit short but that's all right considering it's not meant to be an in-depth analysis of the score.

The *City for Conquest* dvd is worth getting. I listened to the first several chapters of the feature-length commentary by Richard Schickel, and I'm learning a great deal about the film. I don't believe I ever watched the movie in its entirety before, and so I never studied the written film score.

The new Collector's Edition of *The Caine Mutiny* is also worth purchasing. Just as in the other case with *Navarone*, even if you own the previous incarnation of the dvd, I would still highly recommend that you buy this one. The Retrospective Documentary, "Inside The Caine Mutiny" is entertaining and educational. I am beginning to now listen to the commentary by Richard Pena and Ken Bowser, and I like it. So far no mention of Max Steiner's contribution as the composer (none mentioned in the documentary either, that I can recall)...Ah, at the very end of Chapter 2, he very briefly mentions Max at the top-of-the-mast scene, "who was one of the great composers [of Hollywood]."

As mentioned earlier, *Voyage to the Bottom of the Sea* was the companion piece of the old dual-dvd set that included *Fantastic Voyage*. This now solo dvd has Special

Features also, including an interview with the still very beautiful Barbara Eden. The audio commentary is by Tim Colliver who wrote a book titled “Seaview...” In 1992 about the movie and its television spin-off. I listened to several chapters of it, and it’s light and casual. Very nice. However, there’s more to offer in the *Fantastic Voyage* Special Edition dvd. It’s also a better B movie, more a B or B+ movie perhaps than Irwin Allen’s VTTBOTS (more a B-). But it’s fun to see the big stars in the Allen sci-fi adventure, and the movie is still breezy and fun to watch. *Fantastic Voyage* is far more interesting to watch visually, and far more imaginative. It’s not written too very well, and many of the situations show little common sense. One I thought of (not discussed in the commentary by Bond) was the scene when the Proteus enters the ear channel area. Well, the General should’ve emptied the operation room (except for perhaps one doctor) to minimize potential noise accidents that would have devastating consequences for the Proteus crew. As it stood then, there were at least a dozen doctors and nurses in that room! But, after all, it’s only a movie.

Probably one of the better featurettes out there discussing movie music was the Part 5 (“Passion, Sound and Fury”) section in Disc 2 of the Special Edition *King Kong* dvd set. The 7-part documentary is titled “RKO Production 601: The Making of Kong, Eight Wonder of the World.” In Part 5 they discuss the contribution of Murray Spivack, the Sound Effects man for *Kong*, and also the contribution of Max Steiner, the composer of the picture. You actually get to see archival footage of Max conducting back in the Thirties. Spivack himself was interviewed. I liked the section when he discussed how Steiner phoned him one evening while Murray was having dinner, complaining that nobody there at RKO liked his music that night, and wanted to quit. Murray asked Max on the phone who did you talk to tonight? There was no one there except the gate man. He didn’t like your music?! John Morgan was interviewed in this documentary, James D’Arc (of BYU), Rudy Behlmer, Ray Harryhausen, and Burlingame is there as well. James D’Arc looks a little bit like Fred Thompson of *Law & Order* (who’s thinking of running for President as a Republican). This part of the documentary lasts about 17 minutes. Very nice. I wish they had John Morgan talking more about the music itself and showed cue title pages, etc.

Jonathan Burlingame (“Film Historian” as credited on the screen as he appears) is also in the featurette “The Music & World of Dimitri Tiomkin” in Disc Two of *The High & the Mighty* dvd set. Also interviewed are Christopher Young (for some reason he looks like he could be a brother of John Morgan in terms of some physical resemblance and especially manner-of-speaking), Patrick Russ, and Richard Kaufman. It lasts over 18 minutes and it’s decent but not as good as the *King Kong* music featurette.

Steven C. Smith (the Herrmann biographer) discusses Herrmann in the 70-minute documentary “Making the Earth Stood Still” in, of course, TDTEST dvd released in 2002. Robert Wise comments on the composer as well. Wise calls him “Bernie.” Smith also discusses Herrmann in “The Music of Fahrenheit 451” in the special edition dvd of *Fahrenheit 451* released in 2003. This time around Smith is not sporting a moustache (as he did earlier in the TDTEST dvd documentary). Producer Lewis M. Allen comments, and Ray Bradbury, and others. I rather like this featurette. Smith makes good

observations about how Herrmann was moved by the project in terms of seeing it as a tragic story because of the alienation and lack of feeling in that futuristic environment, so he created a highly romantic, strings-oriented score. The heart of that environment was buried within and the music helped unveil that dimension. I loved Editor Tom Nobel's hilarious story about how Truffaut hated the xylophone and told Tom to relay that sentiment to the composer during the recording sessions. I think this is one of the better featurettes on a music score, a real winner.

