

## FILM SCORE BLOGS [Blog # 37]

Monday, September 22 @ 8:44 am PDT [Autumn Equinox]

This blog that actually started at the end of May (see bottom of this blog) is finally finished and I'll send it off to Sarah for site updating now at the start of Fall, astronomically speaking. Solstices & equinoxes are power points or intersections. One of the reasons I waited so long is because I wanted to wait for the release of Tribute's *The Kentuckian* and also Tadlow's *El Cid*. I received both from Screen Archives Entertainment on 9/11! So I wrote my reviews of both recordings, posted accordingly on Talking Herrmann and the Rozsa Forum, and I think that should do it. Here are the links:

<http://miklosrozsa.yuku.com/topic/912/t/EL-CID-Orchestrations.html>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3052>

[http://www.screenarchives.com/title\\_detail.cfm?ID=10351](http://www.screenarchives.com/title_detail.cfm?ID=10351)

[http://www.screenarchives.com/title\\_detail.cfm?ID=10068](http://www.screenarchives.com/title_detail.cfm?ID=10068)

That last link for the special edition *El Cid* set may already be out-of-print by the time this blog in the blogosphere because only a couple of hundred copies of the initial 3000 pressing are left (according to Sunday's Rozsa Forum post by Tadlow). Tadlow will generate more but not in the slipcase. After that demand Tadlow will release a two-cd set (no special video third disc).

In early January 2009 it will be the 10<sup>th</sup> anniversary of Film Score Rundowns. Matt Gear actually created it after seeing my small collection of rundown skeletal posts on Filmus-L. Maybe I'll try to come up with something special for the next update (hopefully in early January!) but no guarantees. Right now, after this huge 65-page blog, and *The Kentuckian* rundown, I have no desire now to speculate what I may want to do then! I'll be on vacation in part of October so perhaps I'll start a new rundown/blog duet then. We'll see.

Tomorrow (September 23) is when Malcolm Arnold died two years ago in 2006. I believe he was 85 years old. Yes, he was born October 21, 1921. Since it is a U.K. birth I doubt if I can get his precise birth data (i.e., minute of birth). My long time interest in astrology requires that a verifiable time of birth is needed for an accurate chart. However I can see already with that Saturn-Venus conjunction at about 1 Libra (also square Juno, the partnership asteroid, and so forth) suggests a life lesson (Saturn) tied to partnerships/close relationships and/or money/indulgence. He definitely had a problem with all of those areas in his personal life. I just found this out Sunday thanks to the dvd copy of a biographical documentary on the composer titled "Toward the Unknown Region: Malcolm Arnold, A Story of Survival." It's not available in the United States (I checked Amazon, etc.) but in England of course it is. It is a long documentary running 133 minutes but fascinating. Probably I would trim a lot from the last 45 minutes or so because of the depressing details that had little to do with his music per se.

The video opens with old man Arnold stating (as he smoked a cigarette) that composers are made, not born, and that he's always been a composer. It's a very strict discipline, he added, that is both a science and an art, and you're lucky if you make money out of it (he did but later squandered it). HE said that when he composes he imagines that he is a member of the audience who wants the type of music that he and the others would like to hear. But music first & foremost must reflect the man or it's no good. It must come from the heart to the ear.

Then the doc shows a clip of a performance of his Third Symphony. Then musicologist Donald Mitchell talks about how he knew Arnold and tended to drink a lot, carrying a bundle of money notes and tipping wildly. Then Richard Attenborough makes comments on the man's great talents. Then Anthony Day (his end-of-life paid companion and manager) talks about him, and then Stan Hibbert (retired trumpet player and General Secretary of the Musicians' Union. Arnold started on the violin at age four, then the piano a year later, and eventually the trumpet. He wrote over a hundred brass band pieces, and the video shows a performance briefly of his "Scottish Dances" (a very nice piece of music). His daughter, Katharine, speaks about him. Then Eric Lawe (friend) discussed Arnold's fantastic ability to transcribe audio music from a record to score paper accurately & fast. The documentary then shows a portion of his Second Symphony being performed. John Amis, musicologist, said that Arnold was a marvelously electric, excellent conductor. Hibbert returns to talk about Arnold's fullness in his trumpet playing, not tinny as it normally is.

Then there was a clip of Sir Thomas Beecham onstage and then later in an interview where he cantankerously stated that composing is a dying occupation because most composers have no heart & soul anymore, that they don't *feel* the music, no burning devotion—instead they're just casual and matter-of-fact about it. Then the doc shows a clip of the performance of Arnold's Fifth Symphony with the timpanist beating a repeated two-note simple rhythm. I think then Malcolm Arnold biographer, Paul Jackson, stated that there are few sketches of his works. Normally the music just came out of his head right into full score paper, and in ink! Somebody then stated that Arnold had a manic side to him that wanted to crash the ears of the audience with his musical naughtiness! Then a clip of the Fourth Symphony was shown very briefly.

Susana Walton makes only one appearance on this documentary saying that Arnold tended to divorce himself from his prodigious film music career. Film music was not the type of music he wanted to be known for! But he liked *Hobson's Choice*. There was then a clip of Attenborough's *Whistle Down the Wind* starring Hayley Mills. She was interviewed and made a few comments. Arnold himself stated on the doc that when he was offered to do David Lean's *Lawrence of Arabia*, Arnold commented that he thought it was a travel log and turned it down. Thereupon Lean never spoke to him again! Arnold also commented that he had turned down Kubrick's *Dr. Strangelove* and also *2001*! Very interesting.

Then the doc showed a clip of the mid-Sixties performance (I believe) of Arnold's *A Grand, Grand Overture* that featured four vacuum cleaners! Etc. Soon the documentary started to focus far more on the negative side of his personal life: bouts of wanting to commit suicide; being a binge drinker after doing non-stop music writing; diagnosed with schizophrenia in 1941; very bad temper with his family; about his first divorce; how he would lay in his own excrement and blood; how he was institutionalized for three years;

how he wanted nothing to do with his children towards the end, and on & on. The guy had plenty of issues!

In this “Toward the Unknown Region” dvd documentary on Malcolm Arnold, I particularly liked the comments by Paul Jackson (his biographer) starting at the 1:47:15 point. Here he says that Malcolm is the most recorded living [then] British composer—but not the most performed. Compact disc producers routinely sell his music and seem to make a profit but the dichotomy is that there is timidity among orchestra managers and conductors who don’t want to perform Arnold’s works. Why? Largely because he was known as an unpleasant man in his latter years especially and they could not separate his personality from his music. Also it’s because they wanted to have the reputation for performing Beethoven or Brahms, say; or comparing themselves to other conductors who are already famous and perform “serious” works; or they simply want good reviews by doing difficult music for the reviewers to have something to talk about. The documentary then showed clips from even the late Fifties with headlines such as, “Symphony is loud, Gives no rest” or “I found this abysmal childish twaddle” and so forth. Malcolm felt pretty much unappreciated and wondered why he kept doing symphonies because nobody seemed to want to conduct them other than himself! After his second marriage breakup he became a complete alcoholic and eventually had to get institutionalized at a mental hospital for three years! It’s a miracle he lived to be 85 years old.

[Wednesday, September 17, 2008 at 8:37 pm] :

The stock market today went down I believe -454 points. Just Monday with the collapse of Lehman Brothers the market plunged to -504.

Just several minutes ago I finished my rundown of *The Kentuckian*. Actually I completed the actual rundown in large part in July but waited for the Tribute cd release. Once I received it several days ago, I started my lengthy review of the cd. Finishing that tonight, I’ll begin my focus on the new 3-cd set of *El Cid*, composed by Miklos Rozsa. Right now I’m listening to Disc One again on my computer speakers (Altec Lansing) via the Sony earplugs. Several days ago I listened to most of this disc on my normal big speakers in my living room (connected also to my television/vhs-dvd player/cd player). I am not an expert on the technical side of sound reproduction (as on a cd) but I am very pleased with the “sound” of this *El Cid* set. It doesn’t sound particularly upfront and immediately dynamic (Tribute’s large orchestra *She* is more dynamic and loud) but pleasantly balanced for such a large orchestra. What’s the term they use—equalized? I don’t know but it works overall.

*El Cid* is not necessarily one of my favorite Rozsa scores. I rather liked *King of Kings* better, *Time After Time*, and a few others. But after reacquainting myself with the music after purchasing the special edition dvd some months ago, I really began to appreciate Rozsa’s contribution to the fine film. Several cues stood out besides the notable Prelude. In fact, as I am writing now, in the background playing is that dvd of *El Cid*. I am marking the timings especially on the cues I happen to have (two orchestrated; at least six Rozsa sketches) to note the differences in speed. So far the Tadlow cd is far

slower than the Rozsa original tracks. I decided to write a post on the Rozsa Forum with a new Topic titled "EL CID's Orchestrations" :

"I received the excellent EL CID set (along with Tribute's THE KENTUCKIAN) on 9/11. I did not have a chance to read all of the 56 or so pages of the main El Cid topic but wondered about the orchestrations for the new recording. I decided to simply start a new Topic.

As I discussed long ago, I found two written cues of EL CID mixed in the KING OF KINGS material at USC that Ned Comstock pulled for me: "Palace Music" and "Courage & Honor." Curiously, the folder they were in was marked "Not used." Apparently, after reading the Producers Notes towards the end of the handsome booklet, most of the music was freshly orchestrated by Nic Raine. I suppose the producers were not aware of the two original orchestrations mentioned being at USC? They were written in pencil. "Courage & Honor" was 30 pages in length, 118 bars, 2:27 (the ending had an "overlap" indication. "Palace Music" was 11 pages in length, 42 bars.

I would be curious to see if Nic's orchestration that he constructed based on Rozsa's sketches differed in any way from the original orchestrations. For "Courage & Honor" the instrumentation on the title page is as follows: Piccolo/2 flutes/2 oboes/2 clarinets/bass clarinet/2 bassoons/4 horns/3 trumpets/ 3 Pos (3. sub as tuba)/timp/piano/harp/all strings (precise # not indicated). Just briefly describing "in words" what the first two bars are since I cannot transmit an actual image:

The bass clarinet plays ffp middle (Line 1) rinforzando-marked C [written D] whole note tied to next two bars (etc), while bassoons play Great octave C/G rinforzando-marked tied whole notes. Pos play small octave Db/F/Bb rinforzando tied whole notes thru Bar 3 (etc), while the piano is tied on Great octave C/G/small octave C whole notes. The timp is trem fp on small octave C whole note tied to next two bars and to quarter note in Bar 4 (followed by rests). Violins I & II are trill p on Line 1 C# rinforzando whole note tied to whole note two bars and tied to half note in Bar 4 (etc). Divisi celli play ffp Great octave G/small octave C whole notes tied to next two bars (etc) while CB play small octave C tied whole notes. After a quarter and dotted 8th rest, top staff horns (2 horns) play in stopped ( + ) fashion small octave F [written Line 1 C] rinforzando 16th note to G [written D] half note tied to quarter note in Bar 2 to F to G to Ab [written C-D-Eb] rinforzando quarter notes to (Bar 3) Bb [written F] quarter note to Ab-Bb-Ab "3" triplet value 8ths to G half note tied to whole note next bar, etc.

I wonder if anybody happens to have a copy of the re-orchestrated cue to make a comparison?

As for "Palace Music" in 6/8 time, the instrumentation is: 2 Block Floten (2 recorders)/guitars/harp I/harp II. I would imagine the sketches would be especially clear on this simple arrangement but I do not have a copy. I don't of

the previous cue I discussed (but I do of "Honor & Sorrow"). I noticed, by the way, that the booklet words it "Honour" although the sketch and the original orchestrated page states "Honor." Anyway, in Bar 1, the guitars play small octave A up to Line 1 E up to Line 2 C 8ths (crossbeam connected) and played twice. Harp I (top staff) plays (along with the recorders or ??) Line 1 A 8th up to Line 2 E quarter note to same E rinforzando 8th to E quarter note. The bottom staff Harp I plays Great octave A up to small octave E up to middle C 8th (repeated again). Harp II is arpeggiando (vertical wavy line rolled chord) on Great octave A/small octave C/middle C dotted quarter notes and (top staff) E/A dotted quarter notes and then repeated.

From what I can tell so far in my preliminary study of some of the tracks with the sketches I happen to have, the new recording tends to be considerably slower than the original tracks conducted by Rozsa. In "Honor & Courage" the music on the dvd starts at 39:47. On the cd track # 10, it starts at the 5:18 point. By Bar 8, the cd has gone :30 seconds whereas the dvd traveled :18 (much faster). By Bar 14, the cd track has covered :55 while the dvd shows :32. By Bar 19, the cd has gone 1:18 while the dvd elapsed :45. The Prelude starts on the dvd at 3:28 thru 6:10. That's 2:42 duration. The cd track is 2:53 (slower). Personally I tend to like to have a rerecording follow the tempo of the original tracks more or less but if there is a great enough variance I'd prefer it to be slower (so that you can savor the music) than faster (rushed--"Hurry up and enjoy the music!").

At any rate I really enjoy this set. As I'll write in my new blog, the "sound" is not necessarily upfront dynamic (say, as the Tribute SHE recording) but it is pleasantly well-balanced and full.

Thanks for your time!"

[Thursday, September 18, 2008 at 8:54 am] :

Day off today. I woke up just after eight this morning for a change (usually I must get up by 6:30 am if I need to go to work) but of course I didn't go to bed until midnite.

I went to the Rozsa Forum site and saw that "Tadlow" replied to my post (I don't think the producer liked my post : )! It "pains" him that I would in effect use a stopwatch to objectively note tempo differences at quite noticeable variances when listening to a new recording up against the original tracks conducted by the composer. It is a valid tool, and a pretty much objective or scientific one. Ironically on page three of their cd booklet, there's a photo of Rozsa in front of his *El Cid* score with a stopwatch in his left hand! Of course attention to details should not be taken personally, but understandably he probably assumed my post was an attention to *flaws* in his recording. Not at all. I like the recording—but I also can validly note how the tempi are overall (but certainly not all) considerably slower than Rozsa's. Perhaps he took it personally because at the end there appeared to be a veiled sarcasm that he's glad that 99.9% of people liked the recording (I guess indirectly referring to me or people like me, logically, as that .1% thumbs down percentage!). Oh, well. The old maxim is that the true philosopher would not react

personally to a critic or imagined critic but remain unmoved, detached, impersonal towards praise and criticism alike. Here's the link:

<http://miklosrozsa.yuku.com/topic/912/t/EL-CID-Orchestrations.html>

Here's an interesting link regarding the production of the EL CID recording:

<http://businessneweurope.eu/story1003>

Turning to "The Cid's Death" cue (Disc 2, track # 20), the total duration is 4:13 compared to the total duration of the original track/dvd of about 3:33. So the Tadlow recording is forty sections slower than Rozsa's. The music starts on the dvd at 54:27. By Bar 29 (54:51 dvd; 26 cd), the original track has gone 24 seconds—exactly as indicated right on the sketch above the three staves at the start of Bar 29. The Tadlow cd has gone only a mere two seconds slower. By Bar 37 at the new section major change of pace in the cue (*meno mosso*), the cd has traversed 33 seconds while the O.T. (54:58 dvd point) the music has gone 31 seconds—again precisely as indicated on the sketch (.31 in a circle above the staves). By Bar 52 the cd has gone 1:14 while Rozsa's version has elapsed 1:02 (go to 55:29 dvd), so that's already a 12 second variance that indicates the much slower tempo in the slower section of the cue. By Bar 63 the Tadlow recording reached the 1:45 point while Rozsa came to 1:27 (18 second difference). By Bar 76 (*tranquillo*) the cd location here is 2:22 as compared to 1:57 on the dvd (go to 56:24 dvd). That's a 25 second variance—getting larger and larger as the cue proceeds. By Bar 82, the cd is located at 2:40 but 2:13 for the original track (go to 56:40 dvd)—that's 27 seconds variance. By Bar 93 (57:05 dvd) the cd is at 3:10 while the original track is 2:38—that's 32 seconds difference.

Let's now go way back in the movie to the beautiful cue, "The Meeting" (track # 8, Disc 1; 26:59 dvd). The cue is *Lento* in Cut time, 80 bars, duration 3:47. The Tadlow duration for this cue is 4:33. So the Rozsa version is 47 seconds faster. Actually the Tadlow version was pretty much keeping pace with the original recording by a faster variance of only about 4 to 6 seconds in the first half of the cue. By Bar 30 (28:15 dvd) the Tadlow track is located at 1:21 whereas the O.T. is the 1:16 point (only five seconds). In Bar 45 the Tadlow version is 2:04 whereas the dvd (and timing indicated right on the sketch) is 1:56 (eight seconds variance). By Bar 54 you start to detect a considerable slowing down (2:38 Tadlow; 2:23 Rozsa). By Bar 58 it's 2:54 Tadlow and 2:35 Rozsa. In Bar 67 the cd track is located at 3:33 while the original track location is 3:03.

The tonality in Bar 1 appears to be the simple C maj (C/E/G). The clarinet plays *espr* middle C half note to same C half note tied to (Bar 2) quarter note to Db to Eb quarter notes to "3" triplet value 8ths F-Eb-Db to (Bar 3) C half note to C half note tied to (Bar 4) quarter note to C to Db to Eb quarter notes to (Bar 4) F half note to F half note tied to quarter note in Bar 5 to G to Ab quarter notes to Bb-Ab-G "3" triplet 8ths, and so forth. The tonality in Bar 5 is Db maj 7<sup>th</sup> (Db/F/Ab/C). When the orchestra swells with the dynamic build in Bar 14 (27:13 dvd; :37 cd) the tonality is the strong F maj (F/A/C) to (Bar 15) Gb maj 7<sup>th</sup> (Gb/Bb/Db/F).

“Palace Music” on the Tadlow track is the same tempo as Rozsa’s rendition, and the first dozen bars of “Courage & Honor” the tempo is just a few seconds slower.

Regarding the dvd timings, the “Prelude” runs from 3:28 thru 6:10. The “Ben Yussuf” cue starts from 6:11 thru 6:54 (the point when the music is edited out and you hear the poor substitution of the drums), then the music resumes from 8:16 thru 11:11. “Destiny/Burgos” starts at 14:22 thru 17:10. “Palace Music” goes from 17:11 thru 18:33. Bad News goes from 18:34 thru 19:34 (followed by an editing cut) resuming at 20:46 thru 22:27. “Entry of the Nobles” starts at 23:35 on the dvd thru 26:08. “The Meeting” starts at 26:59. “The Slap” goes from 32:01 thru 32:37. “Count Gormaz” goes from 32:38 thru 32:59 only (the rest of the bars were dialed out in the movie but thankfully the Tadlow recording restored all of the music). “Courage & Honor” goes from 34:49 thru 35:39. More cuts—in fact there are too many cuts of music in the dvd (I believe the booklet stated that 23 minutes of music were cut).

Now: One of my favorite motion cues in this score is “The Road to Asturias” (start of track # 22). On the dvd it starts at 1:19:40. I can happily say that the tempo is precisely the same as Rozsa’s (variance of only a second at best) so that you can do as I just did to really enhance the scene on dvd: turn down the volume of the movie and instead start the cd track at the 1:19:40 point. You’ll get to hear the nice stereo performance with all your speakers to enhance the viewing/listening experience. So Tadlow probably did here what was mentioned regarding click track technology being used in this particular “action” cue.

[4:26 pm] : I just posted a reply in the Rozsa Forum:

“Thanks for the overview reply.

Well, I can assure you that I definitely enjoy the cd set. One of the best. Sometimes a reviewer's attention to details means using a stopwatch, in effect, as a valid objective tool. Ironically in the cd booklet is a very apropos photo of Rozsa in front of his EL CID score with a stopwatch in his hand! It may be painful for some to use a stopwatch but remember that it is a tool that does not necessarily reveal faults in a recording but merely reveals differences. Sometimes it can be the former if a listener's comfort level is disturbed by a tempo he is not used to (too fast or too slow) compared to the original tracks. He may get to like it, get used to it and accept it, but it's noticed immediately. That criticism was directed at Herrmann, for instance, in what people regarded as his "too slow" tempo of his own recording when he was recording the London laps.

Now: One of my favorite motion cues in this score is "The Road to Asturias" (start of track # 22). On the dvd it starts at 1:19:40. Here is a wonderful example in the cd where the tempo is precisely the same as Rozsa's (variance of only a second at best). It's right in the middle, right on the money. I particularly like the section starting at :42 on the cd (I believe 1:20:22 dvd) with that dynamic repeated rhythm. In instances like this when the alignment is perfect or near perfect, I enjoy turning off the dvd audio feed and instead play the cd track instead aligned

precisely with the scene. You'll get to hear the nice stereo performance with all your speakers to enhance the viewing/listening experience. Another recent example of this alignment was the excellent Stromberg version of Tribute's cd SHE where I took the "Avalanche" cue on the cd and listened to it as I watched the scene on the dvd. Tribute track #7 "Avalanche" ; O.T. track #5 "Avalanche" 2:34 - 3:31 ;dvd 23:09 - 24:34. So Tadlow probably did here in Asturias what was mentioned regarding click track technology being used in "action" cues. Of course one cannot do such alignment with new cd tracks with the tempo way too fast or way too slow. The "Palace Music" on the Tadlow track is the same tempo as Rozsa's rendition, I can add. I have written more in my Blog # 37 that'll be out within a week perhaps.