Smith also commented (solo) on Herrmann in the *Marnie* dvd (2000 release) original documentary, "The Trouble With Marnie" starting at just before the fifty-minute point. The treatment is of course not anywhere as detailed and comprehensive (only 3 and a half minutes for the Marnie doc) as the *Fahrenheit 451* treatment that specifically dealt with the music. Similarly, Smith returns in the 2000 release of *The Man Who Knew Too Much* dvd documentary, "The Making of The Man Who Knew Too Much," starting at 24:13 in the doc. The music commentary lasts longer (about 7 minutes) if only because the Albert Hall sequence is so important that it needed a longer treatment. In *The Trouble With Harry* dvd (also released 2000) Smith predictably returns for this series of Hitchcock films released in 2000. Pat Hitchcock first comments on the music at the 21:10 point of the documentary. The focus on the music lasted only about five minutes (short thrift again). As a departure from the other dvd releases, the documentary, "Torn Curtain Rising" only has the narrator (Trev Broudy) speaking (no guest interviews such as with Pat Hitchcock, Steven Smith, etc.). Only a few minutes were devoted to the subject of music at about the twenty-minute point. Fortunately an added bonus is the inclusion of the scenes scored by Herrmann, although the cueing-in/timing could've been done a bit more precisely.

Now [9:10 pm Sunday] my wife and I are watching the World Premiere (first ever) tv full-feature of IRONSIDE dated March 28, 1966. I haven't seen it in 41 years!...It's entertaining, and I enjoy watching Tiny Tim playing an MC at a nightclub! Brings back memories!

The *Now, Voyager* dvd has the scoring session music cues of the movie, and occasionally you hear Max commenting and correcting.

The *Wrong Man* dvd (2004) features Chris Husted discussing Herrmann's music starting at 16:24. It lasts only four minutes but it did the job of describing the music overall. Husted is seen (17:01) looking professional, sporting a nice suit & tie, and a trimmed sporty beard style (not a complete beard). My beard, on the other hand, is full and completely white! And I don't have nice suits. I tend to like black Levi pants and black T-shirt, black shoes, greenish John Ashford short-sleeved shirts, green Aussie-like Stetson for protection, and so forth. Pretty casual wear.

Husted did "The Devil In Context" in the "Scratch's Black Book" section of *The Devil & Daniel Webster* dvd (2003). It is text only in terms of no interviews or on-screen comments, but you can play audio cues of representative examples discussed. There is, however, a 1991 Criterion Collection version audio commentary that was put

into this 2003 dvd and "updated." The commentary is by Bruce Elder and Steven C. Smith. I reviewed this dvd in Talking Herrmann 4 years ago (October 14, 2003). Here's part of my review:

Steven Smith, the biographer of Herrmann, also contributed (separately) to the commentary. His "stage time" started on Chapter 10 at about 5:00 right thru Chapter 12 at 2:21. So, if you wanted to first hear exclusive commentary talk on Herrmann, then skip to Smith's entrance as given. This coincides with "The Devil's Concerto" cue ("Pop Goes The Weasel") during the crazed barn dance and fiddling scene.

Smith first briefly discusses Herrmann's prior history before taking on this award-winning scoring assignment. Smith talks about Herrmann's penchant for experimentation, for "dark and brooding" music, the influence from Charles Ives (utilizing simple American folk themes with unusual harmonies), the Columbia Workshop radio shows Herrmann scored some years prior, "The Devil's Theme" and "Springfield Mountain" folk themes being used in the movie, and so forth. He discussed how Herrmann wanted an unusual effect for Scratch's first entrance in the Stone barn (humming telephone wires, etc). Smith then discussed the Pop Goes the Weasel scene (fiddle scene) with the special effect of superimposed violin tracks. Husted also discusses this in his written essay and how Herrmann played a joke on Jascha Heifetz about this. Very funny.