An example to me of a truly upfront dynamic-sounding cd is Tribute's FAHRENHEIT 451. I am not a sound technician so I cannot find the proper words at times, but the crispness or clarity (I think it's called transparency) is wonderful. Definite highs and lows in terms of signals but relatively no distortion. Another example is the end of the "Prelude" of THE KENTUCKIAN. Great separation and definition of the timbres used (low woodwinds especially). The spectrum demonstrated was clean and sharp. Another example is a 2000 Stravinsky cd that got awards titled "Shadow Dances" played by the Orpheus Chamber Orchestra. Fabulous-sounding cd. Of course, much like the Fahrenheit 451 recording, it was a relatively small ensemble--at least compared to a major orchestra for EL CID, or MYSTERIOUS ISLAND, and so forth that can offer greater demanding complexities in the recording process I'm sure! Most recordings I hear are not as crystal distinctive but are quite good, very well balanced, excellent tonal balance in the frequency spectrum--tho sometimes the very low bass or very high pitches may not fare as well. I don't know what it is--compression that reduces a small bit of the dynamic range. I don't know. But the presence in EL CID is quite satisfying, balanced, good resonance of the low strings, and so forth. In simple terms, very nice! I'm glad I bought it.

I think I'll play now once again "The Road to Asturias" Tadlow track aligned to the dvd scene...."

"Alfonso's Oath" (Disc Two, track # 1) is a short but interesting cue, almost Herrmannesque towards the end, from :26 on. That low three-note ending reminds me of something but I can't seem to remember where I heard that similar structure before.

Incidentally, the third disc in the *El Cid* set is a multimedia disc comprised significantly of videos of four recording sessions ("Battle Preparations" "Farewell" "The Twins" "Valencia for the Cid") and an interview conducted by Doug Raynes of James Fitzpatrick and Nic Raine. It was made March 14, 2008 in Marecam, Prague at the end of the *El Cid* recording sessions. James Fitzpatrick started off with stating that it was two days non-stop recording (two days at another prior date as well) and that it was "very loud." Artistically, he continued after a question, there were no reservations. However, it was an immense undertaking, an epic one, perhaps one of the most expensive film music

rerecording in history. He particularly wanted to do *El Cid* because it appealed to him more than the "religioso" epics Rozsa did just prior. *El Cid* and *The Private Lives of Sherlock Holmes* in fact are his favorites.

Nic then speaks when Doug asked him about the score. Nic stated that they were fortunate to have copies of Rozsa's sketches for him to make full score versions of for the recording. He spent five weeks total doing the job, including completely reconstructing one cue that had no sketch for. Nic stated that Rozsa came from an era when composers wrote a lot of music and often a lot of busy music! Composers now, he commented, tend to be a bit more practical. The fast battle music of *El Cid* can be quite challenging for the orchestra, and the music often feels very rushed.

Fitzpatrick came back to answer the touchy question about tempo and how fans can be very fussy about rerecordings that stray from the composer's versions. He said that we're here to make music. What would be the point of doing another Beethoven symphony if they all had the same tempo and interpretation? [of course we don't have a recording of Beethoven conducting his music!] Tadlow tries to be accurate with the tempo, especially with the action cues where they used click track technology and even against the dvd. But, he continued, interpretation is the key element, especially when lyrical music is concerned. But he felt that at least 80% of the recording was exactly like Rozsa. Nic felt that it was more. One cue ("Fight for Calahorra") was purposefully speeded up because it seemed proper to do so in this specific case. James said that he watched the movie about 40X.

Nic returned to add that the film itself is a restraint when Rozsa conducted because he had to serve the picture and its demands (and timing restraints).

Fitzpatrick then stated that he felt the orchestra in Prague was the perfect orchestra for the job, especially after the great critical acclaim for *Holmes*. The musicians showed 100% commitment & passion. They gave their best.

The next major subject was miking. James stated how some companies prefer to go more the classical or concert hall approach with minimal mikes, but he prefers to record a score as a film score is normally done. He uses multitrack recording, the "Magnificent Seven: ambient mikes for overall sound, and about thirty spot mikes. A spot mike would help the solo performance being played because for balance reasons where you need to get close and accentuate it. The percussion section is semi-isolated so that the technicians can get tightness and have better control of sound so that the sound doesn't wash over in every mike.

So it was a great idea to include this multimedia third disc (that also includes photos and text). It was enjoyable to see the orchestra playing, Raine conducting, and even Fitzpatrick poring over the score as it was being performed. It would be great if Tribute could come up with a similar multimedia extra disc (I know they provide recording clips on YouTube I believe) but I suppose that would cost a lot more money that would cut into slim profits. I wonder what the best scenario is normally for a cd producer like Tribute or Tadlow to hope for in terms of profit? With the blazingly deteriorating economy the way it is now, I would think discretionary money on cd purchases would be drying up. I know for myself that I am buying less. I'm still paying for my new computer here!

[Tuesday, September 09, 2008 at 7:45 pm] :

Today I received an email notice from Screen Archives Entertainment (SAE) that my order was shipped today that included Tribute's new release, *The Kentuckian* (by Herrmann)/*Williamsburg* (also by Herrmann) plus the 3-cd set of Rozsa's *El Cid* (a new rerecording that received many praises). Once I get *The Kentuckian* I can finally finish this blog, as I explained below.

Last week I received my Amazon.com shipment of the 85-cd "Complete Works" of Ludwig Van Beethoven (released by Brilliant Classics that earlier came out with the Mozart Complete Works—that I did not want). Coupled with my SheetMusic.com shipment months ago of "Beethoven: Major Works for Orchestra" cd-rom (1900 pages), I went to work on most of the tracks reading the music. As you'll read below in an earlier post, I did the same procedure with Tchaikovsky. Overall I prefer the true Romantic, Tchaikovsky.

Of Beethoven's major works, I really liked the *Coriolan Overture* (Overture to Coriolanus), Opus 62 (CD 12 in my collection). Very powerful, emotional, and dramatic score of a story that ends tragically (I believe). The strings open fortissimo on the C whole note tied to next bar. In Bar 3, the orchestra sounds *ff* the F minor (F/Ab/C) quarter note chord. Strings repeat Bars 1-2 in Bars 5-6 (C note). Then the orchestra in Bar 7 play the B dim 7<sup>th</sup> (B/D/F/Ab). I liked the passage starting on Bar 40 (1:02 cd). The orchestra plays the F# dim 7<sup>th</sup> (F#/A/C/Eb) half note chord followed by the low strings on C up to Eb staccato 8ths to Eb-D legato 8ths. Etc. This runs thru Bar 50. A softer, lyrical (feminine) passage then emerges starting in Bar 52 with the first violins playing *p* Line 1 G dotted half note to Ab quarter note to (Bar 53) G-F-D-small octave Bb quarter notes, etc. Beethoven in Bar 118 (3:03) starts a rather ostinato 8<sup>th</sup> note figure passage (but changing notes) that is mildly Herrmannesque (but not much except for the low strings register and repetition).

Next is the very familiar "Rule Britannia" *marcia* theme in the Battle section start of *Wellington's Victory* (1:49 cd). Later the *Marlborough* theme should be recognizable to just about everybody (3:18 cd). Then the *Andante grazioso* music starting Bar 64 (1:41 track # 3, CD 12). The *Turkish March* theme (CD 67) from *The Ruins of Athens* (*vivace*) that opens immediately is very familiar.

I like Beethoven's classic theme from his Violins Concerto in D Major (CD # 9). The score opens with the timp softly beating small octave D-D-D-D quarter notes to (Bar 2) D quarter note (followed by rests). The main theme is first heard I believe at the 1:36 point in page 5 (forgot to insert the exact bar number). The oboes, for example, play Line 2 D/F# quarter notes legato to E/G to F#/A quarter notes to G/B to E/Line 3 C# 8ths to (next bar) F#/D half notes down to F#/A half notes. The Rondo movement III is also comfortably recognizable.

I liked the *Scherzo* 3<sup>rd</sup> movement of his 3<sup>rd</sup> Symphony. The *Trio* section starting written Bar 71 (actually a grace bar) at the 2:38 point has the soli horns playing—again, quite familiar. The near beginning of the 4<sup>th</sup> movement of this symphony in page 2 (:30 point) has the woodwinds and brass sounding *ff* a staccato triplet 8ths figure (followed by rests) and then dotted quarter notes held fermata. Interestingly it foreshadows the famous four-note "Victory" motif (ala WWII) of the opening of his famous 5<sup>th</sup> Symphony. Page 8

of this 4<sup>th</sup> movement is also nice (starting 3:34) with the nice melody line (lyric line) of the flute and violins I. It's later repeated at 4:54.

Now to the 4<sup>th</sup> movement of the 7<sup>th</sup> Symphony: There is a semi-Herrmannesque quality in a section of this movement that starts at the 2:00 point (Bar 143). Violins play Lines 1 & 2 C dotted 8<sup>th</sup> legato up to A 16<sup>th</sup> to same A quarter note *sf* tied to half note next bar. To (Bar 145) F# 8<sup>th</sup> followed by rests. But low violas and CB in that bar respond by Great octave and small octave D# dotted 8<sup>th</sup> up to B 16<sup>th</sup> to B quarter note tied to half note next bar, and so forth. This interplay continues thru Bar 152. Very dramatic effect, again rather Herrmannesque.

There are even a few semi-Herrmannesque qualities in a few parts of Beethoven's 4<sup>th</sup> Symphony. Indeed the very opening of it (*Adagio*) is mildly Herrmannesque in the first five bars with the sustained Bb whole notes of the woodwinds and horns. The low strings play in Bar 2 Gb legato down to Eb half notes to (Bar 3) F down to Db half notes to (Bar 4) Eb-C-Db-Bb quarter notes up to (Bar 5) Gb whole note crescendo-decrescendo hairpins.

Then soon in Bars 17 thru 21 (starts 1:38 cd) the low register strings play repeat six-note figures rather slowly (though in the now archaic notation of 32<sup>nd</sup> notes in *Adagio* speed!). They play in Bar 17, 19, and 21 (repeated in Bars 72, 74, 76). Again, Herrmannesque (to me, anyway).

Almost needless to say but Beethoven's 1<sup>st</sup> movement of his 5<sup>th</sup> Symphony is definitely *classic*—one of the very best movements he ever constructed. The 1<sup>st</sup> movement of his 6<sup>th</sup> Symphony is also quite superb. Also the 2<sup>nd</sup> (*molto vivace*) movement of his 9<sup>th</sup> Symphony is one of the absolute best. I hear it almost every day in the motif of Keith Olbermann's MSNBC show, *Countdown* in fact! Actually Beethoven uses the Siciliano rhythmic figure in principle (although not in notation). The Siciliano in modern times is the three-note figure of dotted 8<sup>th</sup> to 16<sup>th</sup> to 8<sup>th</sup> (connected by a crossbeam). But Beethoven here adapts the notation to fit the 3/4 time (not the modern 3/8 or 6/8 time). So, in Bar 1, he has the violins playing Line 3 D dotted quarter note down to Line 2 D 8<sup>th</sup> to same Line 2 D quarter note (followed by a rest in Bar 2) then (in Bar 3) Line 2 A dotted quarter note down to Line 1 A 8<sup>th</sup> to A quarter note. At any rate, this figure. Herrmann just loved this rhythmic figure, usually expressed as the basic Siciliano followed next by a regular triplet 8ths figure. I wouldn't doubt if he was influenced by this movement from Beethoven. In the 1<sup>st</sup> movement, there's a very nice call & response lyric section starting page 10 (3:44 cd). Violins I play *sempre pp* Line 2 Gb quarter note tied to 16<sup>th</sup> note to F-Eb-C 16ths followed in the next bar by violins II playing Line 1 Gb quarter note tied to 16<sup>th</sup> to F-Eb-C 16ths. Incidentally, Fag I plays along violins I while clarinet I plays with violins II. This continues for several bars and returns on page 33 (11:25). The 4<sup>th</sup> movement is fantastic as well.

In the 5<sup>th</sup> Symphony 1<sup>st</sup> movement at the 4:04 point starting (Bar 196 thru Bar 227) sounds semi-Herrmannesque. There's a nice orchestral effect in the 4<sup>th</sup> movement of the 6<sup>th</sup> Symphony (starting Bar 119, page 11) at the 2:41 point of my cd. Fags are pretty much sustained on small octave and Line 1 F notes. Violins II play *sempre dim* small octave A-A up to Eb-Eb 16ths figure to C-C-Eb-Eb 16ths figure, and so forth. I like the 2<sup>nd</sup> movement (*Allegretto Scherzando*) of the 8<sup>th</sup> Symphony is nice & familiar but otherwise I did not particularly care for this symphony.

I still have quite a lot to go through in my 85-cd set but I'll manage it. So far I've done most of the orchestral works that correspond to the written music I have on cd-rom (CD Sheet Music). Herrmann is definitely influenced far more by the Romantic period than the Classical period—even though Beethoven is largely considered a transitional figure between the Classical and Romantic eras (especially in his own Late period starting around 1815 I believe). The 6<sup>th</sup> Symphony was rather programmatic in nature, and I like the bird allusions! He also had five movements instead of the customary (classic) four movements. But I understand that his tonality was largely based on the tonic-dominant relationship, whereas Romantic composers chose other arrangements (besides the later chromaticism).

I listened this weekend to Bartok's ballet music to *The Miraculous Mandarin* and also *The Wooden Prince*. Strange music! I'll listen closer to the tracks again soon but initially I must say I am not inclined to be a fan of Bartok's music! I didn't much care for his *Dance Suite* (1923) either. I don't know. I imagine someone like Leonard Bernstein might be attracted to Bartok's music, but it's rather jarring to me, barely tonal, rather percussive-primitive harsh, too folksy-nationalistic for my tastes. Bartok himself said that his music for the *Miraculous Mandarin* ballet could best be described as "hellish"! Let's say I wouldn't take his music to a desert island with me!

[9:34 pm Tuesday] Larry King is interviewing guests about Sarah Palin, the Republican VP choice of John McCain. My wife thinks she's evil! I don't like her because of her repeated lies, but what else can you expect from the Republicans especially (Democrats are not immune either although I think Obama is far more open and eloquent and mindful and truthful than the rest).

[Saturday, August 23, 2008 at 1:33 pm]:

At noon our time Obama and Joe Biden gave their first speech together as President-VP nominees. I think it's going to be a strong winning ticket. Earlier I went to Home Depot to buy 12 sod and three garden soil bags. I worked for three hours in my back yard to replace bad grass due to summer sun exposure. Glad I'm feeling a lot better than I was a few weeks ago when I got a bad cold virus (or something) that lasted perhaps even up to 16 days (the first week was the worst). I came down with it on Wednesday, August 6<sup>th</sup>—fortunately my scheduled day off. I phoned in sick on Thursday (first time I called in sick in nearly a year and a half or more) but worked the rest of the time.

Now I'm listening to various classical pieces, including soon Tchaikovsky because I have the CD Sheet Music to read from as I listen. Just listened to a concert band version of Rimsky-Korsakov's "Procession of the Nobles" that reminds me of some of the march music of Tiomkin's *Fall of the Roman Empire*. The cd is one given to me long ago by Stefan, the Concerto 2002 (March 20), Band of Mariahilf/St. Nikolaus, conducted by Josef Schober. Track # 2 is R-K's Trombone Concerto. The *Allegro* movement is familiar to me now that I hear it. Track #4 is the Trumpet Concerto by Alexander Arutiunian. It's fine. Track #6 is the famous Overture of the Light Cavalry by Franz von Suppe. Classic light piece. Very interesting (varied music themes) and highly enjoyable.

Track # 8 is a *Ben-Hur* Suite, music by Mikolos Rozsa. Stefan Gritscher from Austria (I believe) adapted the music to fit the concert band format. He gave me a first edition copy of the written score that runs 21 pages. Instrumentation: 2 flutes, piccolo, 2oboes, clarinet in Eb, 3 Bb clarinets, bass clarinet, 2 Fags, 2 alto saxes in Eb, tenor sax in Bb, baritone sax in Eb, 4 horns, 3 Bb trumpets, 1 flugelhorn (2), tenorhorn in Bb, baritone in Bb, 4 Pos, 2 tubas, 2 timp, tambourine, glock, Tam Tam, cymbals, bass drum. 28 staves per sheet. *Maestoso pesante* in  $\_$  time, key signature of 2 flats. The fortissimo music starts with the strong & stable P5 (perfect 5<sup>th</sup>) intervals of Bb/F to Ab/Eb sforzando 8ths to Bb/F rinforzando half notes tied to dotted half notes in Bar 2 > *p*. The implied tonality is the Bb major although the third (note D) is absent. In Bar 3, the oboes (as an example) play *ff* Line 1 Bb/Line 2 F to Ab/Eb sforzando 8ths up to Cb/Gb 8ths back down to Bb/F 8ths tied to quarter notes and tied to (Bar 4) dotted half notes. In Bar 5, the oboes play Bb/F to Ab/Eb 8ths up to Cb/Gb rinforzando quarter notes held fermata to Db/Ab quarter notes held fermata.

I put the cd in my Nero burner now installed in my computer and copied it unto my hard drive. QuickTime doesn't play it very well but Real Player seems to play it very well. Perhaps I'll notify the Rozsa Forum. I can offer a few select pages for educational research and enjoyment and perhaps offer the track or part of it. I'll try to find his email account on Google and ask him if it's ok.

Listening now to Franz Liszt's Hungarian Rhapsody # 1 in F minor. Well, towards the end of the piece (I have 11:23 total duration on my Naxos cd of the first six Hungarian Rhapsodies conducted by Arthur Fagen) at the 10:00 starting, I distinctly hear a three-note/chord pattern that is quite similar to the opening three-note pattern of Herrmann Overture to Sinbad. It is not a direct lift of a motif but that structure (three-note accentuation figure) is a lot like what Herrmann did for the Sinbad cue. I wonder if subconsciously he was inspired by it, reminded by it. It seems likely he heard the Liszt Rhapsodies at least once or twice. It's not unlike what he did with the Debussy 2nd Arabesque for a KENTUCKIAN cue, and so forth.

Listening now to Liszt's Hungarian Rhapsody No. 2 in D minor (originally C# min). Masterful work, quite lively. Liszt would've been a perfect film composer.

[5:49 pm] Making whole wheat spaghetti for dinner.

[10:05 pm] Listening to more classical music and also watching a bit of television, including *Star Trek: Nemesis*.

The opening eight bars of the Finale (part IV) of Tchaikovsky's First Symphony display Herrmannesque qualities, so to speak. Two Fags play *p* small octave D dotted quarter note to D 8<sup>th</sup> to D quarter note to Eb-D 8ths down to (Bar 2) Great octave A dotted half note to D down to A 8ths legato to (Bar 3) G dotted half note up to D down to G 8ths. After a quarter rest in Bar 2, the two Bb clarinets are in the rich low chalumeau register (that Herrmann employed quite frequently!) playing D/F# to E/G to F#/A quarter notes legato to (Bar 3) G/Bb half notes to F#/A to E/G quarter notes. After a quarter rest in Bar 3, flutes play C#/E to D/F# to E/G quarter notes. Bar 4 is a general pause. Bars 5 thru 8 repeat the first four bars. I think Herrmann would've held the final quarter notes of the flutes and clarinets in fermata to sustain the tones. Or, perhaps more likely, instead of leaving the 4<sup>th</sup> bar in pause, he would have the clarinets and flutes play, say, dotted half notes followed by a quarter note held fermata. Perhaps this music actually reminds me of

something Herrmann did in fact compose in similar manner. I need to dig deeper into my mind!

This opening section is repeated again on page 33 of this movement (Finale) in my CS Sheet Music software (7:54 point of my Philips cd conducted by Igor Markevitch). This time around, however, this *Andante lugubre* section is played by the VC/CB (taking over the Fags line earlier) and then in the next bar the Fags play the section formerly played by the clarinets, followed by the clarinets (formerly played by the flutes). Sounds even darker and more Herrmanesque.

...The near-ending of the 2<sup>nd</sup> movement of Tchaikovsky's Third Symphony (bottom of page 21 of the CD Sheet Music) has a softer Herrmannesque sense. The VC/CB play a steady drone beat *pp* of Great octave Bb-Bb-Bb for each bar, sounding a bit like something from *North by Northwest*. Violins play Line 1 D/F# dotted half notes to (next bar) with violas joining small octave Bb/Line 1 D/G dotted half notes crescendo to (next bar) Gb/Bb/Line 1 Db/Gb/Bb/Line 2 Db dotted half notes crescendo to (next bar) F/A/Line 1 D/F/Bb/Line 2 D dotted half notes. In the next bar, the flutes take over to play Line 2 D/F# dotted half notes to (next bar) D/G dotted half notes with the oboe playing Line 1 Bb to (next bar) clarinets joining in to play Line 1 Gb/Line 2 Db dotted half notes, oboes on Bb/Line 2 Gb, and flutes on Line 2 Bb/Line 3 Db to (next bar) F/Line 2 D dotted half notes for the clarinets, Bb/Line 2 F for the oboes, and B/Line 3 D for the flutes. The VC/CB still play the steady Bb quarter notes. In the next bar, clarinet I plays Line 1 D dotted half note solo and tied to next two bars. Strings pluck pizzicato Great octave AB quarter note (VC/CB) followed by two quarter rests, while violas pluck small octave F#, violins II on middle C, and violins I on Line 1 D. D Dominant 7<sup>th</sup> flat 5<sup>th</sup>. Etc.