Let's discuss the Husted essay. Go to the menu and click on "Scratch's Black Book." Then you'll find several selections starting with the "Here Is A Man" Comparisons. Go down to "The Devil In Context." That's the Husted essay. I think it would've been better if Criterion simply stated it was the musical analysis special feature. "The Devil in Context" is mysteriously used instead. Strange, and not very clever. Best to simply state: "The Music of Devil & Daniel Webster" or something similar. There are 8 sections to the Husted written analysis, starting with (1) Introduction: "This essay about Bernard Herrmann's score for the Devil & Daniel Webster is by Christopher Husted, the official representative of the Bernard Herrmann Estate... "<are there "unofficial" representatives, I wonder :)>..." To play corresponding music cues from the film, select 'play cue' from the menu when indicated. In addition, specific cues & text can be selected from the index." Then we immediately click to (2) LULLABIES. First, Herrmann discusses (again, in written text) on "Mary's Lullaby" and how Herrmann worked on the script immediately and worked on two lullabies for the baby, one sung by Mary Stone, and one by the lovely yet evil hench-woman/seductress "Belle." Husted discusses how "Mary's Lullaby" was used as thematic material only in a few times, whereas "Belle's Lullaby" was used more. Husted then states, as an example how it was played by the vibraphone for Belle's first entrance <see Chapter 10 at 2:15>. He writes: "The only accompaniment is a long-held chord played on the pedals of an organ, and percussion instruments: a gong, timpani, bass drum, and thunder drum--a special drum used to create thunder sound effects in radio drama performances." Actually, according to the written score (as originally written, at any rate), there was no gong but instead high and medium Tam Tams. The Tam Tam is not to be confused with the gong, but I can how Herrmann could use it as a substitution. But I believe from the bad audio sound that they're probably Tam Tams. I like the LOOK of the restored film (overall) but I did not care much for the inferior (in comparison) music audio in terms of low fidelity. Some sections are fine while other sections you have to strain to hear!

Also, the organ pedal does not play so much a chord as the very interesting and predictable (for Herrmann!) "Devil's Interval" or the TRITONE interval of the C/F# whole tones tied to next bars. This is the classically dissonant or uneasy augmented 4th interval, and to have Herrmann employ it in THIS movie is very interesting. It wasn't mentioned in the essay but this is understandable there was too much ground to cover in the complete score for this short written essay. This devil's interval is more a fine-tuning subtext item, but one I find very interesting. Incidentally that written cue is titled by Herrmann simply as "Belle."

I believe the "thunder drum" designation that Herrmann used is interesting. I am confident it is different than the "thunder sheet" yet I cannot find a reference to the "thunder drum" in various sources, including "Musical Instruments of the World" (1976). But thunder sheets are often described.

Then Husted goes to (3) Folk Songs, starting with "The Devil's Dream" (discussed also by Smith), "Springfield Mountain," "Miss McLeod's Reel" I believe, and then most interestingly, "Devil's Chorale." The "play cue" first indicated for this theme is the scene when the devil (in shadow) tries to tempt Webster as he's writing (see start of Chapter 3). I checked this music with the notes I have of the score and see that the music is from the cue "Prelude and Pastorale" (Reel 1). I think it was marked Reel 1 because in the short version of the movie, that's how the movie starts! The cue starts with the alto flute, 2 clarinets, and bass clarinet. Curiously Herrmann did not transpose the alto flute (written in "C").

Then the next "play cue" example of this "Devil's Chorale" theme is given (see the start of Chapter 16 when the fireplace erupts in flame). Here Miser Stevens' soul in portrayed as a moth! (I don't know what the moth is yelling in a tiny voice, maybe "Help me! Help me! :) I checked what this cue might be and it's actually called "Litany of Death" (R10 M101). For seven bars (I believe Bar 7 was deleted) we hear 2 clarinets, bass clarinet, 2 bassoons, and contra-bassoon playing. Once again we hear (as in the previous example) the D maj 7th (D/F#/A/C#) half note chord starting the series of half note chords. Then when we see the moth in Bars 8-11, we hear three vibes playing.

Husted then discusses briefly the folk song material of "Howling Winds of Hell" and then "Devil's Square Dance Calling." Here he talks about the fun joke Herrmann played on Heifetz.

Next is (5) "Introduction & Allegro" and then (6) "Conclusion." (7) is a Herrmann Gallery of photos.

The written essay has its advantages, especially with the "play cue" click-ons. But overall I would've preferred an actual audio commentary if there was time for it, and a feature long one at that. Not enough dvd's have commentaries on the music alone (in fact, precious few!)...At any rate, it would be nice if more such music analyses were provided. The best option is for the composer himself (or herself) to provide the commentary (such as Goldsmith on HOLLOW MAN). Husted knows a lot about Herrmann, so that is a logical next option. I liked his commentary on GHOST & MRS MUIR better (probably because it was an audio commentary). John Morgan knows quite a lot about Max Steiner, so having a commentary on his movies on dvd would've been terrific (say, on TREASURE OF SIERRA MADRE). Oh, well. Smith does a fine job in a general way, especially providing biographical and other interesting

information, but little is relatively discussed on the technical side except for the special effects (Scratch's entrance, etc).

For those interested, the cue titled "Nocturne" is given at the start of Chapter 8 on the dvd. It starts with the oboe playing the melody line. Two flutes, two clarinets, and two cup-muted trumpets also sound in those first two bars. Then the violins and violas come into play. Etc.... [end of cut & paste]

Now: The *North By Northwest*” dvd (2000) had an entertaining, well-made documentary of about 39 minutes titled “Destination Hitchcock: The Making of North By Northwest.” However, only about 20 seconds were devoted to the composer, Bernard Herrmann! Basically Ernest Lehman makes the comment that there would be no N by NW if it wasn’t for Herrmann introducing him to Hitch. But the big feature is the Music-Only audio track.

A few weeks ago at Barnes & Noble I looked at a new hardback book titled “Tchaikovsky: The Man & His Music” by David Brown. On page 296: “In the *Manfred* Scherzo, however, the priorities are almost reversed; for I is no longer the orchestration that conditions the music, it is the orchestration that creates the music as though Tchaikovsky has thought directly in terms of colours and textures it made these the priorities when spinning the web of sound. Put in simplest terms: There is no tone, little definition of any harmonic base—at most, the tiniest of melodic fragments and the lightest film of harmony.” Cost: \$28.95.

Another book quotation from “ ‘The Making of Casablanca’ by Alijean Harmetz, on page 257: “But as good as Steiner was, Korngold was better,’ says composer Raksin. ‘His music was of a higher order with a much wider sweep.’ ”

Another interesting book I looked at was “Toward A Theory of Musical Reproduction” by Theodor W. Adorno (2001 English translation for \$25). Stated on the jacket, I believe, is the concept that there is a clearly defined musical text whose precision exceeds what is visible on the page, and the conductor/performers are responsible to reproduce it as accurately as possible. I think “Interpretation” would be a better word than “Reproduction.” Anyway, what I would gather by this (in part) is the assumption that the composer of the piece is best able to “reproduce” what is written. Usually when you hear other conductors perform Herrmann music, it is generally not as “good” or true or “authentic” as when Herrmann himself conducts it. One exception, in my opinion, is the *Jason & the Argonauts* rerecording conducted by Bruce Broughton. We shall see if Bill Stromberg’s rendition of *Mysterious Island* will be just as true and convincing and powerful. I am glad McNeely is not doing it because of the hit-or-miss nature of his conducting of Herrmann. As I wrote in the “More Nightmare Romances” Topic started March 21, 2007 (my reply was May 3rd):

“Thanks, Guenther, for the link.

I read the blog, and found it curious. I am glad he is fascinated with Herrmann thanks to Robert Townson wanting him to conduct Herrmann music for Varese.

However, while he admits that there is a love/hate attitude towards his rerecordings (and he, himself, was depressed about the TORN CURTAIN album), he did not really face up to the basic reality behind many of the poor reviews. He blames, in part, his inability to get the performance he wanted (usually due to lack of time). Does this mean lack of adequate rehearsal as well, I wonder?? Even if the hall is not up to specs (or even if it is!) and even if "there is never enough time", the principal reasons why recordings "fell short many times" (I'm using his own quotes) may be simpler.

One such simple reason is not doing one's homework. You must MAKE the time to do the proper homework for conducting a score. It would be helpful, for instance, to at least LISTEN beforehand the tracks or video tape of the music you intend to conduct. Then at least you have direct knowledge/experience of how the music is supposed to be heard. This was not done in many cases. One obvious example was "The Stars" cue in THE LONELY episode of The Twilight Zone. The instructions on the written cue were completely and miserably misread (1X, 2X, 3X), and the results were horrible. It was not the fault of the musicians or the hall. If the conductor had listened to the original tracks beforehand, then the problem would've been easily avoided. What mystified me was how it passed the mustard immediately after the performance and the recording was stamped on the final cd product? You would think SOMEONE there hearing the performance would've immediately raised their hand and say, "Excuse me, but there's something wrong here" (Herrmann probably would've said, "Hey, that was a piece of crap, you guys!"). No oversight at Varese in this case (and others).

I do not mean to be unkind here. I am glad McNeely is being paid by an album to conduct Herrmann music. I've reviewed most of his rerecordings and some I liked overall, including MARNIE--although there were obvious mistakes there as well (as I noted in my cd review). But I think the blame, in large part, lies in the conductor. "The buck stops here." I will still buy all of the McNeely recordings of Herrmann, despite the inconsistencies. But I think the least the conductor should do who professes to be "haunted" with Herrmann's music is to try to consistently do the proper homework in order to hope to get results that one is "doing the best you can.". Otherwise, fans and other film music admirers will "haunt" him with bad reviews, and the albums will be considered some sort of "on-the-job" training!"