[Sunday at 12:33 pm]: I did Association yard work for two hours, principally watering the grounds.

I am taken by the Scherzo 4<sup>th</sup> movement of Tchaikovsky's Third Symphony. Very nice switchover ascending-descending movements of various instrumental choirs. Some devices were later used by Herrmann and other film composers such as the rising-falling 16<sup>th</sup> note figures shown on page 18 (thinking of *On Dangerous Ground* and *Endless Night*).

Now to Symphony # 4. The last three Tchaikovsky symphonies are usually the ones most played anyway. But first on the end of this CD2 is T's *Francesca da Rimini*. Heavily dramatic action music. Reminds me somewhat of the Paxton and FDH British library music used in the second season of *The Adventures of Superman* (see my episode rundown later in this blog), especially pages 51-52, and so forth.

The 1<sup>st</sup> movement of the Fourth is okay but certainly not in my top 20 movements.

Now: The 2<sup>nd</sup> movement of Tchaikovsky's Fourth was already discussed at the Rozsa Forum 11/5/07. I believe I included it in a previous blog. If not, here goes:

"Tonight I started going thru my two cd-roms of written music of Tchaikovsky's major works for orchestra from "CD Sheet Music." I bought it from sheetmusicplus.com for \$28.95. It will take more than a few nights because they hold over 3,800 pages of scores! Wouldn't it be nice if all of Rozsa's works (film and concert) were on a cd-ROM?"

”Anyway, as I was listening to the second movement of Tchaikovsky's 4th symphony (*Andantino in modo di canzona* in 2/4 time in the key signature of D-flat major or five flats), I was immediately alerted to a certain passage that reminded me of a Rozsa film score. Or at least I think so! I am not as good of remembering music by Rozsa (connecting themes or passages to the correct score) as I am of scores by Herrmann. However, when I heard this passage (repeated later on in the second movement) I thought to myself, "Hmmm, this sounds awfully familiar. And it sounds like Rozsa!"

”Perhaps I am wrong but it sounds like something from, say, KING of KINGS or something biblical! If any reader here happens to have T's 4th symphony in your collection, perhaps you can check it out. My cd version is the Naxos one that includes the Romeo & Juliet Fantasy Overture (DDD 8.555714). It's track # 3. The general passage I am referring to starting at the 1:29 point of my cd (Bar 42) but the sequence that really reminded me of something Rozsa could've composed starts at the 1:54 point (Bar 54) thru 2:10 (Bar 62). It is repeated at the 3:45 point (Bar 110) thru about 3:53 (Bar 116) before the flutes come in. The sequences goes (I believe) from Ab major chords to D major to A major to F major.

”Anyway, see (or hear!) what you think. Perhaps a Rozsa expert on this board can come up with the most likely connection in a Rozsa film score. If there is no direct "hit" then perhaps at least it is a close stylistic similarity. By the way, I just went thru Wagner's RING (I posted on Talking Herrmann about it) and I did not hear anything that jumped out at me as being Rozsa-esque. Herrmann, yes; Korngold, yes; Steiner, yes; a little bit of Tiomkin, yes--but Rozsa, no (but I can recheck).”

.....”First of all, thanks to all who have so far replied.

Commenting on the last comment first (and the first comment last!):

”I just listened again to the opening music of SWAN LAKE and I really see no similarity of the 4th's second movement (especially the passages I specified) to the Terrace Introduction. There is no "Religioso" character to the music, no reverential quality, no breadth & depth of sensibility there. It's more descriptive as relaxed, almost neutral, light opening statement music, especially in the first minute (before it picks up in speed and figurations).

”So far the closest I've found (and I didn't have time to seriously go thru my Rozsa material) of that section of the 2nd movement is KOK's cue. "The Chosen" (R5/pt 4; cue # 14 Disc 1). There is an overall similarity of expression, especially in the last three bars or so of that section (about Bars 9-11 I believe) both played by the mid-range strings overall. Same "feel" or sentiment, although the structure or form of the music is different. I did not expect a "direct hit" because usually that's rare (for example, Debussy's Arabesque # 2 and a cue from Herrmann's *The Kentuckian*). However, I felt that that sequence in the 2nd movement was, so to speak, "in the manner of" Miklos Rozsa (to my ears). Or perhaps describe it as "in the same ballpark," or better yet, "in the same in-field!"

”Thanks for the tip re: T's Concerto # 1. Unfortunately I do not have the audio for that yet (but I ordered it from Amazon last evening). I also need to get the Thief of B. Music as well someday and compare the Golden Tent sequence. I also do not have the Sodom & Gomorrah set either. But I won't fork over \$28 to buy it right now from SAE because I spent over \$120 yesterday on classical cds from Amazon (including all of the Liszt symphonic poems, three more Wagner operas, and Tchaikovsky missing in my collection). I also spent over a hundred dollars last night on sheetmusicplus to buy the written music for the full scores of the Wagner operas. Bernanke did not do a confident job this morning in the Senate hearing, and the Dow reacted with a drop of 168 at this moment (it was down I think 366 yesterday!) so I better live within my means! I wonder how the worsening economic situation (possible recession) going to affect the film music cd business??

”Anyway, it's interesting to track down influences, as we happen to come across them, and to determine sources of inspiration. I'd also like to hear the music from Anthony & Cleo that William pinpointed (but again I cannot now go over my budget!). Hmmm. Is Scott another James Horner type? I recently heard Khachaturian's Gayne Ballet and the (I believe) Adagio section was in effect lifted by Horner for *Aliens*.”

[2:28 pm Sunday] Now I'm listening to (and reading) T's *Romeo U Juliet Fantasy Overture* third version. Nice music. Arpeggiandos in the early section (a favorite Herrmann device). The principal theme played first by the solo clarinet on page 25 is a famous melody. Then the flute and oboes play it on page 27 *dolce ma sensibile*. Strings take over in page 53.

Now to his Fifth Symphony....Yes, one of his better movements. Nice variety of themes. Reminds me a bit of Steiner's melodic style at times, especially page 16, *molto piu tranquillo* section (also page 42). He has the Fags/horns/Pos playing the siciliano rhythmic figure on page 30 (9:30 point cd LaserLight conducted by Pavel Urbanek that I bought for \$1.99 at the old Penny Lane store many years ago!). Horns are most prominent on small octave and Line 1 D dotted 8<sup>th</sup> to D 16<sup>th</sup> to D 8<sup>th</sup> figure to D-D-D 8ths—except that the end 8<sup>th</sup> note of the first figure is tied to the first 8<sup>th</sup> in the second figure. I don't think I've heard Herrmann do that in any of his scores (and he too a real shine to this Siciliano or Forlana rhythmic figure!). Also prominently on pages 46-47, better heard on 47 at 13:41. Here we have it closer to the normal siciliano by instead of the initial dotted 8<sup>th</sup> we have an 8<sup>th</sup> followed by a 16<sup>th</sup> rest and then the 16<sup>th</sup> to 8<sup>th</sup> to the next triplet 8<sup>th</sup> figure. The final 8 bars are rather Herrmannesque to low timbre quality and simplicity.

The 2<sup>nd</sup> movement of the Fifth symphony is famous music as well. The solo horn theme is well-known starting in Bar 8. Herrmann loved using the solo horn in poignant scenes. I recall him using it, for instance, in a few *Virginian* episodes, especially “Show Me A Hero” (11-17-65). Page 20 (11:19) reminds me a bit of Steiner with the *fff* climax accentuation figures.

The 3<sup>rd</sup> movement is fine but not one of my favorites.

The 4<sup>th</sup> movement starts off dignified and royal and stately. *Andante maestoso*. CD 4:57 to 5:04 sounds quite dynamic here (end page 25 to page 26) first with the forte horns and then followed by the trumpets. Pages 30-31 (starting 5:49 cd) reminds me a lot

of the style of a cue Goldsmith used in *Star Trek* I believe. I have to find which one exactly. The *moderato assai e molto maestoso* section starting page 53 (9:01) is a very dynamic and flourishing section of music. Some of it reminds me of Steiner and other golden age film composers trying to capture a certain majestic sense in some action scene.

The Fifth Symphony in B minor (“*Pathetique*”) is perhaps the best known of T’s symphonies, and I suppose the one most performed. Plenty of call & response device action here.

Nice 2<sup>nd</sup> movement. I like the D section. The end page (starts 6:33) of this movement has the classic torch carrying of a motif fragment from (in this case) flute to oboe to clarinet to bassoons. Herrmann liked doing that, especially in his romantic scores.

The triplet-driven 3<sup>rd</sup> movement is also quite fine. So three movements in a row very good so far. It was hit & miss in the first three or four symphonies. Nice bravado that could easily fit in one of his popular and famous ballets.

The 4<sup>th</sup> movement is slow and short in pages, a movement that normally would be better fitted as the 2<sup>nd</sup> or third movement, while the actual 3<sup>rd</sup> movement would fit as the triumphant final movement in *most* circumstances. Despite its glory, that 3<sup>rd</sup> movement would normally not really fit in the basic theme of this overall symphony. But considering that this is the *Pathetique* symphony, the 4<sup>th</sup> movement serves well. Leave the concert hall with a downer! Reminds me a bit of the slower and dramatic music in his *Manfred Symphony*. Liked the latter better. In my opinion, though I like several of the effects here, I feel that the 4<sup>th</sup> movement is the weakest of the four.

Next by Tchaikovsky is the symphonic poem, *Voyewoda* (opus 78). Quite beautiful. You see it also spelled Voyevoda but not to be confused with a much earlier work of that name as an Overture. The beginning and end sections are not the best part but instead that huge chunk in the middle. In fact, as far as I’m concerned, you can pretty much do away with the first 18 pages of the score and start immediately after that excessive tutti section on page 17 and most of 18 (oh, about 2:53 on my cd of Trio 3CD conducted by Pletnev in a blue case). It gets quite mystical and delicate starting at that point. Fantastic harp figures starting on page 23. Then go thru page 52 and into the first four bars of page 53. The rest of the score you can do away with as well. Keep with the unity and enchanting atmosphere of that 35 page middle section. The unique rhythmic pattern heard in the beginning section is carried over in page 18 and so forth but it fits well. A characteristic of Tchaikovsky is to come up with a special rhythmic pattern or two for a work that is constantly repeated as an ostinato. He does that here. He does it with a different pattern in *The Tempest* with a “3” triplet 8<sup>th</sup> figure to quarter note repeated over & over. But that score pales in comparison, although I like certain instrumental effects. Opus 78 is a special work. The rising to falling triplet 16ths figures played by the violins on page 35 (7:55 *Moderato sostenuto*) are very nice. Something familiar to Goldsmith action. The falling to rising quarter note legato figures on pages 51-52 are quite nice.

I do like the first part of *The Tempest*, especially the mystique of the first 18 pages with the delicate repeated strings action of varied natures.

[Monday, August 25, 2008 at 5:34 pm] : The Democratic National Convention in Denver is on. Carter is about to speak, or at least there’s a Carter video tribute. I am also

listening to Tchaikovsky's *Capriccio Italien* on my Naxos cd 8.550500 that includes *Marche Slave*, *Romeo & Juliet*, and *1812 Overture*. There are three melodies in Part I of the *Capriccio Italien*. The first one starts at the end of Bar 95 (4:31 cd) on page 11 played initially by two oboes *p molto dolce espressivo* in the key of A major (3 sharps). Two flutes make a three-note response of the initial call. The 2<sup>nd</sup> melody starts at the end of Bar 181 on page 28 played initially by three flutes. This is a far more vibrant, lusty tune. Most of the strings play *saltando* (bouncy bowing!) a strong rhythmic pattern repeated throughout in the key signature of Bb minor/D maj (5 flats). The third melody reaches us quickly on page 31 starting at the end of Bar 197 (7:44) on page 31. The 4<sup>th</sup> melody that starts in Part II is not "Italian" sounding to me, more gypsyish in fact. Eventually the 2<sup>nd</sup> melody returns in page 28. Well, I enjoy most of the melodies but, as a whole, the work is not a masterpiece, more of a very interesting hodge-podge of tunes and interesting rhythms that are not unified.

[8:17] Obama's wife finished her speech at the DNC and she did a very good job.

Listening & reading to T's *Festival Overture 1812*. The first eleven pages (76 bars) are not especially momentous pages! However, starting on page 12, we get to hear the famous Festival theme that begins in Bar 78 (3:58 on my Naxos cd "Tchaikovsky Festival" 8.550500 conducted by Adrian Leaper). Even more recognizable on page 22 (Bar 123 at the 5:43 point cd) is the cornet motif used so often by Max Steiner in quotation in various scores (I believe *Casablanca* may be one and/or other WWII movies he did regarding the French). I have to pinpoint where from the cue sheets. He has a nice pyramid dynamic build at the start of page 34 (*L'istesso tempo* section) played by the woodwinds, played again in different notes by the woodwinds on page 57. Of course Herrmann used the pyramid technique fairly often. Perhaps the most recognizable tutti theme is given on page 77, the *Allegro vivace* and *fff* in C time.

His *Festival Overture on the Danish National Anthem* is not memorable, one of his lesser works. I was not particularly taken by any of it.

His *Marche Slave* opens with a very recognizable theme, and then later you hear another. However, strange as it may seem, I was most taken by a transitional section on page 22 (3:05 cd) from Bars 76 thru 80. It has the only Herrmannesque quality of the score. The cornets and trumpets play *ff* a short rhythmic figure tied to whole notes in Bar 77 followed in Bar 78 with the horns playing the same figures tied to next bar.

Next I'll listen to and read his *Violin Concerto in D Major*...The first movement (*Allegro moderato*) shows fine virtuoso solo violin maneuvers but overall I was not particularly taken by the music....I listened to the 2<sup>nd</sup> movement. Not crazy about it. Listening to the 3<sup>rd</sup> movement. Probably the best of the three movements, it still didn't capture my heart. I liked Beethoven's violin concertos far more.

Of course T's *Piano Concerto No. 1 in B-flat minor* is far more famous! It opened a lot of classical music shows on the radio in the old days. Usually I am an orchestra man by temperament. I often do not care for piano solo works especially, but I tolerate better the piano with orchestra. Even Herrmann did not prefer the piano in most of his scores, even in subsidiary role (unlike Max Steiner). Herrmann did feature the piano in *Day the Earth Stood Still* (some of that music reminds me—a little bit of a stretch—of T's *Piano Concerto # 1* on page 25 starting with the 16<sup>th</sup> note figures. And Herrmann featured the

piano in his concert piece for *Hangover Square*. T's first piano concerto is an all-around winner, most definitely. It's assuredly a "classic," so to speak! The third movement, in my opinion, is the least memorable (the weakest, if you will). In Part II of the 1<sup>st</sup> movement on my CD-rom (CD Sheet Music), I especially liked the *plus lent* section on pages 15-16 played by the oboe and then the flute and violins I. Quite Herrmannesque in the lyrical sense. T also had a rhythmic pattern that Herrmann would use several times. The violas/violins II/violins I would play C/Eb/G 8ths to three quarter note to 8ths again (repeated next few bars). I believe Herrmann opened it in his *Jane Eyre* Prelude.

I'm listening to T's *Piano Concerto No. 2* and it's nothing like the No. 1! It did like pages 46-49 in the 1<sup>st</sup> movement, especially starting on my cd at 11:34 (Naxos 8.550820 Polish National Radio Symphony Orchestra). The end of page 77 into the first two bars of page 78 of the 1<sup>st</sup> movement remind me of Franz Waxman especially with the gradually ascending 16<sup>th</sup> note figures but notated with one crossbeam for each triplet figure with a short horizontal bar on each stem indicating the double playing as 16<sup>th</sup> of each note. So small octave G/B/Line 1 D 16ths played twice up to B/D/G up to Line 1 D/G/B. So violas would play G-G-B-B-D-D, while violins II play B-B-D-D-G-G, and violins I on D-D-G-G-B-B, and on to the start of page 78. Waxman was especially fond of that effect. Overall, however, I am not taken by this concerto and will not listen to it again except for certain excerpts I liked.

The II Waltzer 2<sup>nd</sup> movement of T's *Serenade for Strings in C major* is excellent, and I think most people would recognize the theme. Tchaikovsky cuts right to the chase with no prelude setup. It should belong to the Top Twenty of his works. IV Finale has *con sordini* strings (at least for about two pages). Ah, more the sound Herrmann tended to prefer.

[Friday, August 22, 2008 at 3:04 pm] :

Current National News: Well, no news *yet* about Obama's choice of VP. I'm watching CNN's Wolf Blitzer to see if the announcement will be made soon as anticipated today. The suspense is building, especially since the Democratic National Convention in Denver starts on Monday. Personally I would like to see Senator Joe Biden chosen but Hillary would be okay in terms of bolstering Obama's chances in November (although she probably wasn't even vetted for the position so it's not likely she'll be the one). Personal News: I'm off this weekend (Friday thru Sunday). My wife went up north near Carmel to visit her friend, Lenore. I'll pick her up at the airport Sunday afternoon.

Just got back 20 minutes ago from the local Vons supermarket. I bought a whole rotisserie chicken for only \$4 with a special coupon (for the cats!), a deli Italian hot vegetarian sandwich on sale also, multigrain Tostitos chips, stew meat for the cats, whole wheat muffins (no sale), peanut butter cookies, 3 Yoplait yogurts, ice cream sandwiches, 6 packets of moist cat food, 2 Hormel vegetarian chilis, and I believe that's it.

Last Thursday (my day off the previous week) I finally picked up my new clone computer at the shop that also is my Internet/email provider. I spent \$1,299 plus another \$325 for a new ViewSonic 19" CRT. All pricey but great quality. My old computer was fast becoming a dinosaur technologically (although I placed it upstairs as a spare computer). Now my new clone has an Intel Dual Core processor, state of the art sound card, and so forth. I also at Office Depot purchased a great audio system on sale for only

\$29, an Altec Lansing three-piece unit. It sounds terrific. I have to live quite lean the next 4 or 5 paychecks, however! I'll put \$600 in the main account for the mortgage and bills, and now \$400 each paycheck for my private checking account to pay personal bills (like this computer!). So that's \$800 a month I can pay, so in three months of lean cuisine living I can pay the stuff off!

Now: Earlier this week on the 18<sup>th</sup> I received an email from Nima Hoda that he finally received the recording of his *Jason & the Argonauts* lecture in Toronto from a reporter who attended the event. Here's a website:

<http://www.cineforum.ca/nhs.php>

Nima's next lecture on *Jason* (I assume a repeat of his earlier engagements there at Cineforum) will be on August 28<sup>th</sup> (next Thursday). His audio files of the recording (audio only, not dvd), he states, will probably be available to the public on the Cineforum site at the end of the month. When he does then I'll insert the link immediately below...

Mr. Hoda sent me two files located in an Index format. The "Nima-Argonauts Lecture Pt. 1" is less than 15 minutes in duration, and it is simply an introductory overview of the main lecture. I will not elaborate on it in great detail, as I will for the "Nima-Argonauts Lecture Pt. 2" lecture that runs about 81 minutes. It was a good standard introduction, although Nima is not a professional speaker per se. I noted that he tended to speak relatively quietly, (*piano* not *forte* in speaking emphasis!), so sometimes it was difficult to hear clearly what he was saying because he wasn't projecting very well (perhaps the problem in part was the recording device of the reporter). Also he tends to utter "Yeah" a lot, "eh" and "um," and seems to trail off meekly in his train of thought sometimes. Several times he simply does not discuss cues with anything more than a sentence or two. Several cues were not even played because he relied on the Intrada cd (Bruce Broughton conducting) that already had skipped cues to fit as one cd. Practice will make perfect in time, I'm sure. Despite this, you can sense his clear enthusiasm of Herrmann's score and his great desire to inform the audience of the dynamics behind Herrmann's music. I would recommend readers to take the time to listen. In Part I he opens with a caveat that he may occasionally use musicological jargon but that he has his synthesizer with him on stage to help explain several technicalities or references (such as certain modes he talks about). Then he stated that Bernard Herrmann was first and foremost a "composer," not a "film composer" in designation (as Herrmann preferred to be referred to). Soon he discusses Herrmann's specific score and how bowed strings were not employed considering that the subject matter of the film is mythological ancient Greece. Woodwinds, brass and harps were appropriately used, however. Etc.

In Part II (as also Part I played on my personal new computer on Winamp), Nima plays each available audio cue and then (in most cases) make a comment or more on the music. It's nice to hear Nima's take or perspective (POV) on the cues.

After he played the "Jason Prelude" for the audience, Nima comments that there are three themes that were repeated again. He doesn't specify them completely but I suppose he meant the first or primary heroic theme that is given in the written score as

Bars 3 thru 14, and then Bars 19 thru 26. The next important theme or section is given in Bars 11 thru 14, and then Bars 27 thru 30. The third section is probably Section B. Bars 15 thru 18, and then Bars 31-34. Nima states that the first theme has a fanfare feel with the brass emphasis. There is also a chromatic chord progression. At 3:13 in the lecture he states something about “unprepared modulation” I believe regarding a shift from one mode to another mode, but he did not elaborate clearly on this, unfortunately.

Next he provides the audio clip on “The Prophecy” cue. He starts his comments at the 5:45 point stating that this cue has a mysterious effect due in part to the harmonies used and the arpeggiation of the harps. Also the use of the low woodwinds added a sinister sound, and comments about the disquieting factor of his semitone use.