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2658>

It appears that Bill Stromberg will be quite capable of doing a good job on *Mysterious Island*, and I believe he has indeed "done his homework" (preparation process of listening to Herrmann's tracks and tempo, do the balance right, etc). My main concern is the Moscow orchestra. I would feel better if it was done by Los Angeles or London musicians. I can understand the financial logistics since the cost of using them will be able a quarter of the L.A./London performer (see below wage/pay scales). One has to be prudent and try to make a profit in this risky venture of producing albums! Perhaps by now they are "seasoned" and will do a terrific job in performing the score. We shall see this late summer.

The New York Times "Essential Library Classical Music" (2004, \$17) is a critic's guide to the 100 most important records. Bernard Herrmann is discussed on pages 282-285. The recording is #88 by the Los Angeles Philharmonic of Esa-Pekka Salonen's Sony

Classical disc. The reviewer stated of Herrmann: "...developed a style in which texture and short signature melodic and rhythmic figures were central...a distant change from the long-lined lyricism of predecessors like Max Steiner and E.W. Korngold." Regarding *Vertigo*, the comment was made of the overt allusion to the Liebestod of Tristan und Isolde. Regarding *Psycho*: recalls Manuel de Falla. Regarding *Fahrenheit 451*: allusions to Gabriel Faure. The reviewer liked the "textual clarity and edge-of-your-seat energy by Salonen." I have that cd (SK 62700 released in 1996) but I'll have to listen to it again. Normally it collects dust in my collection! I'll dig it out now....Right now I'm listening to the first track, the Prelude to TMWKTM....now on MARNIE.... It was recorded at Todd-AO Scoring Studio in Studio City. The tempo is slower than Herrmann's, and the mike-ing does not seem to be close-mike-ing dry but not as bad as some of the McNeely mike-ing and feedback (as in *Torn Curtain*). Esa tends to draw out the performances, dwelling on it, personalizing it, making it a bit more intimate—but not necessarily intense and powerful and authoritative. *Marnie* tracks are good but not as good as Herrmann's rendition and vision. The *Vertigo* main title is keeping with Herrmann's original tempo. Perhaps the best rendition is *Fahrenheit 451* (a very personal, emotional or heart-felt score). The xylophone in the Fire Engine cue seems a bit muted, however, in some spots (especially initially). The cd is fine but I just don't find it particularly appealing or noteworthy in tonight's listening. It's not *distinctive* (as I found Broughton's conducting of *Jason & the Argonauts*). I am hoping Stromberg's version of *Mysterious Island* will be distinctive, powerful, and memorable. I think they should consider doing *Journey to the Center of the Earth*. It would be a great sell as well. That cd release of the original tracks is good, but the sound quality tends to be inferior compared to the original tapes I heard. I don't know what happened in the transfer process but it was a weak transfer overall. The dynamic quality and immediacy was pretty much missing.

You can hear and see a video rendition on MySpace of three rehearsal cues of Stromberg conducting the MSO: "Balloon 2," "Fire Alarm," and "The Corridor." Go to:

<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoID=2028550116>

<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoID=2033571115>

<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoID=2029552120>

I checked resources and found that the current hourly pay for a musician session (Los Angeles A F of M Union scale) for a theatrical feature motion picture is \$87.31 (three-hour minimum). For a television film, it's \$71.76, and for a low budget (not more than \$40 mil) film it's \$60.18. Very low budget (not to exceed \$12 mil) is \$51.75 an hour. But if you go to London it's \$97.24 for a feature film, \$60 in Seattle, \$23 in

Bulgaria, and \$20 in Prague. Conductors usually get at least 200% (often \$300%) of musician scale wages for each session. As for composers, the creative fee for a big budget film can be as high as \$2 million (John Williams?!) but as low as \$350,000. For a low budget film it will be anywhere from about \$50,000 to \$150,000. A “package” deal for a studio feature film can be half a mil to up to two mil. For a low budget film, reduce that dramatically to a quarter of a mil. For a student film in a low budget, you’re lucky as a composer to get anything but costs paid. If you’re lucky in a “high budget” for a student film, you might get ten grand. For television high budget tv movie, you might get \$75,000 as a composer. This is a package deal. This means the composer has to budget to pay the musicians, the engineers, studio, all production costs. For a network hour drama series, the package per episode for a big budget is about \$18,000 or \$20,000, down to \$2,000 to \$10,000 for a low budget show. Cable tv about a few thousand less.