Next is “The Battle.” Nima comments how the brass keeps going higher in sequence that heightens the tension in the scene and puts the listener more on the edge of his or her seat.

Next is “The Riverbank” that he starts to comment on at 10:33. I found his initial observation very interesting but I wish he had more time to discuss it further. He states that the cue occurs based on the Greek Phrygian mode [but don’t confuse this on the later Medieval mode of that name]. He stated that it is a rather discomforting type of mode, that it employs semitones that are prevalent in the score, that it [cleverly] fits the nature of the movie since it is, after all, a movie about ancient Greece in a mythological sense!

If I may add a few comments: This Hellenistic mode is compared to the relative modern Dorian mode diatonically if you go from D to D in the scale (although interestingly the modern Phrygian mode is displayed scale-wise from E to E!). The Hellenistic scale is based on two tetrachords of intervals of a whole tone to semitone to whole tone. So D-E-F-G is whole tone (D to E) to half tone (E to F) to whole tone (F to G), then the tetrachord of A-B-C-D with the same structure. The complete tetrachord interval from D to G and also A to D is the Perfect 4<sup>th</sup> interval that is associated with ancient Greek music that Herrmann employed cleverly in his music for *Jason*. Herrmann was Going Greek! Even if you use the “modern” Phrygian mode (diatonically seen in the white notes E thru E scale), Herrmann nicely incorporates *that* with the main melody line of E up to A of E quarter note to E 8<sup>th</sup> to G-G-A 8ths. The interval from E A is a perfect 4<sup>th</sup> interval! The Hellenistic (ancient Greek) Phrygian music apparently was very popular and often bold, gendering strong emotional responses in the melodies used. There was also a Phrygian pipe that was a double-reed instrument not too unlike the modern oboe in terms of a penetrating and interesting timbre. Note that Herrmann used the oboe a lot in his score (also the flutes. I think the Dorian mode was associated more with the lyre and other string instruments, so it’s quite apt for Herrmann to employ the four harps prominently. Also the Hellenistic Phrygian mode in ancient Greek culture was often associated (at least indirectly) to “the gods” (and the various gods in the movie are prominently displayed in *Jason*). I heard that this mode was also associated with fellowship or brotherhood—not unlike what occurred in the movie regarding the Olympic comrades all boarding the *Argo* for an exciting adventure together!

Next is “The Feast” audio cue. At 12:20 in the lecture, Nima starts his comments about the ambiguous harmonies here of Ab minor on top on A minor [in the beginning four bars] then we hear a lovely dance piece. Nima comments that the piece is based on the natural minor scale that gives it a Greek flavor. At any rate, if I may add, this cue employs 76% minor triads.

Next is “The Oak Grove” and then segue to “The Ascension.” Nima comments starting at the 16:29 point. He states, notice the gradual increase of instrumentation in Ascension [dynamic build].

Next is “Mount Olympus II”: airy, magical feel achieved thru arpeggios and interesting instrumentation [glock, chimes, small triangle, 4 harps].

Next is “Olympic Games” where Nima starts his comments at the 19:18 point. HE mentions something about “non-functional harmony” here I believe referred to Bars 14-18]. He states that it is based on the whole tone scale that Debussy popularized. The cue gives a sense of urgency, he says, a call to action, a fanfare sense, and the horn calls suggest the harmonic series. The whole tone scale, if I may add, is illustrated, as an example, in C-D-E-F#-G#-A# (or C-D-E-Gb-Ab-Bb if you prefer). Nima does not explain how it is based on the whole note scale, however.

Next is the “Departure” cue. Nima comments starting at the 22:40 point on the audio file I received. He states that the cue reiterates material from the Jason Prelude but altered to minor chords instead of the major. This is curious because, as given in my Chord Profile of that score, Herrmann actually gives (in terms of chord frequency) to “Departure” 47% to major chords, 29 % to augmented, and then 21% to minor chords. In the Prelude, the overwhelming frequency is towards the major chords (73%) while 27 % is given to the minor chords. Then Nima comments how the end of the cue enters what he calls the semitone motif.

Next is “Hera’s Effigy” starting at 25:09 as the start of the brief commentary. Here is music associated with someone dear. Clarinets give the warm sound.

Next is “Argo” : 27:12 starts the brief mention of the accented use of the timpani on the tritone interval, to be heard many times later on.

Next he plays a trio of audio cues, “Titans,” “The Chamber,” and “The Door.” At 30:32 he states off-handedly that he thinks the harp ostinato in “The Chamber” sounds like a clock ticking, as though time was running out. This is speculation. I would not bet that Herrmann designed the music that way. You’ll note that the legato descent of half notes played by the flutes in Bars 2-5 show the tritone interval (B down to F, and also G down to Db). Perhaps the tritone end result shows more the uneasy feeling that time may indeed be running out! I would logically surmise that Nima probably felt this way because Herrmann’s tempo (played especially noticeably by the harps) almost perfectly matches the clock rhythm in C time of four beats per bar and four seconds per bar. The cue of 14 bars runs 56 seconds ( $4 \times 14 = 56$ ).

Next is the trio of cues “Talos,” “The Boat,” and “The Wreck.” Nima correctly states starting at 35:55 that there is no sense of resolution here. There is no return to the tonic note, and you are “left hanging there.” Semitone prominence again in this cue.

Next is “Hera Speaks.” 38:19 statement that it is a repletion of the Hera’s Effigy” cue.

Next “The Attack.” No comment was made at all on this cue.

Next is “Sorrow” and a segue to “Hera’s Warning.” Comment at 43:42 that sparse instrumentation is evident here plus a somber effect. Interestingly, however, 87% of the cues are major in nature, not minor, so the somber effect perhaps relied on the low clarinets and bass clarinet.

Next is “The Harpies” (no “Sailing” and other cues given). At 45:54 Nima states how ambiguous the tonality is in the cue. Semitone focus again. Plus the staccato effect is

effective. Not mentioned in the commentary is the fact that this music did not originate for this scene but self-borrowed by Herrmann from *Five Fingers*.

Next a trio of cues, “The Nets,” “The Rope,” and “The Cage.” At 49:15 Nima observes how nicely the music resolved in the C major chord, although my Chord Profile shows that E major is played in the end bar of “The Cage” but C major is inferred in Bar 1. Still a consonant ending in E major. Nima then mentioned in “The Nets” how the clarinets play the “Siciliano” ostinato rhythmic figure. If I may add, this is the delayed triplet figure of dotted 8<sup>th</sup> to 16<sup>th</sup> to 8<sup>th</sup> notes connected by a crossbeam and then followed by a regular 8ths triplet figure. Some texts refer to the first delayed triplet figure as the basic “siciliano” dance figure in 6/8 or 12/8 time, not necessarily the two-figure combination. Conceivably it can also be called the “forlana” rhythm as well. At any rate, Herrmann favored this rhythmic figure(s), and very much so. You can hear it in many scores, including *Joy in the Morning*...well, perhaps I’ll write a small paper on it and cite all the instances!

Next is “Medea’s Ship.” At 57:01 Nima states that minor thirds are stacked to make tritone intervals. If I may add, these are diminished triads such as (in Bars 1-2) C dim (C/Eb/Gb) and F# dim (F#/A/C). C up to Gb is the tritone interval (diminished 5<sup>th</sup> version). The same applies to F#/C. C up to F# (enharmonic Gb) would be the augmented 4<sup>th</sup> version, the one Herrmann usually used.

Next is “Triton” where at 54:29 Nima states that the brass are blasting and you have a real sense of threatening rumble in this cue. My note: You would expect Herrmann to cleverly play upon the name “Triton” and add an “e” (Triton-e or tritone). Well, indeed he does! In fact in Bar 1, the interval expanse of the three-note figure played by the timp/Fags/tubas (etc.) is Eb/A or A/Eb. That’s a tritone interval! As in other cues in this score, Herrmann self-borrowed this cue from a much earlier piece of music.

Next is “Medea” where at 57:01 Nima comments very briefly on the warm, soft harmonies and instrumentation.

Next is “A & J Fight.” At 58:40 (just after the audio is played of course), Nima states something about rising and falling harmonic lines but he was unclear on the tape. My note: This cue is non-harmonic in that only dyads are used, no triads or sevenths.

Next is “Temple Dance” [“Medea’s Flower” was not played because it’s not on the Intrada cd]. At 61:56 Nima comments on the exotic feel of this cue from the scale used. I believe he stated “augmented seconds” that gives it a middle eastern flavor. He did not elaborate on this so I’m a bit uncertain. If you have the augmented scale, an example would be C-Eb-Fb-G-Ab-B. By the way, two-thirds of this cue is minor chords.

Next is “The Glade” where at 63:42 Nima states something about the chromatic action of the harps that gives a magical effect. Perhaps he meant another skipped cue because several were skipped around this point of the analysis, and there are no harps in “The Glade.” I just rechecked, he forgot to mention the segue to “The Golden Fleece” that uses the harps indeed, and quite beautifully. My note: Note how in “The Golden Fleece” in that beautiful section starting Bar 4 that the vibes play F# maj to C major back to F# maj. Well, that is the tritone interval of F# to C and C to F#. Interesting. But I don’t know about the “chromatic” usage because the harps basically play the arpeggiated F# major notes. I forgot to add that Ab maj to D maj in Bar 6 is a tritone span.

Next played are “The Hydra” and “Hydra Fight.” At 68:33 Nima states initially the atmospheric effect followed by a gradual buildup. He mentions quite correctly the chromatic slow harmonies in the Hydra Fight cue, especially starting in Bar 34.

Next are “Stolen Fleece” and “The Teeth.” Incidentally there are no chords in these cues. At 71:20 Nima correctly states how the Gregorian *Dies Irae* was used in “The Teeth” [and later in “Hydra’s Teeth”]. Nima even then sings it! No teeth were grinding in the audience so obviously he has a good voice!

Next are “The Path” and the beautiful “The Cure” cues. Nima mentions at 74:49 how the same three-note or three-chord progression was used as in some near-earlier cues (such as “The Golden Fleece” briefly).

Next are “Hydra’s Teeth,” “Skeletons,” and “Attack.” At 77:04 Nima mentions the use of the castanets in syncopated rhythm.

Finally the “Scherzo” is played with no comment since the tape ran out!

So give it a listen to! I would’ve preferred the dvd-visual version to see what the people and location ambience looked like but it’s still very nice and acceptable as it stands. Good job! Again I just wish in the perfect world scenario that Nima had time to present a fuller, expanded analysis. The final product would be a valued contribution in the Herrmann world in terms of a fuller understanding of his music. Too bad Nima could not at least do a dvd music commentary on the score. [7:41 pm]

Postscript: Nima emailed me (8-28-08) comments regarding the lecture that he gave permission to reproduce in this blog:]

Nima : “...The unprepared modulation I was referring to in the Jason Prelude is the move from C Major to C Minor at the end of the first theme and the start of the second. This coincides with the progression from C-maj to the C minor chord of Eb-maj. This is followed by a descending diatonic line from G to B in C Minor (G, F, Eb, D, C, B). Later, in the third theme is where we find the chromatic progression I was referring to. C-maj, Eb-maj, D-maj, Db-maj, which then progresses to Gb on a strong beat, which settles us in the key of Gb major, where we hear the I-VI-I-VI progression (Gb-maj, Eb-min). Interestingly, I and VI are the chords used to harmonize the first theme in the Jason Prelude. After that we are jolted back into C-maj (a highly unrelated key, though the initial key of the piece, and therefore not difficult for the ear to accept) to hear the first theme again.

“On the Riverbank cue I used the modern name of the musical mode employed there, namely Phrygian, which would have been called Dorian in Ancient Greece. I blame Boethius! :)

“The non-functional harmony I was referring to in the Olympic Games cue is indeed in bars 14-18. Though the entire score is filled with non-functional harmonies, this I found as a particularly interesting example. Here, my ears tell me there may be an error in your chord profile, where you state that F#/A is among the dyads in the score. I believe the dyads played by the horns here are

all major thirds and all taken from the whole tone scale starting on C: D/F#, E/G#, D/F#, E/G# || F#/A#, G#/C, F#/A#, E/G# || D/F#, C/E, D/F#, C/E || D/F#, E/G#, F#/A#, G#/C F#/A# E/G# || D/F#, E/G#, D/F#, - (the double pipes indicate bar lines, commas divide the bars into four beats). [Bill: I replied to Nima regarding this sequence: "Your sequence is correct EXCEPT that Herrmann wrote Ab/C (your enharmonic G#/C)--written Line 2 Eb/G. I hope that does not ruin your whole tone correct placement!" ]

"On "Departure", I'm surprised to see that there are less minor chords used there than in the Jason Prelude. It just seems to me that the restatement of the third Prelude theme here has a much more minor feel to it. I believe this may be because the C chord is played as a minor rather than a major and because C and G are heard in the bass (sort of as a "pedal ostinato") while the harmonies move to tonally distant F# major. The C and G played in the bass seem to maintain the minor quality of the C-minor chord they first accompanied.

"The augmented second interval I referred to in the "Temple Dance" cue is one found in many middle eastern scales and in the gypsy scale (modern Phrygian with a sharpened third scale step). It is also found in the harmonic minor (in A-minor this would be the interval between F and G#, the leading tone), but was avoided by classical composers in melody by the sharpening of the sixth scale step (F in A-minor) when rising and flattening the leading tone when falling (this is the origin of the melodic minor as I understand). In the "Temple Dance" the augmented second occurs between Eb and F# and is heard prominently in the flute melody first heard starting on bar 14.

"About the chromatic harmony in The Glade / The Golden Fleece, I was referring to the fleece motif (F#-maj C-maj F#-maj), heard in the brass then later in the vibes. Not sure why I said that was the harps!!..."

[Thursday, August 14, 2008 at 4:52 pm:]

Stromberg today replied to a new thread on Talking Herrmann:

Talking Herrmann: What's up with The Kentuckian?

Reply by: William Stromberg (WStromberg@sbcglobal.net)

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Look for an official announcement around the first week of September at the Screen Archive website.

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

Sorry for the delay.

All the best  
William Stromberg

As given immediately below, I'll wait the extra week or so....

[Wednesday, July 30, 2008 at 5:44 pm] :

I received a quick e-mail reply this morning before I went to work from Craig Spaulding of Screen Archives Entertainment. As I wrote (see immediately below) in yesterday's entry, I had written an e-mail inquiry to SAE to see if *The Kentuckian* cd (from Tribute Film Classics) will be released soon because I was finished with the rundown of that score. Craig stated that the project is currently at the pressing plant and will take three weeks to complete (barring production delays). So I guess I'll wait for the release announcement, get the cd, listen to the music at least two or three times, write a review, and insert timings on my rundown.

News: There will be a 50<sup>th</sup> Anniversary dvd release on October 7 of *The 7<sup>th</sup> Voyage of Sinbad* that includes a featurette of the Music of Bernard Herrmann. Smith will be one of the commentary contributors as well.

[Tuesday, July 29, 2008 at 5:45 pm] :

I just completed my rundown of *The Kentuckian* and I am "A-Waiting" the release of the Tribute Film Classics cd of the music so that I can review it here (or in my rundown) and insert cd track timings onto the cues I have delineated. As I wrote at the end of my rundown, I e-mailed Screen Archives Entertaining this afternoon to ask if they realistically think the cd will be released within a week or two. I really don't want to wait too long. If delayed further I may simply update my open-source film music education site (Film Score Rundowns) and then later revise the blog or rundown with the cd review and cd timings. But as I also wrote:

"I may wait because I'm expecting soon a copy of a digital video recording of a public lecture in Canada (I believe Toronto) that a newspaper reporter taped in the audience. The film score lecture is by Nima Hoda and he also at Cineforum had a film screening both on *Jason & the Argonauts*. Here's the website:

<http://www.cineforum.ca/nhs.php>

I am very interested in seeing the video. If he had the lecture in Southern California, I may have been far more inclined to attend the event! Too bad he couldn't provide a commentary on the score in the dvd. Morgan/Stromberg/Redman/Smith did, however, provide an interesting group commentary on the recently released *Garden of Evil* dvd that I have provided specific details on starting below on I believe page 25 or 26.

Now: A few days ago I wrote two replies to a Thread on Talking Herrmann titled "Bill's Analysis" (referring to my online paper, "The Nature of Bernard Herrmann's Music," on the Bernard Herrmann Society site exclusively. First the Thread and then the Society link:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3020>

<http://www.bernardherrmann.org/articles/misc/nature001/>

Also on the Society site is my expanded Herrmann Photo Tour:

<http://www.bernardherrmann.org/articles/phototours/ucsb/>

Cut & Paste of my replies:

“I appreciate the nice words from those who liked my paper. I would’ve responded if I had the spare time to join the discussion but I’ve been busy working on two separate projects (Blog # 37 and the newest rundown).

Thanks for the offer to edit my paper, NotHitch, but I think I’ll pass on it. Besides I may add more material to it eventually, especially since in my deadline rush to do it (in two to three days before Herrmann’s birthday and the anticipated Society yearly update) I forgot some items.

For example, one minor feature in bold emphasis in my paper I believe I forgot to mention is Herrmann’s usage of tritones. These strongly dissonant intervals (augmented 4th and diminished 5th versions) were often employed by Herrmann to depict stress, danger, evil, death, and other such dramatic niceties in life! For instance, let’s focus on a cue from a score whose newly re-recorded Tribute label cd is hopefully due out very soon, *The Kentuckian*. When is it coming out, by the way? I believe it was announced in early November 2007 that it was already recorded in Moscow.

Anyway, the cue in question is “The Body” towards the end of the movie. Dvd location: 1:40:05 where Bodine (Walter Matthau) is put to eternal rest by the evil odd-couple Fromes brothers. Much of the cue displays only tritones starting with Bar 1 that offers two dyads: C/F# and Db/G (both A4—augmented 4th-- type tritones). This is fascinating, considering the nature of the scene and cue title (“The Body”). Of course you can switch the notes so that you have F#/C and G/Bb (both d5—diminished 5th—type tritones). The tritone intervals are still there regardless. The same applies for Bar 2 but you have double the pleasure (tritones): E/Bb and Ab/D whole notes (or Bb/E and D/Ab if you prefer) and then Eb/A and G/C# half notes—all tritones! I guess it’s rather harsh and unsettling for Hannah and Li’l Eli to see a freshly dead body (Bodine) so Herrmann musically suggests it with the highly dissonant tritones.

The menace theme used for Bodine (when he was still alive with his whip!) shows also the tritone usage in “The Rope” cue 1:20 (dvd location: 1:21:29). This is a recognizable cue since it was later recycled in the “A & J Fight” cue of *Jason & the Argonauts* in 1962. In Bar 1, the bass clarinet plays sff Line 1 G rinforzando 32nd note down to Db 32nd note (tritone interval), and so forth. The tritone was used in the cue just prior, “The Drunk” that briefly shows a braggart drunk with a whip also. Celli play ff on Great octave C whole note on the down-bow and then followed by the up-bow symbol. CB

does this on the Great octave F# whole note. Note also that this is the C-F# tritone interval. No surprise! Herrmann got into the habit of using tritones quite a lot in his music, so it should be included in the nature of his music in terms of musical devices used frequently.

Regarding "Petrushka" I was in a hurry and I believe I relied on Word's spell-check on the computer. I did not choose wisely I guess!

Quote: "I understood the bit about the "external stimulus" differently. I took it to mean that BH preferred to work on commission and with fairly specific constraints, as is the case with movie and TV scores. I understood an "abstract" work as one that is not justified a priori." ... Well, that's pretty much it but not necessarily "justified" or not. Art is its own justification. Most art tends to be organized within a certain framework, abstract or not. One type of frame is not necessarily better than another, although some people prefer a certain framework over another, used to it, find it more pleasurable, or whatever. For example, some people enjoy the musical framework of strict atonalism, while others prefer the scraping of fingernails over a chalk board! Some people enjoy synthesized music while others prefer acoustic. Some people prefer a musical thought form to be expressed more or less in a solo medium such as the piano, while others prefer it expressed in more or less full orchestra. Some people prefer counterpoint/polytonality/polyrhythms (etc) a lot, while others prefer a more or less homophonic approach with simpler rhythms. Some people prefer Western music (generally construed as European/American) while others prefer the Eastern mode. Some people prefer the traditional while others prefer the experimental (more or less). Etc. Art shows itself in any of many frames or frameworks of expressions.

My wife has to use the computer now to do a report. I obey!  
Bill"

"Your Question # 5 is natural to ask but it is speculative. The best answer perhaps would've been from Herrmann's own mouth had he been asked this question. Only he would know what he was consciously thinking unless he happened to share his thoughts on the matter with a colleague or an interviewer. I don't know if he would frame it in terms of "acknowledging his limitations" per se because he was a highly intelligent man as well as strongly emotional. I'm sure he was capable of incorporating any technique he had a mind to, but whether he had the DESIRE to is another matter.

This comes to your second question re: the power of repetition--because it is tied to the issue of ATTENTION and, beneath that, desire or intent. I hope I do not become too esoteric in the following explanation!

We are all creatures of habit to some greater or lesser degree. For example, a smoker might state, "I have the freedom to smoke!"--but after years of smoking, does he have the freedom NOT to smoke so easily! He's addicted. In terms of music construction by any particular composer, any musical message (technique/device/whatever) repeated over and over again in his or her body of works shows that it is an important dynamic in that

composer's expression. It has "significance." Herrmann saw himself fundamentally in a certain general self-image (a Romantic) so he musically acted out in that way. He would incorporate certain Romantic mode techniques that he learned and that had a long tradition--but he would pick and choose according to his own beliefs and desires. He was a heavily chromatic type Romantic, not a strongly diatonic one per se. Nevertheless he was fundamentally still a Romantic type of composer who expressed his very deep feelings musically. Since his IDENTIFICATION was as a Romantic (that was his primary Musical Model or paradigm), it was less likely that he would incorporate styles that are not normally associated with the romantic tradition.

I guess it comes down to a composer's basic feeling state: "I LIKE this; I ENJOY that; I WANT it." On the negative spectrum, "I DON'T like this; I don't enjoy that--hence I really don't want it!" Perhaps somewhere in the middle would be musical indifference (minimal emotion). Perhaps Schenker's mathematical might be included here, but that's only speculation. At least Herrmann DID experiment with atonalism but it was not the strict version. I can only deduce that he really didn't like it as a steady musical diet! An interesting question: Can you LEARN to LIKE anything? Can what was previously a negative or at best a neutral feeling learn a different response to the same stimulus? Perhaps, but Herrmann obviously did not make a HABIT of incorporating atonalism in his music. He pretty much abandoned the experiment.

Now: A pleasant experience suggests the likely probability of REPEATING that experience because you liked the response or effect it had on you. Repeated efforts then tend to change HABITS. Character creates destiny, and habits are a big component of creating character! A composer tends to repeat what results he likes or identifies with. These methods or devices or choices become habit patterns that we build into our psyche or daily functioning so that eventually we don't have to stop and think about it anymore. It becomes "instinctive,," so to speak, a ROOTED part of one's nature. And that is where the REAL power is, incorporated now in our "unconscious" (or subconscious if you prefer) because it is like an iceberg--nine-tenths of it lies below the surface (conscious awareness). Repetition is the way you learn anything that "sticks." Soon it becomes absorbed and assimilated into your daily experience, becomes a part of you (much like digesting food).

Repetition is a powerful technique because you create what you CONCENTRATE upon. And the first step in creating anything is desire and will. It becomes your intent. You plant the seed (a well-defined idea or intent) and the so-called "subconscious" (inner formative layer of the psyche) accepts the orders given to it by the conscious mind that makes decisions and sets the goals. How, say, a composer habitually reacts musically is probably like the autonomic system. Once you learn how to drive, for instance, the capacity becomes "instinctive." If a thought or approach is sufficiently repeated and held by concentration and also by EMOTIONAL INTENSITY (that Herrmann had in spades), it really sticks. The attention remains fixed (concentration) until it eventually becomes a habit pattern. The power of attention is the key because energy follows attention, and anything held in consciousness will manifest in one way or another. You get what you concentrate your attention on!

What's interesting is that advertisers do this repetition trip all the time on television especially. They know the power of repeated exposure. They hope that the suggestion repeated so often every day will soon take root in the subconscious at least and create a sort of artificial desire in the masses! Such habitual exposure, they hope, will establish an unconscious association because of the repetitive exposure of the commercial being unwittingly accepted. A thought or idea or image will not usually be deeply imbedded if it's fleeting or one-time, but if it is sufficiently repeated and held in concentration especially and coupled with intensity of desire and emotion, then it'll do wonders.

At any rate, Herrmann established very strong habits, and he pretty much "stayed the course" musically after, say, the mid-Forties in the 20th Century. He loved the tritone device, the homophonic approach, the chromatic mode, and so forth (as given in my paper). I would dare say that he tended to be far more "traditional" in his approach than, say, someone like Jerry Goldsmith who tended to be a bit more freer and experimental thru the course of his career. His experimental stage was not largely centered on his "Early Works" (as in the case of Herrmann).

Anyway, it's getting late, and I need to get to bed--after all, it's a nightly habit of mine!"

## “PART TWO

It was getting too late last night to finish my reply. After doing yard work and Sunday grocery chores, I'm back to complete my thoughts on this matter that NotHitch brought up.

An excellent example of the power of popular repetition is the Dies Irae ("Day of Wrath") 13th century Latin hymn that was quoted by many composers, including Mozart, Stravinsky, Verdi, Liszt, Mahler, and so many others that its repetitious exposure to various music cultures over the generations naturally reached into film music. You might remember it most distinctly being used in Kubrick's THE SHINING. Discussion in this Topic thread included references to masses, and of course it was used in a version of the Roman Catholic Requiem Mass.

Well, Herrmann used it frequently as well, including JASON & THE ARGONAUTS, GARDEN OF EVIL, OBSESSION, and many others. In OBSESSION it was clearly used in cue XXII ("Grave of Sandra's Mother"). Here is utilized two harps, organ, and then muted strings. Basically the chords for the strings are C min (C/Eb/G) to E Dom 9th (E/G#/B/D/F#) repeated again, and then Gb maj (Gb/Bb/Db) to G Dom 9th (G/B/D/F/A) half note chords, repeated again, to end F# maj (F#/A#/C#) full notes.

Much of Herrmann's music is potent in that it tends to be simple, direct, and often quite repetitive so that it indeed tends to be embedded in the listener's psyche after a few or several exposures. His frequent use of ostinatos (repeated rhythmic patterns) shows his fondness of the technique, and its power. As given in my paper, he knew how to make the repetitions interesting by the interesting changes of orchestral colors taking over the same

patterns. Believe it or not, Mr. Melody himself, Max Steiner, was also fond of repetition in his own way when presenting thematic material. Often he would repeat it and then do a chromatic or diatonic change of the pattern and then repeat it, and so forth. He wouldn't repeat QUITE as much as Herrmann but keep it fluid. Max was more mercurial than Benny. Of course John Barry loved repetition as well, but he tended to do it in more predictable ways than Max, I think, doing the repetitions an octave higher, say, or an obvious dynamic build of the orchestra, etc. But in certain terms he was a bit closer to Herrmann than Steiner was in his stylism.

In certain terms, I find Herrmann's music a form of natural hypnosis where the audience susceptible to music acquiesces to Herrmann's powerful influence. He takes you "deeper" into the movie, "much deeper..." You give it your undivided attention (the music of course married to the scenes and mood of the screen). Anytime someone has your undivided attention, you are in a state of hypnosis to some degree or another. If you have somebody's undivided attention, then you act as a hypnotist to some degree. As a subject, those ideas or impressions that you ACCEPT then soon permeate below the conscious level of your mind or consciousness. Depending on the situation on the screen, Herrmann (or any really good composer) cleverly gives the receptive audience musical post-hypnotic suggestions. In vital scene (such as the shower murder scene in PSYCHO) he has your undivided attention empowered with an emotional intensity (such as initial fright). It is not neutral music but highly accentuated. If it is REPEATED in other scenes, then effect better cements into the psyche. In a sense, Herrmann "conditions" the audience with his music (after all, he had already seen it before you!) because he can cleverly clue you with his music that something strange is going on, say, or expect something bad, or whatever--BEFORE the bad thing actually happens on the screen.

Anyway, the repetition helps to cement a hypnotic effect (whether from music, advertising on tv, whatever). Mantras are repeated over & over again; prayers are repeated over & over again. A Roman Catholic may repeat the prayer with rosary beads, for instance, to make it seem more mechanical and yet progressing further with each bead. Self-help people may say something like, "Every day in every way, my life is getting better & better." Usually the method is to take about five minutes a day at least and concentrate your attention on whatever is required of you--a prayer, a mantra, a simple self-help statement--where distractions are dispelled. The repetition is important because it reflects and then deepens the patterns. When the exercise is finished, the person puts it from his mind (his attention) but returns to it in a concentrated fashion the next day or whatever. The idea or suggestion or belief or POV is obviously accepted and it begins to take deeper hold. This can be applied to music as well. Randomized, unpurposeful, unorganized music does not usually "take" so well! There is no "significance," much as strict atonalism or serialism has no center to latch unto.

Anyway, my wife has to use the computer again soon to make a report. Incidentally, Herrmann's habitual (repeated) device of tritone usage showed in the only music he created for the Welles DRACULA radio show. It was his "Dracula Bell." The celli and contrabasses (and clarinets), for instance, plays Great octave E/Bb whole notes. That's a dim5th type of tritone. I guess Dracula was enough of a bloody menace to deserve a

tritone! Herrmann was certainly in the instinctual habit of using tritones in his edgier music. Of course you had tritones in "The Murder" cue (shower scene) of PSYCHO. The VC/CB combined play at the end on the C/F# tritone. Etc.”

[Monday, June 9, 2008 at 9:47 PM] :

Due to a recent request from somebody for information about *The Adventures of Superman* series (specifically the music), probabilities changed. I was about to start seriously (again) do a proposed paper on “The Nature of Bernard Herrmann’s Music”—perhaps in time for the end of June where traditionally the Herrmann Society site updates with new features (due to Herrmann’s birthday on June 29). I had already handwritten six pages or more of notes for the paper several months ago but never got around to doing a first draft. It’s a bit of a challenging intellectual project that I wasn’t *quite* ready for yet. I wanted to amass more background information and give the combined material greater study and absorption and digestion (assimilation). Besides I believe my new (expanded) USC-UCLA Photo Tour will be updated on the Herrmann Society site logically then (at the end of June).

Anyway, probabilities changed because of my most recent re-introduction to the music library cues used in the *Superman* series, second season (1953) re-ignited my latent desire to do a rundown of the music used in each episode. The most relevant factor is that we now have available the dvd set of that second season released in 2006. My wife loved the series as a kid. In fact, George Reeves looks a bit like my wife in terms of a “family” resemblance. For instance, they both share the same forehead structure, a similar type of profile, and same sort of mouth. He could’ve been her dad (that is, she would’ve preferred George as her dad instead of her dour actual dad!).

Now: The two music libraries used for the *Superman* series were Paxton and Francis Day & Hunter (FDH). Various composers from the Forties (and perhaps very early Fifties) created “mood music” for these two London publishers meant for the music library available for film, newsreel, radio and television interests. Chappell was probably the most famous of the music libraries that kept active into the Seventies, but I particularly enjoyed the “British” classical orchestra vein of music in Paxton and FDH. Born in 1950 I was of course introduced to this music as a kid when I watched *The Adventures of Superman* on television thru the 1957/1958 season (George Reeves tragically died after that season). At the same period starting in 1957 I was keenly into the CBS shows (and, subliminally back then, the music) such as *Have Gun Will Travel*, *Gunsmoke*, and *Perry Mason* (then later *Rawhide* and *Twilight Zone*). Of course, Bernard Herrmann started doing music library cues for CBS in 1957, and readers of my site know how keenly I got influenced by Herrmann’s music back then!

But it was the *Superman* series (and background mood music) that paved the way and first influenced me in that highly impressionable age. Going out to the movies every so often was also influential, especially a few or several years later, but it was the daily dose of television that had the biggest impact on my psyche. Many years ago I was able to obtain from a collector in Orange County somewhere three audio cassettes of the music from the 2<sup>nd</sup> season. I believe I may have spent \$25 for the tapes, but I do not

remember clearly now (but \$25 seems to stick out). Included in the yellow cassette (Tape III "Superman T.V. Mood Music") was the second season music cues. First on that tape were a series of Bridges from No. 138 to 146 from the 1<sup>st</sup> season music library (John Paul Music Corp), I believe. Then, from the second season material there was "Way Out East," then "Crime Doesn't Pay" (Beaver). "Parade of the Tumblers," "P.O. Prune," "Pillars of Hercules," "Beguine," "Dismal Swamp" then (start of Side Two), an unknown piece (not placed in its entirety). Then "Confusion" by Charrosin, "Rebellion & General Havoc" (sometimes listed on the cue sheets as simply "Rebellion"), "Disorder," "Tell-Tale Heart" (John Foulds), "Eerie Night" (F.G. Charrosin), "The Ghost Walks" (Charrosin), "Dramatique" (Charrosin), "Stealthy Footsteps," "Tumult & Commotion" (Rozsa), "Men of Steel," "Condemned" (Charrosin). Then the tape concludes with material from another composer I believed used in the 3<sup>rd</sup> season such as "Dark of the Moon" (EA1001), "repose," "Vigil," and "Hypertension."

Now: You can hear online many of the FDH cues by simply going to:  
<http://www.playkpm.com/flashindex.htm?url=www.kpmworldwide.com&noCache=true>  
Or simply [www.playkpm.com](http://www.playkpm.com)

First click on # 2 "Enter as a Guest." Then you'll be directed to a compatibility test page (java script, pop-ups, etc). If your computer is ok it will automatically take you to:

<http://www2.playkpmmusic.com/pages/home/index.cfm>

Then click on "Browse." When the new page arrives, click on "Main Series" plus sign and then scroll down to various cd selections. As a suggestion, start with KPM 224 (Archives 6 –1940s & 1950s). Click on it. Track # 4 is the excellent "Crime Doesn't Pay" cue by Jack Beaver that was used in many of the Superman episodes. Click on the 8<sup>th</sup> note glyph and you'll be able to hear the music. Track # 7 is "The Sword of Damocles" cue by Jack Beaver that was used in most of the Superman episodes. Then go to track # 23 to hear "Hollywood Epic." This cue (also by Jack Beaver) was used in most of the episodes but the cues sheets have this music listed as "World of Tomorrow" for some reason. Another great KPM cd is KPM 504, the Sidney Torch Archives 1. Track # 29 by Ronald Hanmer is "Lost in a Fog" that was used in many of the Superman episodes. Track # 31 by Jack Brown is "Arctic Wastes" that was also used frequently in the series. KPM 505 (Sidney Torch Archives 2) includes track # 7, "Solemn Moment" by Cecil Milner, used many times in the series, and track # 11 ("Scotland Yard" by Len Stevens), track # 12 ("Cat Burglar" by Ronald Hanmer), and track # 31 ("Way Out East" by Hanmer, which incidentally sounds rather Rozsa-esque to me). You can also go to the Search Database button and simply type in the cue you want or simply the name of the composer once you consult my rundown below. However, there are many FDH cues *not* available on the KPM site that was used frequently on the Superman series. These include "Chameleon," "Menace," "Colour Card," and others. Incidentally, FDH was acquired by KPM (Keith Prowse Music) that itself is a part of EMI.

Very few of the archival Paxton cues are available online to be heard as well (the ones used in *The Adventures of Superman*). Go to the Killer Tracks site:  
<http://www.killertracks.com/launchpage/KillerTracks/>

“Click To Enter.” Then wait for the download of the next page and go to Quick Search at the top of the page and type in “Foulds,” and that will direct you to the two cues he composed available on the site, “Tell-Tale Heart” (used many times in Superman) and Le Cabaret (not used). Click “Details” to see the cd (“AACD-5 “Drama, Heritage & Landscapes,” Atmosphere 1940’s Archive) and “View All Tracks.” There you’ll see track # 8 (“Eerie Night”) that also was extensively used in the series. You can play the tracks online just as you could from the KPM site. Unfortunately, as given, only a few of the original Paxton cues used in the Superman series are available. Indeed, Atmosphere cds 1 thru 30 (especially the Atmosphere cds # 1 thru # 8) are not easily available in the Atmosphere subsection. You need to do a Search to find the cds via a specific composer or title of composition.

Now: From that collector long ago, I was fortunate that he also had the general cue sheets of the season, and the specific cue sheets for one episode (“The Machine that Could Plot Crimes”). The generalized cue sheets had cue identifications for three episodes per sheet (starting with episode # 27 “Five Minutes To Doom”). It offered each consecutive cue title, the music library designation and number (e.g., FDH016), and that’s it. No composer other than Leon Klatzkin always after the “Superman Theme” entry, and only a rare few of the non-orchestral cues. The detailed cue sheets (two pages) I have of that one episode (see Blog # 25 I believe) provides the reel/part cue numbers-letters, the title of composition (cue), composer, publisher—but not the music library designations (unlike the generalized cue sheets). So, using episode # 39 “The Machine that Could Plot Crimes,” dated on the cue sheet October, 1953, musical director, Irving Gertz:

Reel 1 Cue 1-A

Title of Composition: Superman Theme

Composer : Leon Klatzkin, ASCAP

Publisher: [none given]

Extent: Partial 1:00 [actually it’s usually about 57 seconds duration]

Reel 1 Cue 1-B

Title of Composition: Crime Doesn’t Pay

Composer : Jack Beaver

Publisher : Francis, Day & Hunter

Licensed for world-wide tv

Extent: Partial :42

Reel 1 Cue 1-C

Title of Composition : Lost in a Fog

Composer : Ronald Hanmer

Publisher : Francis, Day & Hunter

Licensed for world-wide tv

Extent: Partial 1:00 [actually 40 seconds]

Reel 1 Cue 1-D

Title of Composition: Eerie Night  
Composer : F.G. Charrosin  
Publisher : Paxton  
Licensed for world-wide tv  
Extent: Partial :54 [actually :57]

Reel 2 Cue 2-A  
Title of Composition: Menace  
Composer : Ronald Hanmer  
Publisher : Francis, Day & Hunter  
Extent: Partial 1:18 [actually 1:17]

Reel 2 Cue 2-B  
Title of Composition: Superman Theme  
Composer : Leon Klatzkin, ASCAP  
Publisher : [none given]  
Extent: Partial :18

Reel 2 Cue 2-C  
Title of Composition: Dagger in the Dark  
Composer : Ronald Hanmer  
Publisher : Francis, Day & Hunter  
Licensed for world-wide tv  
Extent: Partial :26 [:25]

Reel 2 Cue 2-D  
Title of Composition: Tumult & Commotion  
Composer : Miklos Rozsa [spelled Rosza]  
Publisher : Paxton  
Licensed for world-wide tv  
Extent: 1:20

Reel 2 Cue 2-E  
Title of Composition: Scotland Yard  
Composer : H.L. Stevens  
Publisher : Francis, Day & Hunter  
Licensed for world-wide tv  
Extent: Partial :29 [actually :46]

Reel 2 Cue 2-F  
Title of Composition: Dagger in the Dark  
Composer : Ronald Hanmer  
Publisher : Francis, Day & Hunter  
Licensed for world-wide tv  
Extent : Partial 1:15 [actually :29]

Reel 3 Cue 3-A  
Title of Composition: Artic Wastes  
Composer : Jack Brown  
Publisher : Francis, Day & Hunter  
Licensed for world-wide tv  
Extent : 1:46 [1:45]

Reel 3 Cue 3-B  
Title of Composition : Tell-Tale Heart  
Composer : John Foulds  
Publisher : Paxton  
Licensed for world wide tv  
Extent: 1:19 [1:15]

Reel 3 Cue 3-C  
Title of Composition: Scotland Yard  
Composer : H.L. Stevens  
Publisher : Francis, Day & Hunter  
Licensed for world-wide tv  
Extent : :34 [:31]

Reel 3 Cue 3-D  
Title of Composition: Superman Theme  
Composer : Leon Klatzkin, ASCAP  
Extent: :08

Reel 3 Cue 3-E  
Title of Composition: Dagger in the Dark  
Composer : Ronald Hanmer  
Publisher : Francis, Day & Hunter  
Licensed for world-wide tv  
Extent: :16 [:19]

Reel 3 Cue 3-F  
Title of Composition: World of Tomorrow  
Composer : Jack Beaver  
Publisher : Francis, Day & Hunter  
Licensed for world-wide tv  
Extent: :25 [actually :11]

Reel 3 Cue 3-G  
Title of Composition: Superman Theme  
Composer : Leon Klatzkin, ASCAP  
Extent: :50

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OK. Let's do a rundown of all of the episodes, starting with the first episode of the famous 2<sup>nd</sup> season of *The Adventures of Superman*. Several of the entries I will need to verify later on when I get time. Those entries generally will have a [??] symbolism next to it. Note that there are many errors in the generalized cue sheets. Sometimes entries were given but the music was never used in the episode, or music was used but the entries not given. Sometimes the wrong title of composition was given, especially if the music library designation happen (for some reason) to be the same. For example, "The Ghost Walks" cue (composed by Charrosin) is designated as PR449. Similarly, "Eerie Night" (also by Charrosin) is given that PR449 identification. In the "Superman in Exile" episode, the cue sheets stated in the middle of the episode that "The Ghost Walks" was used side-by-side or consecutively starting at the 12:31 point of the dvd. Actually, it was "Eerie Night" that first played for half a minute and *then* "The Ghost Walks" (starting at 14:45 on the dvd) for almost two minutes. "Colour Card" (by McClurg) and "Chameleon" (by Beaver) both are given the FDH031 designation. The cues "Confusion" (by Charrosin), "Disorder" (by Edward Cramer) and "Rebellion & General Havoc" (also by Cramer) cues all are given the same PR442 designation.

Incidentally the jury is still out whether Klatzkin *actually* composed the excellent Superman March Theme and Superman flying music. There is no conclusive proof, especially dating back in 1951 when Klatzkin apparently wasn't composing yet, according to various accounts. I understand that the so-called Superman theme was actually heard *before* the series, heard in an obscure serial at the time. Here's a good link on the matter:

<http://www.classicthemes.com/50sTVThemes/themePages/superman.html>

I will include personal asterisks for each episode, five stars (\*\*\*\*\*) being the very best, superb, excellent. Four asterisks (\*\*\*\*) mean very good, above average. Three asterisks (\*\*\*) mean good or average. Two asterisks (\*\*) mean poor, below average. One asterisk ( \* ) means lousy, very weak, not entertaining.