During my recent vacation I was playing around on the computer with the asteroids’ names and meanings, applying their positions into astrological charts. Here are some statistics:

- 157,788 numbered minor planets (May 16, 2007)
- 13,722 named minor planets (March 2007) 93 to 158 added by May 16, 2007
- About 90 (at least) of them are names of composers (specifically named by the discoverers in most cases, but otherwise associated with the name –as in Williams).

Here’s a list:

- 1034 Mozartia (Wolfgang Amadeus Mozart)
- 1059 Mussorgskia (Modest Mussorgsky)
- 1405 Sibelius (Jean Sibelius)
- 1763 Williams (as in John Williams)
- 1814 Bach (member of Bach family, probably Johann Sebastian Bach)
- 1815 Beethoven (Ludwig van Beethoven)
- 1818 Brahms (Johannes Brahms)
- 2047 Smetana (Bedřich Smetana)
- 2055 Dvořák (Antonín Dvořák)
- 2073 Janáček (Leoš Janáček)
- 2205 Glinka (Mikhail Glinka)
- 2266 Tchaikovsky (Pyotr Ilyich Tchaikovsky)
- 2420 ĭurlionis (Mikalojus Konstantinas ĭurlionis)
- 2523 Ryba (Jakub Jan Ryba)
- 2669 Shostakovich (Dmitri Shostakovich)
- 3081 Martin_boh (Bohuslav Martin_)
- 3159 Prokof'ev (Sergei Prokofiev)
- 3590 Holst (Gustav Holst)
- 3592 Nedbal (Oskar Nedbal)
- 3784 Chopin (Frédéric Chopin)
- 3826 Handel (George Frideric Handel)

- 3917 Franz Schubert (Franz Schubert)
- 3941 Haydn (Joseph Haydn)
- 3954 Mendelssohn (Felix Mendelssohn)
- 3955 Bruckner (Anton Bruckner)
- 3975 Verdi (Giuseppe Verdi)
- 3992 Wagner (Richard Wagner)
- 4003 Schumann (probably Robert Schumann)
- 4040 Purcell (Henry Purcell)
- 4079 Britten (Benjamin Britten)
- 4132 Bartók (Béla Bartók)
- 4134 Schütz (Heinrich Schütz)
- 4330 Vivaldi (Antonio Vivaldi)
- 4345 Rachmaninoff (Sergei Rachmaninoff)
- 4382 Stravinsky (Igor Stravinsky)
- 4406 Mahler (Gustav Mahler)
- 4476 Bernstein (Leonard, Elmer)
- 4492 Debussy (Claude Debussy)
- 4515 Khrennikov (Tikhon Khrennikov)
- 4527 Schoenberg (Arnold Schoenberg)
- 4528 Berg (Alban Berg)
- 4529 Webern (Anton Webern)
- 4532 Copland (Aaron Copland)
- 4534 Rimskij-Korsakov (Nikolai Rimsky-Korsakov)
- 4546 Franck (César Franck)
- 4559 Strauss (Johann Strauss family or Richard Strauss)
- 4579 Puccini (Giacomo Puccini)
- 4625 Shchedrin (Rodion Shchedrin)
- 4727 Ravel (Maurice Ravel)
- 4734 Rameau (Jean-Philippe Rameau)
- 4802 Khatchaturian (Aram Khatchaturian)
- 4818 Elgar (Edward Elgar)
- 4850 Palestrina (Giovanni Pierluigi da Palestrina)
- 4972 Pachelbel (Johann Pachelbel)
- 5004 Bruch (Max Bruch)
- 5063 Monteverdi (Claudio Monteverdi)
- 5157 Hindemith (Paul Hindemith)
- 5177 Hugowolf (Hugo Wolf)
- 5210 Saint-Saëns (Camille Saint-Saëns)
- 6480 Scarlatti (Alessandro and Domenico Scarlatti)
- 6549 Skryabin (Alexander Scriabin)
- 6777 Balakirev (Mily Balakirev)
- 6780 Borodin (Alexander Borodin)
- 6798 Couperin (François Couperin)
- 7622 Pergolesi (Giovanni Battista Pergolesi)
- 7624 Gluck (Christoph Willibald Gluck)
- 7625 Louisspohr (Louis Spohr)