On a different track, Monstrous Movie Music may be coming out with the second season music of the series according to a 2007 Film Score Monthly discussion board post:

<http://www.filmscoremonthly.com/board/posts.cfm?forumID=1&pageID=1&threadID=42960&archive=0>

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Adventures of Superman, Episode # 27 "Five Minutes to Doom" \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme	N/A	Leon Klatzkin	00:01 – 00:58
Sword of Damocles	FDH016	Jack Beaver	00:59 – 1:19
Chameleon	FDH031	Jack Beaver	4:42 – 4:59
Sword of Damocles	FDH016	Jack Beaver	5:55 – 6:42
Menace	FDH009	Ronald Hanmer	9:36 – 9:59 [bomb]

Sword of Damocles	FDH016	Jack Beaver	10:24 – 10:53
[??? Perhaps part of “Menace”]		[explosion scene]	11:52 – 12:07
Colour Card	FDH031	William Maclurg	22:07 – 22:22
Crime Doesn’t Pay	FDH044	Jack Beaver	22:25 – 24:34”Is it time?”
Menace	FDH009	Ronald Hanmer	25:20 – 25:24
Superman Theme	N/A	Leon Klatzkin	25:24 – 26:14[end credits]

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Adventures of Superman, Episode # 28 “The Big Squeeze” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme	N/A	Leon Klatzkin	00:01 – 00:57
Sword of Damocles	FDH016	Jack Beaver	00:58 - 1:17
Chameleon	FDH031	Jack Beaver	1:56 [Dan hangs up phone]
Chameleon	FDH031	Jack Beaver	2:30 – 3:40
Dagger in the Dark	FDH035	Ronald Hanmer	3:41 – 3:57[vault rescue]
Colour Card	FDH031	William Maclurg	3:57 – 4:01[S. flies off]
Eerie Night	PR449	Frederick Charrosin	5:09 – 6:56 [“I’ll get it”]
Solemn Moment	FDH022	Cecil Milner	7:46 – 8:23
Menace	FDH031	Ronald Hanmer	13:55 – 14:28
[??? Superman flies]			14:44 – 15:00
Chameleon	FDH031	Jack Beaver	15:01 – 15:33
Solemn Moment	FDH022	Cecil Milner	18:00 – 18:51 [very tired]
Chameleon	FDH031	Jack Beaver	18:52 – 19:03 [thanks]
Lost in a Fog	FDH046	Ronald Hanmer	19:31 – 20:48 [car ride]
Sword of Damocles	FDH016	Jack Beaver	21:41 – 22:10
Superman Theme		Leon Klatzkin	22:11 – 22:33
Chameleon	FDH031	Jack Beaver	22:34 – 23:14
[???]	[Superman breaks into cave]		23:15 – 23:31
World of Tomorrow	FDH002	Jack Beaver	24:41 – 24:59
Chameleon	FDH031	Jack Beaver	25:00 – 25:20
Superman Theme		Leon Klatzkin	25:21 – 26:11

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Adventures of Superman, Episode # 29 “The Man Who Could Read Minds” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme	N/A	Leon Klatzkin	00:01 – 00:57
Sword of Damocles	FDH016	Jack Beaver	00:58 - 1:38
Eerie Night	PR449	F. Charrosin	2:51 – 3:45
Scotland Yard	FDH022	Herbert (Len) Stevens	3:46 – 4:22
Rebellion	PR442	Edward Cramer	4:27 – 5:27
Disorder	PR442	Edward Cramer	5:28 – 6:22
Superman Theme		Leon Klatzkin	6:23 – 6:38

[???			6:39 – 6:46
[???	[Superman Rescues Lois & Jimmy]		6:49 – 6:58
Tango Milonga	PR498	[???	11:40 – 11:52
Beguine	FDH079	Ronald Hanmer	14:44 – 16:31
Tango Milonga	PR498	[???	19:42 – 20:21
Crime Doesn't Pay	FDH044	Jack Beaver	22:29 – 23:12
Atlantic Rollers	FDH018	Jack Beaver	23:48 – 24:44
Chameleon	FDH031	Jack Beaver	24:45 – 24:56
World of Tomorrow	FDH002	Jack Beaver	25:13 – 25:22
Superman Theme		Leon Klatzkin	25:23

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Adventures of Superman, Episode #30 "Jet Ace" \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme	N/A	Leon Klatzkin	00:01 – 00:58
Sword of Damocles	FDH016	Jack Beaver	00:59 – 1:15
Atlantic Rollers	FDH018	Jack Beaver	3:44 – 3:54
Superman Theme		Leon Klatzkin	3:55 – 4:09
Menace	FDH009	Ronald Hanmer	6:69 – 9:04 [rifle]
Eerie Night	PR449	Fred Charrosin	10:01 – 12:24
Colour Card	FDH031	William Maclurg [listed but not used]	
Superman Theme		Leon Klatzkin	12:24 – 12:44
Menace	FDH009	Ronald Hanmer	12:45 – 13:48[car scene]
Chameleon	FDH031	Jack Beaver	14:36 – 15:27
[???			18:08 – 18:39
[???			18:40 – 19:19
Sword of Damocles	FDH016	Jack Beaver	19:43 – 20:38
Superman Theme		Leon Klatzkin	20:39 – 21:04
Atlantic Rollers	FDH018	Jack Beaver	21:09 – 21:46
Dagger in the Dark	FDH035	Ronald Hanmer	23:59 – 24:31
Scotland Yard	FDH022	Len Stevens	24:32 – 25:23 [fight]
Superman Theme		Leon Klatzkin	25:24 – 26:14

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Adventures of Superman, Episode # 31 "Panic in the Sky" \*\*\*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme	N/A	Leon Klatzkin	00:01 – 00:57
Rebellion (& General Havoc)	PR412/442	Edward Cramer	00:58 – 1:44
Eerie Night	PR449	F.G. Charrosin	2:44 – 3:19
Colour Card	FDH031	William Maclurg	4:16 – 4:24
Superman Theme		Leon Klatzkin	4:25 – 4:44
Eerie Night	PR449	F.G. Charrosin	4:45 – 5:16

Eerie Night	PR449	F.G. Charrosin	5:57 – 6:45
Solemn Moment	FDH022	Cecil Milner	8:28 – 10:44
Chameleon	FDH031	Jack Beaver	10:47 – 11:14
Lost in a Fog	FDH046	Ronald Hanmer	12:55 – 13:27
Eerie Night	FDH031	F.G. Charrosin	14:19 – 15:12
Chameleon	FDH031	Jack Beaver	18:00 – 18:29
Crime Doesn't Pay	FDH044	Jack Beaver	19:25 – 19:46
Menace	FDH009	Ronald Hanmer	19:47 – 20:36
Superman Theme		Leon Klatzkin	20:37 – 20:57
Superman Theme		Leon Klatzkin	21:11 – 21:27
Lost in a Fog	FDH046	Ronald Hanmer	21:49 – 22:18
Superman Theme		Leon Klatzkin	22:19 – 22:42
Atlantic Rollers	FDH018	Jack Beaver	22:43 – 23:01
Eerie Night	PR449	F.G. Charrosin	23:02 – 24:17
Superman Theme		Leon Klatzkin	24:18 -24:25
World of Tomorrow	FDH002	Jack Beaver	25:10 – 25:23
Superman Theme		Leon Klatzkin	25:24 – 26:13

[Note: Arguably by consensus this classic episode is the best of the season--perhaps of the whole series. In my estimation, it is the only Five Star episode.]

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Adventures of Superman, Episode # 32, "A Ghost of Scotland Yard" \*\*\*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Superman Theme		Leon Klatzkin	00:59 - 1:17
Superman Theme		Leon Klatzkin	9:19 – 9:39
Chameleon	FDF031	Jack Beaver	9:40 – 10:09
Lost in a Fog	FDH046	Ronald Hanmer	10:10 – 11:32[“Sir Arthur”]
Superman Theme		Leon Klatzkin	11:33 – 11:48
Chameleon	FDH031	Jack Beaver	11:49 – 11:57
Menace	FDH009	Ronald Hanmer	12:00 – 12:18
Superman Theme		Leon Klatzkin	19:37 – 19:52
Eerie Night	PR449	F.G. Charrosin	19:53 – 22:08
Superman Theme		Leon Klatzkin	22:09 – 22:14
Cat Burglar	FDH018	Ronald Hanmer	22:15 – 22:33
Superman Theme		Leon Klatzkin	22:34 – 22:42
The Ghost Walks	PR449	F.G. Charrosin	22:43 – 24:15
Menace	FDH009	Ronald Hanmer	24:16 – 24:34
Colour Card	FDH031	William Maclurg	24:35 – 24:44
World of Tomorrow	FDH002	Jack Beaver	25:12 – 25:26
Superman Theme		Leon Klatzkin	25:27 – 26:18

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Adventures of Superman, Episode # 33 “Shot in the Dark” \*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Superman Theme		Leon Klatzkin	00:59 – 1:27
Chameleon	FDH031	Jack Beaver	9:09 – 9:37
Confusion	PR442	F.G. Charrosin	9:38 -10:20 [grabs photo]
Eerie Night	PR449		[listed but not actually used]
Superman Theme		Leon Klatzkin	15:10
Eerie Night	PR449	F.G. Charrosin	20:10 -21:03 [“Here he comes”]
Superman Theme		Leon Klatzkin	21:04 -21:06
Scotland Yard	FDH022	Len Stevens	21:07 – 21:17
Superman Theme		Leon Klatzkin	21:18
Crime Doesn’t Pay	FDH044	Jack Beaver	22:15 – 23:39
World of Tomorrow	FDH002	Jack Beaver	25:14 – 25:23
Superman Theme		Leon Klatzkin	25:24

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Adventures of Superman, Episode # 34 “Defeat of Superman” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01-00:57
Crime Doesn’t Pay`	FDH044	Jack Beaver	00:58 – 1:12
Superman Theme		Leon Klatzkin	2:43 – 2:54
Superman Theme		Leon Klatzkin	4:32 – 4:43
Crime Doesn’t Pay	FDH044	Jack Beaver	4:44 – 6:05
Tell-Tale Heart	PR443	John Foulds	9:29 – 10:04
Superman Theme		Leon Klatzkin	[listed but not used]
Tell-Take Heart	PR443	J.H. Foulds	13:12 – 14:44
Arctic Wastes	FDH034	Jack Brown	15:30 – 17:47
Superman Theme		Leon Klatzkin	18:02 – 18:29
Colour Card	FDH031	William Maclurg	18:30 – 18:39
Sword of Damocles	FDH016	Jack Beaver	18:40 – 21:20
Chameleon	FDH031	Jack Beaver	21:21 – 21:51
Dagger in the Dark	FDH035	Ronald Hanmer	22:28 – 23:29
Crime Doesn’t Pay	FDH044	Jack Beaver	23:30 – 24:23
World of Tomorrow	FDH002	Jack Beaver	25:11 – 25:23
Superman Theme		Leon Klatzkin	25:24

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Adventures of Superman, Episode # 35, “The Face & the Voice” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
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Superman Theme		Leon Klatzkin	00:01 – 00:57
Dagger in the Dark	FDH035	Ronald Hanmer	00:58 – 1:04
Dagger in the Dark	FDH035	Ronald Hanmer	1:59 – 2:28
Lost in a Fog	FDH046	Ronald Hanmer	2:30 – 3:24
Eerie Night	PR449	F.H. Charrosin	7:28 – 8:14
Dagger in the Dark	FDH035	Ronald Hanmer	10:15 -11:22[Metropolis jewelry]
Superman Theme		Leon Klatzkin	[not used]
Sword of Damocles	FDH016	Jack Beaver	14:49 – 15:44
Colour Card	FDH031	William Maclurg	19:38 – 19:50
Eerie Night	FDH031	Frederick Charrosin	19:51 – 20:10
Superman Theme		Leon Klatzkin	20:11 – 20:17
Superman Theme		Leon Klatzkin	21:49 – 22:04
Atlantic Rollers	FDH018	Jack Beaver	[listed but not used]
Eerie Night	FDH031	Frederick Charrosin	22:05 -22:37
Superman Theme		Leon Klatzkin	22:38 – 22:50
Eerie Night	FDH031	Frederick Charrosin	22:51 – 23:03
Atlantic Rollers	FDH018	Jack Beaver	23:04 – 23:15
Eerie Night	FDH031	Frederick Charrosin	23:16 – 24:45
World of Tomorrow	FDH002	Jack Beaver	25:08 – 25:20
Superman Theme		Leon Klatzkin	25:21

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Adventures of Superman, Episode # 36 “The Man in the Lead Mask” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 -00:57
Sword of Damocles	FDH016	Jack Beaver	00:58 – 2:30
Menace	FDH009	Ronald Hanmer	3:27 – 3:42
Menace	FDH009	Ronald Hanmer	15:00 – 15:50
Colour Card	FDH031	William Maclurg	15:51 – 15:57
Superman Theme		Leon Klatzkin	15:58 – 16:06
Dagger in the Dark	FDH035	Ronald Hanmer	16:06 – 16:35
Eerie Night	PR449	Frederick Charrosin	19:56 – 20:08
Superman Theme		Leon Klatzkin	20:09 – 20:20
Tell-Tale Heart	PR443	J.H. Foulds	20:21 – 22:53
Dagger in the Dark	FDH035	Ronald Hanmer	23:44 – 24:08
World of Tomorrow	FDH002	Jack Beaver	25:03 – 25:24
Superman Theme		Leon Klatzkin	25:25

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Adventures of Superman, Episode # 37, “Superman in Exile” \*\*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:57

Sword of Damocles	FDH016	Jack Beaver	00:58 – 1:34
Sword of Damocles	FDH016	Jack Beaver	2:27 – 3:09
Sword of Damocles	FDH016	Jack Beaver	4:25 – 4:44
Superman Theme		Leon Klatzkin	4:45 – 5:14
Sword of Damocles	FDH016	Jack Beaver	5:15 – 5:39
Atlantic Rollers	FDH018	Jack Beaver	5:59 -7:50
Solemn Moment	FDH022	Cecil Milner	8:32 -10:00
Chameleon	FDH031 [phone prints]	Jack Beaver	11:52 -12:05
Eerie Night [sheets error: Ghost Walks]		Frederick Charrosin	12:31 – 13:01
Eerie Night “ “ “ “] PR449		“ “	14:45 -16:37
Menace	FDH009	Ronald Hanmer	17:33 – 18:09
Beguine	FDH079 [radio music]	Ronald Hanmer	19:21 – 19:48
Beguine	FDH079	Ronald Hanmer	20:31 – 20:41
Superman Theme		Leon Klatzkin	21:21 – 21:48
Rebellion (&General Havoc) PR442		Edward Cramer	21:49 – 23:08
Sword of Damocles	FDH016	Jack Beaver	23:09 – 23:37
World of Tomorrow	FDH002	Jack Beaver	25:08 – 25:20
Superman Theme		Leon Klatzkin	25:21

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Adventures of Superman, Episode # 38 “The Dog Who Knew Superman” \*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
World of Tomorrow	FDH002	Jack Beaver	00:59 – 1:10
Dagger in the Dark	FDH035	Ronald Hanmer	2:22 – 2:46
[???			2:47 – 3:18
World of Tomorrow	FDH002 [dog at Daily Planet]	Beaver	6:40 – 7:13
Menace	FDH009	Ronald Hanmer	7:57 – 8:44
World of Tomorrow	FDH002	[listed but not used]	
Dagger in the Dark	FDH035	Ronald Hanmer	12:43 – 13:10
Colour Card	FDH031	William Maclurg	17:01 – 17:12
Superman Theme		Leon Klatzkin	17:16 – 17:40
Sword of Damocles	FDH016	Jack Beaver	18:23 – 18:36
Crime Doesn't Pay	FDH044	Jack Beaver	22:43 – ? [digital breakup]
World of Tomorrow	FDH002	Jack Beaver	24:14 - ? “ “
Superman Theme		Leon Klatzkin	

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Adventures of Superman, Episode # 39 “The Machine That Could Plot Crimes” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Crime Doesn't Pay	FDH044	Jack Beaver	00:59 – 1:40

Lost in a Fog	FDH046	Ronald Hanmer	2:14 – 2:54
Eerie Night	PR449	Frederick Charrosin	6:33 – 7:30
Menace	FDH009	Ronald Hanmer	9:30 -10:47
Superman Theme		Leon Klatzkin	10:48 – 11:06
Dagger in the Dark	FDH035	Ronald Hanmer	11:07 – 11:32
Tumult & Commotion	PR459	Miklos Rozsa	13:56 – 15:11
Scotland Yard	FDH022	Len Stevens	15:17 – 16:03
Dagger in the Dark	FDH035	Ronald Hanmer	16:04 – 16:33
Arctic Wastes	FDH034	Jack Brown	17:54 – 19:41
Tell-Tale Heart	PR443	John Foulds	19:42 – 20:57
Scotland Yard	FDH022	Len Stevens	22:12 – 22:43
Superman Theme		Leon Klatzkin	22:44 – 22:52
Dagger in the Dark	FDH035	Ronald Hanmer	22:53 – 24:12
World of Tomorrow	FDH002	Jack Beaver	25:12 – 25:23
Superman Theme		Leon Klatzkin	25:24

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Adventures of Superman, Episode # 40 “Jungle Devil” \*\*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Dagger in the Dark	FDH035	Ronald Hanmer	00:59 – 1:12
Menace	FDH009	Ronald Hanmer	1:13 – 3:03
Eerie Night	PR449	Frederick Charrosin	5:03 – 6:30
Sword of Damocles	FDH016	Jack Beaver	9:53 – 10:12
Superman Theme		Leon Klatzkin	10:13 – 10:34
Sword of Damocles	FDH016	Jack Beaver	10:35 – 11:52
Dagger in the Dark	FDH035	Ronald Hanmer	12:08 – 13:27
Lost in a Fog	FDH046	["I bet we're lost!"] Hanmer	13:29 – 14:41
Menace	FDH009	Ronald Hanmer	14:42 – 15:56
Solemn Moment	FDH022	[get pebbles] Cecil Milner	18:10 – 19:21
Superman Theme		Leon Klatzkin	20:17 – 20:25
Tumult & Commotion	PR459	[gorilla] Miklos Rozsa	20:26 – 21:42
Lost in a Fog	FDH046	Ronald Hanmer	23:24 – 24:40
World of Tomorrow	FDH002	Jack Beaver	24:41 – 25:24
Superman Theme		Leon Klatzkin	25:25

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Adventures of Superman, Episode # 41 “My Friend Superman” \*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 -00:57
Crime Doesn't Pay	FDH044	Jack Beaver	00:58 – 1:58
Arctic Wastes	FDH034	Jack Brown	1:59 – 2:55

Superman Theme		Leon Klatzkin	2:56 – 3:15
World of Tomorrow	FDH002	Jack Beaver	3:16 – 3:39
Atlantic Rollers	FDH018	[fast typing] Jack Beaver	3:40 – 4:11
Lost in a Fog	FDH046	Ronald Hanmer	4:54 – 5:26
Lost in a Fog	FDH046	Ronald Hanmer	8:37 – 8:54
Crime Doesn't Pay	FDH044	Jack Beaver	14:07 – 14:35
Arctic Wastes	[listed by the cue sheet but not actually used]		
Subway Bounce	PR464	Den Berry & Desmond O'Connor	17:18 – 17:40
Subway Bounce	PR464	“ [Jukebox dancing]	18:07 – 19:04
Menace	FDH009	Ronald Hanmer	19:20 – 20:14
Colour Card	FDH031	William Maclurg	21:56 -22:02
Chameleon	FDH031	Jack Beaver	22:03 – 22:22
Superman Theme		Leon Klatzkin	22:25 – 22:32
Tell-Tale Heart	PR443	John Foulds	22:33 – 22:47
Disorder	PR442	Edward Cramer	22:48 – 23:39
World of Tomorrow	FDH002	Jack Beaver	23:40 – 24:31
Superman Theme		Leon Klatzkin	24:32

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Adventures of Superman, Episode # 42 “The Clown Who Cried” \*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Syn-272	[Carnival music]	Fred Humbert	00:59 – 3:53
Sword of Damocles	FDH016	Jack Beaver	3:54 – 5:24
Eerie Night	PR449	Frederick Charrosin	5:25 – 7:11
Syn-F-272	[Fun Zone]	Fred Humbert	7:12 – 8:26
Menace	FDH009	Ronald Hanmer	8:27 – 9:56
Eerie Night	PR449	Frederick Charrosin	9:57 – 10:22
MFV-30		Frank Standahl	10:23 – 11:40
World of Tomorrow	FDH002	[Fresh Air & Milk Fund] Jack Beaver	11:41 – 11:55
Way Out East	FDH036	Ronald Hanmer	12:08 – 12:28
Syn-F-272		Fred Humbert	[not actually used]
Way Out East	FDH036	Ronald Hanmer	12:44 – 13:30
[???	[Carnival music/cut to real Rollo]		13:31 – 13:53
Way Out East	FDH035	Ronald Hanmer	13:54 – 14:24
Syn-F-272		Fred Humbert	14:48 – 14:59
Saratoga	PR464 [jazzy]	Eric Winstone	15:00 – 15:47
World of Tomorrow	FDH002	[Superman speech] Jack Beaver	16:16 – 16:36
Syn-F-272	[cut to real Rollo]	Fred Humbert	16:37 – 16:59
Carnival March	PR480	[???][fake Rollo acts]	18:09 – 18:21
Syn-F-272		Fred Humbert	18:22 – 18 :27
Carnival March	PR480	[???]I believe Walter R. Collins	18:28 – 19:23
Syn-F-272		Fred Humbert	19:24 – 19:32
Carnival March	PR480	[???] Walter Collins	19:33 – 20:28

Syn-F-271		Fred Humbert	20:29 – 20:49
Carnival March	PR480	[???]Walter Collins	20:50 - 21:14
Tumult & Commotion	PR459	Miklos Rozsa	22:17 – 23:47
Superman Theme		Leon Klatzkin	23:48 – 23:54
Rebellion & General Havoc	PR442	Edward Cramer	23:55 – 24:20
Solemn Moment	FDH022	Cecil Milner	24:21 – 24:49
Parade of the Tumblers	FDH063	James Coleman	24:50 – 25:24
Superman Theme		Leon Klatzkin	25:25 – 26:14

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Adventures of Superman, Episode # 43 “The Boy Who Hated Superman” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:57
World of Tomorrow	FDH002	Jack Beaver	00:58 – 1:11
Cat Burglar	FDH018	Ronald Hanmer	11:48 – 13:12
Eerie Night	PR449	Frederick Charrosin	13:13 – 14:59
Superman Theme		Leon Klatzkin	15:00 – 15:08
Tell-Tale Heart	PR443	John Foulds	15:09 – 16:04
Chameleon	FDH031	Jack Beaver	17:11 – 18:16
[???] perhaps Chameleon again		[Jimmy runs after new friend]	19:24 – 19:36
Tell-Tale Heart	PR443	John Foulds	19:37 – 22:34
Superman Theme		Leon Klatzkin	24:21 – 24:27
Eerie Night	PR449	Frederick Charrosin	24:28 – 24:46
World of Tomorrow	FDH002	Jack Beaver	24:47 – 25:23
Superman Theme		Leon Klatzkin	25:24

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Adventures of Superman, Episode # 44, “Semi-Private Eye” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Superman Theme		Leon Klatzkin	00:59 – 1:13
Atlantic Rollers	FDH018	Jack Beaver	1:13 – 2:04
Crime Doesn't Pay	FDH044	Jack Beaver	3:28 – 4:19
Sword of Damocles	FDH016	Jack Beaver	7:52 – 8:34
Lost in a Fog	FDH046	Ronald Hanmer	8:35 – 9:13
Chameleon	FDH031	Ronald Hanmer	9:14 – 10:33
Tell-Tale Heart	PR443	John Foulds	11:55 – 14:18
Chameleon	FDH031	Ronald Hanmer	14:20 – 15:02
Menace	FDH009	Ronald Hanmer	16:28 – 17:19
Menace	FDH009	Ronald Hanmer	17:20 – 18:13
Lost in a Fog	FDH046	Ronald Hanmer	18:14 – 19:32
Superman Theme		Leon Klatzkin	20:30 -20:39

Arctic Wastes	FDH034	Jack Brown	20:40 – 21:53
Crime Doesn't Pay	FDH044	Jack Beaver	21:54 – 22:30
Atlantic Rollers	FDH018	Jack Beaver	22:31 – 24:34
World of Tomorrow	FDH002	Jack Beaver	25:11 – 25:23
Superman Theme		Leon Klatzkin	25:24

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Adventures of Superman Episode # 45 "Perry White's Scoop" \*\*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:57
Crime Doesn't Pay	FDH044	Jack Beaver	00:58 – 2:20
Arctic Waste	FDH034	Jack Brown	4:38 – 4:54
Atlantic Rollers	FDH018	Jack Beaver	7:16 – 7:37
Lost in a Fog	FDH046	Ronald Hanmer	10:27 – 11:30
Superman Theme		Leon Klatzkin	[not used]
Tell-Tale Heart	PR443	John Foulds	11:31 – 14:04
Solemn Moment	FDH022	Cecil Milner	14:06 – 15:00
Sword of Damocles	FDH016[water tower]	Jack Beaver	15:01 – 15:59
Eerie Night	PR449	Frederick Charrosin	17:20 – 19:57
Lost in a Fog	FDH046	Ronald Hanmer	19:58 – 21:05
Menace	FDH009	Ronald Hanmer	21:11 – 22:00
Arctic Wastes	FDH034	Jack Brown	22:01 – 23:38
Dagger in the Dark	FDH035	Ronald Hanmer	23:39 – 25:06
World of Tomorrow	FDH002	Jack Beaver	25:07 – 25:22
Superman Theme		Leon Klatzkin	25:23

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Adventures of Superman, Episode # 46 "Beware the Wrecker" \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Crime Doesn't Pay	FDH044	Jack Beaver	00:59 – 3:07
Chameleon	FDH031	Jack Beaver	6:40 – 7:07
Arctic Wastes	FDH034	Jack Brown	9:10 – 9:42
[???			10:40 – 10:48
Superman Theme		Leon Klatzkin	10:49 – 11:00
Atlantic Rollers	FDH018	Jack Beaver	11:01 – 11:29
Cat Burglar	FDH018	Ronald Hanmer	13:19 – 14:37
Lost in a Fog	FDH046	Ronald Hanmer	14:38 – 15:34
Arctic Wastes	FDH034	Jack Brown	15:35 – 16:24
Syn-F-272		Fred Humbert	16:25 – 18:54
Eerie Night	PR449	Frederick Charrosin	18:55 – 21:39
Syn-F-272		Fred Humbert	21:40 – 22:04

Eerie Night	PR449	Frederick Charrosin	22:05 – 22:40
Tell-Tale Heart	PR443	John Foulds	23:09 – 24:21
Menace	FDH009	Ronald Hanmer	[not used]
World of Tomorrow	FDH002	Jack Beaver	24:47 – 25:21
Superman Theme		Leon Klatzkin	25:22

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Adventures of Superman, Episode # 47 “The Golden Vulture” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Changing Moods # 1	FDH026	Ronald Hanmer	00:59 – 1:15
Solemn Moment	FDH022	Cecil Milner	1:19 – 2:12
Menace	FDH009	Ronald Hanmer	3:18 – 4:13
Sea Mist	PR490	Walter Collins	4:14 – 5:04
Crime Doesn't Pay	FDH044	Jack Beaver	6:14 – 7:37
Sword of Damocles	FDH016	Jack Beaver	10:07 – 10:37
Tell-Tale Heart	PR443	John Foulds	12:21 – 13:23
Superman Theme		Leon Klatzkin	13:24 – 13:44
Eerie Night	PR449	Frederick Charrosin	13:45 – 14:09
Eerie Night	PR449	Frederick Charrosin	14:14 – 14:49
Lost in a Fog	FDH046	Ronald Hanmer	16:09 – 17:08
Menace	FDH009	Ronald Hanmer	17:09 – 18:08
Eerie Night	PR449	Frederick Charrosin	18:09 – 19:34
Menace	FDH009	Ronald Hanmer	19:35 – 20:21
Eerie Night	PR449	Frederick Charrosin	20:31 – 21:05
Alarms & Excursions	PR450	Norman Demuth	21:06 – 21:49
Solemn Moment	FDH022	Cecil Milner	21:50-?? [digital breakup]
Tumult & Commotion	PR459	Miklos Rozsa	end 22 <sup>nd</sup> minute [digital breakup]
Chameleon	FDH031	Ronald Hanmer	?? [digital breakup]
World of Tomorrow	FDH002	Jack Beaver	?? [digital breakup]
Superman Theme		Leon Klatzkin	

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Adventures of Superman, Episode # 48 “Jimmy Olson, Boy Editor” \*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Changing Moods # 2	FDH026	Ronald Hanmer	00:59 – 1:11
Adventures of PC49 [counting sheep][not listed on cue sheet]		Hanmer	1:19 – 2:08
World of Tomorrow	FDH002	Jack Beaver	2:09 – 3:00
Chameleon	FDH031	Jack Beaver	6:48 – 7:04
Superman Theme		Leon Klatzkin [not used]	
Crime Doesn't Pay	FDH044	Jack Beaver	19:31 – 19:41

Superman Theme		Leon Klatzkin	19:42 – 19:52
Crime Doesn't Pay	FDH044	Jack Beaver	19:53 – 20:11
Superman Theme		Leon Klatzkin	20:12 – 20:20
Eerie Night	PR449	Frederick Charrosin	20:21 -22:27
Changing Moods # 1	FDH026	Ronald Hanmer	22:28 – 23:14
Arctic Wastes	FDH002	Jack Brown	23:15 – 24:54
World of Tomorrow	FDH002	Jack Beaver	24:55 – 25:23
Superman Theme		Leon Klatzkin	25:24

[NOTE: This silly episode is the worst of the season, painful to watch!]

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Adventures of Superman, Episode # 49 “The Lady in Black” \*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Changing Moods # 1	FDH026	Ronald Hanmer	00:59 – 1:15
The Ghost Walks	PR449	Frederick Charrosin	2:17 – 3:49
Stealthy Footsteps	PR450	Frederick Charrosin	3:50 – 4:15
Dagger in the Dark	FDH035	Ronald Hanmer	4:43 – 5:37
Superman Theme		Leon Klatzkin	5:38 – 5:59
Scotland Yard	FDH022	Len Stevens	6:00 – 6:09
Chameleon	FDH031	Jack Beaver	7:35 – 8:06
Lost in a Fog	FDH046	Ronald Hanmer	8:07 – 8:46
Eerie Night	PR449	Frederick Charrosin	9:37 – 12:27
Menace	FDH009	Ronald Hanmer	12:28 – 13:22
Crime Doesn't Pay	FDH044	Jack Beaver	13:23 – 13:42
Colour Card	FDH031	William Maclurg	13:43 – 13:47
Chameleon	FDH031	Jack Beaver	13:48 – 14:19
Dagger in the Dark	FDH035	Ronald Hanmer	14:45 – 14:58
Superman Theme		Leon Klatzkin	14:59 – 15:05
Cat Burglar	FDH018	Ronald Hanmer	15:06 – 15:35
The Ghost Walks	PR449	Frederick Charrosin	19:13 – 19:41
Eerie Night	PR449	Frederick Charrosin	22:15 – 23:30
Changing Moods # 1	FDH026	Ronald Hanmer	25:01 – 25:22
Superman Theme		Leon Klatzkin	25:23

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Adventures of Superman, Episode # 50 “Star of Fate” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58
Changing Moods # 2	FDH026	Ronald Hanmer	00:59 – 1:10
Arctic Wastes	FDH034	Jack Brown	5:36 – 7:10

The Ghost Walks [???	PR449 [door opens]	Frederick Charrosin	8:23 – 9:11 10:53 – 11:00
Menace	FDH009	Ronald Hanmer	11:01 – 11:46
Tell-Tale Heart	PR443	John Foulds	11:47 – 14:32 [looped: restart 12:16]
Chameleon	FHD031	Jack Beaver	15:06 – 15:34
Superman Theme		Leon Klatzkin	15:35 – 15:43
Atlantic Rollers	FDH018	Jack Beaver	15:44 – 16:02
[???] Mystery cue segment	[Mercy Hospital]		16:39 – 17:00
Superman Theme		Leon Klatzkin	18:38 – 18:48
Atlantic Rollers	FDH018	Jack Beaver	[S. at pyramids] 18:49 – 19:42
Superman Theme	S. flies back to Metropolis]	Leon Klatzkin	19:43 – 19:56
Superman Theme		Leon Klatzkin	21:07 – 21:14
Sword of Damocles	FDH016	Jack Beaver	21:15 – 21:34
Lost in a Fog	FDH046	Ronald Hanmer	21:35 – 22:17
Sordid & Sinister	FDH104	Hubert John Clifford	22:53 – 23: 29
Superman Theme		Leon Klatzkin	23:30 – 23:34
Sordid & Sinister	FDH104	Hubert John Clifford	23:35 – 24:35
[???			25:05 – 25:22
Superman Theme	[end credits]	Leon Klatzkin	25:23

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Adventures of Superman, Episode # 51 “The Whistling Bird” \*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>DVD Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:57
World of Tomorrow	FDH002	Jack Beaver	00:58 – 1:17
Clockwork Clown	FDH060	J.T. Haywood	8:14 – 9:17
Eerie Night	PR449	Frederick Charrosin	13:35 – 14:14
Superman Theme		Leon Klatzkin	14:15 – 14:25
Eerie Night	PR449	Frederick Charrosin	18:26 – 19:13
Arctic Wastes	FDH034	Jack Brown	[listed but not used]
Dagger in the Dark	FDH035	Ronald Hanmer	[3 insertions but not used]
Superman Theme		Leon Klatzkin	21:18 – 21:26
Crime Doesn't Pay	FDH044	Jack Beaver	[not used]
Chameleon	FDH031	Jack Beaver	22:35 – 22:51
Superman Theme		Leon Klatzkin	23:49 – 24:01
World of Tomorrow	FDH002	Jack Beaver	24:50 – 25:22
Superman Theme		Leon Klatzkin	25:23

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Adventures of Superman, Episode # 52 “Around the World With Superman” \*\*\*

<u>Title of Composition</u>	<u>Music Library #</u>	<u>Composer</u>	<u>Dvd Location</u>
Superman Theme		Leon Klatzkin	00:01 – 00:58

Superman Theme		Leon Klatzkin	00:59 – 1:20
Sea Mist	PR490	Walter Collins	11:17 – 12:30
Solemn Moment	FDH022	Cecil Milner	14:26 – 14:58
Chameleon	FDH031	Jack Beaver	15:05 – 15:34
Solemn Moment	FDH022	Cecil Milner [operation]	18:10 – 18:53
Chameleon [???	FDH031	Jack Beaver	18:54 – 19:13
Superman Theme		Leon Klatzkin	19:26 – 19:51
Atlantic Rollers	FDH018	Jack Beaver	20:01 – 20:21
Chameleon	FDH031	Jack Beaver	[not used]
Scotland Yard	FDH022	[London] Len Stevens	20:22 – 20:41
Parade of the Tumblers	FDH063	[Paris] James Coleman	20:42 – 20:56
Informal Interview	FDH019	[Blue Danube] Ron Hanmer	20:57 – 21:25
Desert Caravan	PR429	[Arabia] [???]maybe Graham DeWilde]	21:26 – 21:48
Confusion	PR442	[Himalayas] Frederick Charrosin	21:49 – 22:20
World of Tomorrow	FDH002	Jack Beaver	22:21 – 22:39
Arctic Wastes	FDH034	Jack Brown	22:40 – 23:08
World of Tomorrow	FDH002	Jack Beaver	23:09 – 24:27
Superman Theme		Leon Klatzkin	24:28

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[Thursday, July 3, 2008 at 8:52 pm]

It was my day off today (holiday tomorrow) although originally I agreed to work when asked and was scheduled to work overtime. But the Post Office is getting penny-pinching these days and so they made my route “vacant,” meaning that they would split my route out into pivots. They were already down at least two routes and management now wanted to make four or more routes down so as to save overtime money. They told another carrier next to me with far less seniority (who has the same day off as I do) to come in, however, because he’s a relatively new hire and doesn’t get as much pay as I do—so better him getting paid than me! Oh, well. If the union steward finds out that they actually had to bring in mandatory a straight time person (one who normally had Friday-Saturday off), then I believe a grievance can be filed since I should be called in first. We’ll see. Anyway, since I was off, I decided to do the HOA yard work besides my own backyard work until about 1 pm. Tomorrow I’ll go to Home Depot and buy sod for my backyard mostly. Two employees on Wednesday that they *would* have sod delivered on Friday, despite the holiday...

[Friday, Independence Day at 11:03 am]

No sod was delivered because of the holiday. Those two Home Depot employees were delivering bullshit instead! At any rate, I bought more soil and a grass repair bag and Corona brand grass shears. I did some grass repair work and watering for a couple of hours.

Last Monday I received my copy of the new recording of Max Steiner’s SHE, conducted by Bill Stromberg. On Tuesday I blogged about it (no replies):

“I received my copy of SHE today (Monday, June 30). It was ordered June 24.

I did not have time yet to listen to it thoroughly, although I gave the first 19 tracks a listen. Using my normal cd player, the tracks sound very nice. No compression problem that I detect (that seemed to trouble Mysterious Island at various areas--but Fahrenheit 451 sounded terrific and deserved a five star rating). SHE is not one of my favorite Max Steiner scores but it deserves attention, and you can enjoy it far better now that there's a superior stereo re-recording thanks to Tribute.

You may also be interested in knowing that Max self-borrowed from this score at various points. For instance, if you go to track # 16 from 2:19 thru 2:54, you'll hear the Main Title of Max's I WAS A COMMUNIST FOR THE FBI. Also heard in track # 19 from 7:02 thru 7:45. Another theme heard many times in SHE was reused in great effect in THE LION & THE HORSE by Max. That's a terrific B movie and a vibrant score by later-career Max.

I recommend that you also buy the colorized SHE dvd. You can compare the original recording with the Stromberg interpretation. For instance, 37:46 thru 38:32 of the dvd corresponds to track # 11 on the cd ("At the Gate"--probably should be "At the Doors" since the huge Kong gate was entered just earlier). Max's version was longer (about 43 to 46 seconds) while the cd version is 29 seconds. On the dvd, 38:33 thru 40:26 corresponds to track # 12 from 00:00 thru 1:41 (then the "Bring him to me" change of music occurs). It's very nice to see the dvd since the music was meant to be heard as you watched the movie, and I thought the colorization was decent.

One of my favorite cues in the movie and on the cd is track # 6, "The Saber-toothed Tiger." However, I am fairly certain that this cue was actually composed by B. Kaun--but it was not indicated as such anywhere in the booklet or back track listings that I could tell. I don't think it was simply "arranged" but actually composed by Kaun. Is that true? It's an impressively atmospheric cue, and frankly it doesn't really "sound" like Max.

I wonder when THE KENTUCKIAN will be announced by SAE as being available?? I am more excited by that Herrmann release."

I had some extra time yesterday to compare the music on that cd with the O.T. (original tracks) of SHE that Faiola produced thru BYU/FMA in 1999, and also the SHE colorized dvd.

<u>New SHE cd track</u>	<u>Old SHE cd track</u>	<u>SHE Dvd location</u>
#1 Main Title 00:00 – 1:06	# 1 M.T.00:00 – 1:08	00:19 – 1:27
[Note: I like the Stromberg version cd here but the harp(s) are far more prominent in the original tracks at the old cd locations 00:22 – 00:24 and then 00:28 0 00:31. I missed that in the new rerecording. I guess the harps there were weak because they were over-powered by the rest of the orchestra and hence the balance was off a bit]		
#1 "Time Passes" 1:06 – 2:02	# 1 "Time Passes" 1:09-	start at 1:28
[Note: On the dvd, the "Time Passes" scene shows a ticking grandfather clock]		

[Note: Stromberg's version is about 3 or 4 seconds faster than the O.T.]

#2 "Uncle John's Vision" # 2 "Uncle John's Vision" dvd 9:24 – 10:29

#3 "To the Northern Rim" #3 00:00 – 00:35 dvd 10:30 – 11:06

#4 "The Barrier" #3 On To Sugul :36 – 1:35 dvd 16:35 – 17:54

[Note: The Sugul scene is when Tanya's dad says "Let's hope so. We followed that cliff for a week. Specifically that section is located 17:21 thru 17:37. That specific section is missing in the original tracks cd, for some reason]

#5 "At the Campfire" #4 "Campfire" dvd 18:48 – 20:08

[Note: the re-looping is out on the O.T. cd at 50 seconds duration but included in the dvd and rerecording at 1:20]

#6 "The Saber-Toothed Tiger" #5 Dugmore's Discovery dvd 20:31 – 23:08

[Note: the original tracks here (# 6) includes "Dugmore's Discovery" (aka "The Saber-Toothed Tiger") from 00:00 to 2:33 that then seques to "Avalanche." The original tracks are poor in comparison to most of the rest of the tracks]

#7 "Avalanche" #5 "Avalanche" 2:34 – 3:31 dvd 23:09 – 24:34

[Note: I liked turning off the volume on the dvd at this point and substitute with the Stromberg version for the best effect of enjoying this scene]

#8 "The Cave" #6 "The Cave" dvd 24:36 – 26:25

[Note: The Stromberg track also includes the section of music called by the original tracks "People of the Caves." "The "Cave" section runs 1:42 duration, faster than the O.T. version of 1:50.

#8 "The Cave" 1:43 – 3:14 #7 "People of the Caves" dvd 26:26 – 28:12

[Incidentally, this cue reminded me of the style of John Williams, especially the initial whimsical section, something that could've fitted a lighter moment in *Star Wars*, say.]

#9 "Fight with the Natives" [Not on old cd] dvd 31:59 – 32:48

#10 "Trek to Kor" #8 "Entrance to Billali  
Trek to Kor" dvd start 35:09

[Note: on the Stromberg version, the "Billali" section actually starts this track from 00:00 to 1:21. It is actually, this time around on the cd, *slower* than the original tracks as given on the old cd (00:00 thru 1:11). In the old track # 8, the "Trek to Kor" section starts at 1:12. The "Billali section, however, is not used in the movie (on the dvd), for some reason. There is a slight pause in the music on the dvd when Nigel Bruce asks a question.]