- 7903 Albinoni (Tomaso Albinoni)
- 8181 Rossini (Gioacchino Rossini)
- 8249 Gershwin (George Gershwin)
- 8877 Rentaro (Taki Rentaro)
- 9438 Satie (Erik Satie)
- 9493 Enescu (George Enescu)
- 9912 Donizetti (Gaetano Donizetti)
- 9913 Humperdinck (Engelbert Humperdinck)
- 100268 Rosenthal
- 10055 Silcher (Friedrich Silcher)
- 10116 Robertfranz (Robert Franz)
- 10820 Offenbach (Jacques Offenbach)
- 10875 Veracini (Francesco Maria Veracini)
- 11050 Messiaen (Olivier Messiaen)
- 11289 Frescobaldi (Girolamo Frescobaldi)
- 11530 d'Indy (Vincent d'Indy)
- 11899 Weill (Kurt Weill)
- 15808 Zelter (Carl Friedrich Zelter)
- 16590 Brunowalter 25 Leo 54 (Bruno Walter, composer and conductor)
- 17509 Ikumadan (Ikuma Dan)
- 53159 Myslive_ek (Josef Myslive_ek)
- 69288 Berlioz (Hector Berlioz)

For those few interested in astrology, you can determine the zodiacal positions of these asteroids in your *own* personal chart by clicking on the following site:
<http://www.astro.com/cgi/ade.cgi?ract=ahor.cgi&>

First, fill in the information, click "Continue" and it will take you to another screen. There you select "Extended Chart Selection" and in that new screen, scroll down to the bottom "Additional Objects." In the small rectangular white box, enter in about five or six asteroid numbers at a time, separated by a comma. Click for the chart and it'll give you the information. You can continue this process for more asteroids. I have in Word.doc format 858 pages of "Asteroids Names" (& Meanings). It is still a work-in-progress writing in extra meanings.

In my own personal chart, the asteroid named *Mussorgskia* is at 5 Libra 58 trine my Venus within one degree. Note: the asteroids must be in strict 1 degree orb with the planets and angles of your chart. A slight leeway of up to half a degree may be allowable at times when the asteroid's meaning is particularly applicable in your life, but it's best to keep within the tight orb. Venus is a key to pleasure, and the trine aspect is an indication of harmony. I've always enjoyed Mussorgsky's music.

The asteroid, *Khatchaturian*, is 22 Gemini 34 trine my Libra Ascendant at 22 Libra 7. I need to check out more of his music.

Hanus (Jan Hanus, Czech composer) is at 22 Libra 45 on my Ascendant. I know nothing of that composer and yet the Universe is somehow connecting me to him, to his music (or at least to someone or some place named Hanus).

Schumann at 5 Cancer 10 is on my Uranus. That's a curious one that needs investigation.

I like Tchaikovsky a lot. The asteroid, *Tchaikovsky*, in my chart is 23 Gemini 29. It is just 22 minutes of arc beyond the strict one degree orb trine to my Libra Ascendant. Again, in this case, I would allow it. *Vienna*, key to much of the Romantic music history, is trine (22 Gemini 15) my Ascendant almost exactly. I may like to visit there and enjoy Strauss music there!

The asteroid, *Offenbach*, is at 9 Cancer 35 conjunct my Sun. I do enjoy his music but I do not have much of it on cd.

Penderecki at 3 Libra 17 is conjunct my south node of the Moon, a lesson area. I do not care for his music! You can hear John Williams being influenced by him in *Close Encounters of the Third Kind*.

The asteroid, *Berlioz*, at 8 Libra 21 is almost exactly conjunct my natal Mars at 8 Libra 23. I need to pursue this more deeply.

In terms of general music asteroids, *Orpheus* (asteroid # 3361) is one of the few important ones. This is the mythological Greek master musician. In my personal chart, this asteroid is at 28 Sagittarius 12 opposite my Mercury 28 Gemini 14 in my 9th-Sagittarius house. I write about music a lot!

Euterpe (asteroid # 27) is the muse of music, perhaps especially involved with wind instruments. In my chart, it is at 22 Aries 12 very closely conjunct my Descendant (7th house cusp). Natural partner in life.

Polyhymnia (asteroid # 33) is the Greek muse of singing. In my chart it's located at 26 Libra 1. No close aspects. Of course, while I sing to my cats at times, I won't give up my day job!

Terpsichore (asteroid # 81) is the muse of choral song & dance.

The only asteroid specifically connected to a musicologist is *Matzner* (asteroid # 35237) meant for Antonin Matzner, the Czech musicologist. I put that asteroid in the personal chart of one musicologist I know and it was conjunct his natal Saturn, key to career and status in the work. That was meant to be a probable life work focus. Saturn can also be a lesson/realism issue in the life (like south node).

Now: Materialism (accepted by most scientists) says that the universe is ruled by chance, so the names given to the asteroids by the discoverers are "of course" random and meaningless. Yet if you place these minor bodies/asteroids into horoscopes, they can amazingly "mean" what they were named. There is a nice site that includes issues of *Asteroid World* written by the late Dr. Zipporah Dobyns:

http://ccrsdodona.org/m_dilemma/awindex.html

There you can read about many examples and see charts.

I just now did my personal *Las Vegas* (asteroid # 82332). It is located at 15 Leo 42 conjunct my Pluto in the 10th. I don't know. I bet it would be pretty intense and nervous-making if I resided in Vegas. A nice place to visit but I wouldn't want to live there! The planet of death & transformation, it would probably mean the demise of any money I bring there, and transform my thinking about ever wanting to return!

Here's a link to see the current complete list of asteroids:

<http://www.astro.com/swisseph/astlist.htm>

If you want the standard meanings for most of them, consult Wikipedia.

In Miklos Rozsa's chart, the asteroid *Abstracta* is conjunct natal Mars, key to identity and personal action. Did Rozsa tend to give music a strong abstract/intellectual/mental approach? Curiously, *Strauss* and *Verdi* are conjunct natal Uranus, key to change, the new & the different, friends, experimentation, breaking out of the rut, acceptance & tolerance. The asteroid *Rossini* is conjunct natal Jupiter, key to high values, the search for truth, education, and potential gain. Since there is no verifiable time of birth, the all-important angles of the chart (Ascendant-Descendant, MC-IC, vertex-antivertex, etc) are absent. Planetary and minor body connections to these sensitive points would be revealing. The asteroid *Barcelona* at 27 Aries 39 is conjunct natal Sun at 27 Aries 16 (within the strict one degree orb). I wonder if Miklos ever went there? It was a potential location for fame, recognition, growth, expansion, love (fan base), etc. *El Cid* was based in Spain. That's the closest connection I get. But like the Sun, Barcelona is also square the nodes of the Moon in Cancer-Capricorn.

In Herrmann's chart, the asteroid *Polyhymnia* (Greek muse of singing) at 19 Libra 24 is opposite Mars, key to identity. Herrmann was definitely not known for being into pop songs, but he wrote the *Wuthering Heights* opera (which was not successful). Some sort of potential tension or conflict tied to song. The asteroid *Debussy* at 20 Cancer 1 is conjunct his Neptune, key to artistic vision & ideals, the search for the emotional absolute, faith. It would appear that Debussy's music had some sort of important influence on Herrmann, held in high esteem. The asteroid *Thoreau* at 0 Pisces 41 is nicely (harmoniously) trine Mercury at 0 Cancer 46, key to mind/ideas/communication/people/curiosity. I bet Herrmann's music would've lent itself well to a film or radio show on Thoreau. The closest approximation I immediately get is the "book people" end scene of *Fahrenheit 451*.

Herrmann's "Black and White" Music for Hitchcock's Psycho Part II by Fred Steiner, from *ELMER BERNSTEIN'S FILM MUSIC NOTEBOOK: A Complete Collection of the Quarterly Journal, 1974-1978, Film Music Society, 2004*

To access this online, go to:

http://pages.emerson.edu/faculty/m/maurice_methot/psychoanalysis/psychoanalysis.html

The following is the Christopher Palmer Collection of Roy Webb Scores at Syracuse University:

http://library.syr.edu/digital/guides/p/palmer_c.htm

The following is the Franz Waxman Collection at Syracuse University:

http://library.syr.edu/digital/guides/w/waxman_f.htm

Also check out this image of Waxman's *Bride of Frankenstein*. I suggest you Save Image to the computer before the link expires soon:

<http://library.syr.edu/digital/exhibits/r/RozsaWaxman/brideoffrankenstein.htm>

There is a good deal of Herrmann music in the *Perry Mason* 1st season episode, "The Case of the Fugitive Nurse" (available in Disc 1 of the Season 1-Volume 2 set). Specifically we hear music from Herrmann's *Police Force* suite. So if you want to hear music by Herrmann that you probably did not hear previously, go get that dvd set! I've been exposed to Raymond Burr quite a lot recently. First I did the rundown on *The Adventures of Don Juan* where he played Captain Alvarez. Then we've been watching episodes of *Ironside*, and today I watched sections of episodes from *Perry Mason*.

At this moment [2:44 pm Wednesday] I am listening to Director Peter Yates giving his commentary on *Eyewitness*. I'm enjoying it. Some people really don't care to hear commentaries on movies, but in my case that's one of the attractions to wanting to buy many dvds. There is a good chance I would *not* have purchased this particular dvd if Yates did not provide the commentary. Incidentally, Peter Yates did the second unit work for *The Guns of Navarone*.

Completed Wednesday, June 13 at 3 pm

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