#11 "At the Gate" # 8 starting approx. 3:44 dvd 37:46- 38:32

#12 “The Queen” 00:00 – 1:40 #9 “She” dvd 38:33 – 40:26  
[Note: This track on the new cd also includes the “Frustration” section and then “Tanya in Bed.” ]

#12 [“Frustration” starting 1:41] #10 “Frustration & the dvd start 40:27  
Return of John Vincey”

#12 “Tanya in Bed” start 4:13 #10 start 2:41 dvd start 43:13

#13 “Tanya’s Unrest” #11 “Tanya’s Unrest” dvd start 44:10  
[Note: Nice cue. I particularly like the section starting at 00:45 on the new cd when Tanya ascends the stone stairs.]

#14 “Leo Asleep” #12 “Leo Wakes” dvd start 51:00

#15 “Fanfares” [not on old cd] dvd 55:37 – 56:34

#16 “The Trial” #13 “The Trial” dvd start 56:35

[Note: that section of music when the cave native is thrown into the burning pit is the basis for the Main Title of Steiner’s *I Was A Communist for the FBI* in the early Fifties. On the new cd, it is located from 2:19 to 2:54; on the old cd, it is located 2:33 – 3:12; on the dvd, 59:09 thru 59:47. The appeal section (heard again later in “The Memory Pool”) when Vincey asks the Queen to please stop the executions starts at 3:12 on the new cd., 3:31 on the original tracks cd, and 1:00:08 on the dvd. Actually that vibes/celeste (?) section starts at 1:05:45 on the dvd, and 4:15 on the old cd.

#17 “Forgotten Palace” [not of cd] dvd start 1:03:12

#18 “The Memory Pool/Cremation” #14 “Memory Pool/Cremation” dvd start 1:05:15  
[Note: the vibe/celeste (??) sequence starts at 00:26 on the new cd, 00:30 on the original tracks, and 1:05:45] It reminds me of a variation of this theme (same instrumentation) in Steiner’s *Lion & the Horse*.]

#19 The Terrace” #15 “The Terrace”

[Note: I didn’t spot it yet on the dvd. Incidentally, there is one somewhat Herrmannesque section in this score, and it’s located in this cue. On the new cd, go to 6:25 thru 6:55. Then from 7:02 to the end is a reprise of that music, as mentioned earlier, used as the Main Title of *I Was a Communist for the FBI*. I do not know if I want to spend more time on aligning the music on all three items. Overall I like this new cd re-recording. There doesn’t appear to be a final mixing/compression problem that was evident to my ears—and the ears of some others I won’t mention—on *Mysterious Island*. So apparently that problem was solved for the new Tribute releases. I noticed that the same recording engineer/Editor was involved.]

The next release will be *The Kentuckian* (I’m really eager for that one) and then *Charge of the Light Brigade* (not as exciting to me but I’ll still get it) and Korngold’s

*Prince & the Pauper* (I'm rather eager to hear that one). As I stated before, I like all or most of Steiner's music but I prefer his later works. Max matured and became leaner & meaner & more direct. I wish Warner Bros would come out with a dvd of *The Lion & the Horse* but considering its obscure status in filmdom, I rather think that that possibility is quite remote! The same applies to a record label re-recording it! *Miracle of Our Lady at Fatima* and also several other Steiner films such as *King Richard & the Crusaders* and *Darby's Rangers* came out on vhs-video but not dvd-video. I have them. All of these cores are terrific. This includes *The Hanging Tree* on vhs that I bought on eBay a few years back.

[Sunday, July 13, 2008 @ 2:55 pm]

I was off this weekend. On Friday afternoon I received from Amazon (via UPS) my "Fox Western Classics" trio of western dvds (That I ordered Thursday morning for one-day shipment). Included was the dvd I *really* wanted: *Garden of Evil*, score by Bernard Herrmann. Included in the dvd is a full-length audio commentary by Nick Redman (the Moderator/host/producer), Steven Smith, John Morgan, and Bill Stromberg. So I spent the rest of the afternoon closely listening (and taking notes) to that commentary, and listening to the isolated score on a separate track. I made specific timings of that music that I will include below.

First, however, I'd like to comment that last evening at Edwards Cinemas my wife & I went to see *Journey to the Center of the Earth 3D* (\$22 including Clark Kent 3-D glasses). You can't expect a serious drama with Brendan Fraser as the star! It was written in a very light-hearted, humorous manner, quick to the pace in most sequences. I enjoyed the 3-D effect. Indeed this was the primary reason why I wanted to see it at the theatres on the Big Screen, besides comparing it to the 1959 classic version scored by Bernard Herrmann. The score for this modern version is rather ho-hum and generic. About the only cue I noticed was the sequence with the shiny blue birds but even then the musical effect was predictable. Too bad Goldsmith wasn't alive to score it. There were a few scenes I liked such as when they first entered after the rock slide caused by the lightning, and then climbing down the cavern—the beginning scenes before they entered the actual center of the earth with the jungle, etc. At times I wished James Mason had stuck his head through the hole in the wall 3-D effect instead of Fraser, or Arlene Dahl walking down a rocky path instead of that new actress (although I liked her in the role). In other words, it would've been fantastic if they had the same Real 3-D effect for the 1959 movie. The 3-D effect there would've made it feel more "real" and immediate yet have a nostalgic dreamlike presence to it. So I would recommend this new movie but only see it with the novelty 3-D special effects.

Overall I liked the commentary in *Garden of Evil* that pretty much went non-stop throughout this 100 minute movie. John Morgan put his considerable weight of experience on the commentary track, and his partner, Bill Stromberg, offered highly enthusiastic opinions and insights. Both guys are long-time partners in this film music restoration field. For some reason I tend to associate the word "partnership" with

something like Abbott & Costello especially. Bud on the tv series would often introduce Lou to people as his “partner.” That’s probably why I associate the word “partnership” with this duo team. A & B had a certain chemistry together that worked terrifically as a team, establishing a situation of success than if they had gone solo. I saw them as a far more genuine partnership than, say, Martin & Lewis. Whereas A & B and also Laurel & Hardy were rather indispensable duos. I preferred the former over the latter. Also contributing to the commentary are Steven Smith, the Herrmann biographer, and Nick Redman.

Personally I never really liked the movie title, *Garden of Evil*, which I consider unfortunate and misplaced for a western. Several times in my life when I needed to remember that title, I just couldn’t—at least immediately. The same happens with....gee, what *is* that title?....See what I mean? I have to look it up.....Ah, yes; it’s *Hatful of Rain*, another unfortunate title. And, no, I don’t have Alzheimer’s! *Vertigo* and *North by Northwest* are indelibly stamped on my brain. So is *Psycho*, all the Jules Verne movies, *Citizen Kane*, *Ghost & Mrs. Muir*, *Fahrenheit 451* is perfect, and so is *Taxi Driver* (precisely fits the primary character of the movie!). But some titles are simply unmemorable, unfitting, and lousy. I believe there are studio people who focus exactly on this issue of what to name their respective movie(s) to make the biggest, lasting impact. *Star Wars* seems weird but it latched easily unto those series of movies.

[5:47 pm] Had various breaks including watering the back yard. I installed some new sod and had to particularly water those strips, especially the ones more directly exposed to the afternoon hot sun. Watching now in the background *Lady in the Water* (2006) starring a likeable character played by Paul Giamatti (I also liked him in *The Illusionist*). M. Night’s movie grew on me (watched it about four times so far) and I like it. I’ll have to see his newest pic, *The Happening*, but it’s not doing well (like *Lady in the Water*) and I may just wait until it gets on dvd!

### Garden of Evil DVD Commentary:

(dvd 00:03) Nick Redman introduced himself as a documentary and film music producer. Then Steven Smith introduced himself also as a documentary producer [that’s his primary way now of making a living?] and as the biographer of Bernard Herrmann. Then Stromberg introduced himself as a composer and conductor who devoted his life to restoring classic film music. Of course most or many are, but several are simply not-so-classic film scores (the MMM film label comes to mind especially in this regard). For example, in my opinion, the film scores of Adolph Deutsch released by Naxos would not necessarily be “classic” film scores, and I doubt if the cd was popular. *King Kong* by Max Steiner, on the other hand, would indeed be correctly labeled as classic, and was probably one of the most popular and best-selling release by the Morgan-Stromberg team. By the way, also in my opinion, and once again going back to this passing topic I mentioned earlier: The team of Morgan-Stromberg is quite excellent and important in this area of film music restoration and release of cds. However, I personally do not care for the “Morgan-Stromberg” collaborations in movies/documentaries where both composers authored cues in a mix—especially if the cues don’t give the composer’s name! Did

Morgan do cue A? Did Stromberg do cue D? I prefer having one composer only doing a score project because in many cases collaborations like these simply water down the identity of the music. I never cared for *The Egyptian* having both Newman and Herrmann doing it. It would've been better if either Herrmann or Newman (I prefer Herrmann!) had done the whole score, although I understand Newman needed help to complete the project. As for the Morgan-Stromberg co-composer gigs, I like them both but I would tend to favor more the Morgan music. I enjoyed his *Aftermath* score. That movie I watched on vhs many years ago and it's pretty awful! Other titles he did (I forgot their names!) are fine, but once again the movies themselves are bombs. Talking about "bombs" in a literal sense, probably the most successful (critical success at least) project they did together was the Atomic Bomb documentaries. I purchased the set long ago. If I had the written music, I'd probably do a rundown of cues on my site. I also have the Trinity & Beyond (The Atomic Bomb) cd as well (autographed by the duo composers). None of the cues were listed by authorship. So the "additional music" by John Morgan was never identified! I talked about this in a previous blog and/or Talking Herrmann post.

Anyway, John Morgan on the *Garden of Evil* documentary introduced himself as a composer (not as a conductor as Stromberg did) and as an orchestrator (excellent one, I may add) and restorer of classic film scores for cd release.

Then Smith stated that Herrmann provided a dimension to the film that greatly enhanced its effectiveness as a total experience. Redman interjected that he believed it was a review in *Variety* that stated Herrmann's music was "distracting." Smith confirmed this, adding that the score is indeed "very present." Herrmann certainly made a strong musical statement.

(dvd 2:45) Bill Stromberg responded to Redman's statement about conducting by saying that it was thrilling to conduct Herrmann's music. Indeed, Herrmann was his favorite composer. He likes Herrmann's very dark orchestrations. Bill also stated that Herrmann was avant garde in his techniques, predating Goldsmith in fact by having the horn players blowing air thru their instruments for the Indians motif, with extra reverb added. The effect of blowing air created a haunting, very creepy, mystical wind effect. Bill wished Herrmann had done *Valley of Gwangi*—or at least another western feature film [my note: Herrmann did at least four original scores for the television series, *The Virginian*, and three scores for *Gunsmoke*].

(dvd 4:46) John Morgan stated that Herrmann was basically from the "Old School." Nowadays sound effects come after dialog in priority, and then the music. In the old days, first it was the dialog, *then* the music followed by sound effects. Then somebody discussed briefly about the old studio system and how composers were pegged or typecast but nevertheless they all pretty much did a variety of movies (drama, comedy, action, etc) and each had their own distinctive voice.

(dvd 6:28) I believe Morgan then states that he loved Herrmann's chord progressions, and the "ballsy-ness" of his music, and how Herrmann's music was very dramatic and was able to shout a musical statement when called for.

(dvd 6:47) Smith stated that he interviewed Henry Hathaway, the director of *Garden of Evil* (and also the Herrmann-scored *White Witch Doctor*). Hathaway never met Herrmann except at a party!

(dvd 8:28) Morgan stated that it must've been refreshing back in those old days for an assigned composer at Fox to only have to answer to Newman, a first-rate composer. Nowadays a dozen producers try to force their own ideas on the composer and before you know, the music becomes watered down in order to try to please them all!

(dvd 8:54) Stromberg commented that Herrmann had one of the strongest voices in film music history. He said this movie was a terrific vehicle for Herrmann with the exotic locations in Mexico where he could use the local instruments [did he actually? Maybe castanets and tambourine but they are not exactly "local" instruments per se].

(dvd 9:17) Smith interjected that the score was classic Herrmann. His music made the various scenes strong or stronger and tension-filled. He tells you musically what the film is all about (folly, greed, etc). This movie, Smith stated, was second cousin to *Treasure of the Sierra Madre* but not as much of a tragedy per se. The theme in GOE was "All is vanity" like *Citizen Kane*. It was a grand adventure western that was offbeat.

(dvd 11:33) Redman stated that the movie was in effect a stage play despite the exotic locales, a talkaphone. There was not much dramatic action so Herrmann provide a parallel universe in his music. Smith then followed with a statement that the movie had a considerable following thanks to the score which had a "dark majesty" about it. HE then talked about when it was made, the CinemaScope era, what a great cast it had, and so forth.

(dvd 15:43) Morgan now enters with a comment that Herrmann's music pulls the audience along. It pushing them forward, making the time the characters simply riding very interesting.

(dvd 16:17) Bill states that Herrmann's music stings the audience with the brass and kettle drums effects during the big matte shot scenes, etc. Also there was a stereo effect with the three sets of timpani, kettle drums, and so forth. Herrmann would put "L" and "C" and "R" (Left/Center/Right) on some of his cues. This movie was the third stereo score for Herrmann after *Beneath the 12 Mile Reef* and *King of the Khyber Rifles*.

(dvd 18:51) Morgan states that it is wonderful to have the isolated tracks to hear more distinctly how the music works with the film. You are less distracted with the dialog and sound effects. You just have the visuals and the music, so it is a wonderful opportunity. Herrmann's music is characteristically "just right." He then comments how probably the old Golden Age composers would not survive these days, get frustrated with the present system, and so forth.

(dvd 21:03) Morgan states that a lot of directors these days are actually afraid of the film music component because they can't really control it. It's done by somebody else. They get so paranoid and hence demand demos.

(dvd 21:46) Redman states that producers told Elmer Bernstein that they wanted no themes in the music!

(dvd 23:00) Smith comments on the efficiency of the old studio system/

(dvd 23:57) Morgan added that there were various Departments under contract that did their work well and with style. In fact even the gunshots sound effects at Warner Bros. were instantly recognizable, quite unique.

(dvd 24:40) Stromberg makes a comment that composers back then had their own distinct voices despite the studio "factory" system. Bill would love to have it back. He helps produce these film music cds to inspire new directors and producers and help to turn the present tired system around.

(dvd 25:12) The temp tracks system actually destroys good film music. It's the same music. A director hears a track and loves it and then tells the composer, "I want it to sound just like that!" The music then becomes very watered and dumbed down. Then Morgan comes in at around the 26 minute point about how a lot of present day editors have problems knowing how to edit effectively in relation to the music. Smith at the 27 minute point tells the story about how Herrmann was showed a rough of the *Sisters* movie but with a temp track of Herrmann's previous music. Herrmann went ballistic. He wanted no music but a clean slate.

(dvd 27:52) Bill talks about a Dies Irae music used by Herrmann a lot, including here in this movie. It's a form of Gregorian chant used when Susan Haywood goes thru the church ruins. Morgan stated that Rachmaninoff loved to use it too. Herrmann used it in *Jason & the Argonauts* with the scene of the resurrected skeletons.

[first break from talking at 29:50 thru 30:05—a whole 15 seconds!]

(dvd 30:06) Smith talks about how Herrmann used very short themes, unlike the melody extended approach of, say, Henry Mancini. Herrmann didn't write long melodies. He would write lyrically but felt that the short motif approach was the most effective approach top scoring a film. At 32 minutes Smith then talks about Scorsese and De Palma in the Seventies were the first generation to look back to see how important music was. They employed Herrmann's services.

(dvd 33:57) Morgan states that it would be preferable if a director says he wants a certain kind of music without actually locking it to the film. He can provide a music track without the film and say this is the kind of music I want but of course do it in your own way. If the music is locked as a temp track on a film then the composer is in a strangle hold. Morgan then stated that Herrmann had repeating cells of music but he did it cleverly with his orchestrations. It sounds great on film but it may sound "non-specific" away from the film, whereas with Korngold and Steiner, say, the music usually tended to sound very "specific" to the scene. Morgan stated (35:29) that the repeating figures became very "hypnotic" with the tension unrelieved, and so it works very well. Smith stated that Herrmann usually worked A to Z or from beginning to end. Morgan then stated (37:24) that the Main Title traditionally was the *last* job. Often the composers did the big scenes first and then later adapt these themes for the smaller scenes in order to keep the motivic identity intact. Herrmann displayed strong harmonies and orchestration, and he usually was not as "notey" as Steiner and Korngold. Herrmann couldn't or didn't sketch as well as Korngold or Rozsa. He wanted to see the whole picture on full score paper. John prefers also to orchestrate his own music because he cannot get all of his thoughts down on sketch paper. The full score paper gives his ideas.

(dvd 39:46). Herrmann did fewer scores than others. He was not under contract. He was independent, a composer for film (not necessarily a "film composer" since he worked on other mediums).

(dvd 43:02) Redman states he liked the stereo period at Fox where he felt it was the apex of Herrmann's career. He also liked the offbeat European films he did like *Fahrenheit 451* (one of his personal favorites).

(dvd 43:43) Stromberg also considers *Fah 451* one of his favorites. The scores he did in the mid to later Sixties had a more intimate quality, lyric romantic, a sense of longing. Smith added (44:33) that Francois Truffault [as I call him due to his monkey-ing interference with Herrmann's music] saved Herrmann during that commercial period of

transition when Herrmann was considered an outcast. But in *Garden of Evil* Herrmann was firing on all cylinders.

For the next five minutes Smith and others talk about CinemaScope productions; the slower, deliberate pacing in Fox productions; the strong sense of craft back then, etc.

(dvd 52:40) Morgan states that the movie was leisurely shot, almost static, so they trusted that Herrmann would carry the film along, bring slow scenes to life. Smith soon talks about Zanuck.

(dvd 57:42) Morgan states that another great advantage for composers back then was the studios moving to magnetic film rather than optical. The frequency range is better for music, warm and full. Then talk on Preminger and how he didn't like CinemaScope, that it was only good for shooting snakes!

(dvd 58:44) Stromberg says the crazy orchestrations of Herrmann's were heard well in magnetic tape. The low woodwinds could be heard distinctly, and so forth. Herrmann is relatively easy to conduct. He wrote down his nuances plainly on the score paper. Smith interjects that the Morgan-Stromberg team come closest to the Herrmann sound. Other conductors usually miss the mark [my note: personally I think Broughton's conducting of *Jason* was the absolute best ever, although recently Stromberg's *Fah 451* is also quite excellent] Bill replied that Herrmann was like Sibelius in that he articulated well, had his crescendo-decrescendo dynamics, and so forth. Other composers were not as clear.

(dvd 1:00:55) Somebody stated that Herrmann in this film paid a sort of homage to Copland with the "Wild Party" cue.

(dvd 1:01:19). Morgan states that in an earlier cue, he and Stromberg laughed because the music sounded so much like Victor Young or Tiomkin; that somebody must've ghost-written it with the horse gait effect, a tip of the hat to the traditional gallop music.

(dvd 1:02:00) I think Morgan stated that the old days of radio scoring influenced Herrmann in terms of the transition music, etc. Small groups (say, clarinets only) were incorporated later in film music.

(dvd 1:03:28) Talk on Steiner's *Lost Patrol*. There was no music at first, and the film suffered. They then wanted Steiner to make music to paint in the Arabs, the danger present, although they were yet unseen.

(dvd 1:04:15) Phantom wind effect subject once again with the overlaid piccolo and reverb. Statement it all gives that "something is not right" with the events soon to unfold.

(dvd 1:05: 28) Morgan talked about the harps in *beneath the 12 Mile Reef* and what decent composer would not use harps in underwater scenes! Herrmann employed nine of them, very Delius effect, or Holst, maybe Debussy impressionistic. Then a brief nod to *Khyber Rifles* with the brassy cues and strong percussion. "Wonderful" (one of John's favorite or oft-used words).

(dvd 1:09:08) Smith interjects that Herrmann's Symphony reminds him a bit of parts of *Garden of Evil*. Soon Redman talks again about magnetic taping and how in effect Newman helped create the stereo system. Then talk of Lionel Newman. Etc.

(dvd 1:17: 02) Stromberg talks something about ostinatos under scenes, how they support the scene, etc.

(dvd 1:18:07) Contrary motion effect of ascending scale music but the scene shows riders racing *down* the mountain! Then I think Morgan states how music here belongs more to the art of film than the art of music.

(dvd 1:20:38) *Mysterious Island* discussion briefly, about including all the cues, not proving just suites or the usual show-stopper cues.

(dvd 1:23:04) John met Herrmann in England for a few hours back in 1970. John had met Chris Palmer and he arranged a meeting with Bennie. Palmer warned him not to say that *The 7<sup>th</sup> Voyage of Sinbad* was his [John's] favorite score. It might get Bennie very crabby! At 1:27:30 John mentions this meeting once again, how Herrmann smoked, ate with his hands, etc. Then Smith talks about Herrmann's temperament.

(dvd 1:29:29) Morgan states that Herrmann was a very emotional person, that he was closer to Mahler than Richard Strauss, say, or Steiner or Korngold. Those other composers would not cry listening to their own music, especially sensitive music, whereas Herrmann felt beauty with all his heart.

(dvd 1:31:40) Morgan speculated what if Herrmann lived longer. Probably he would've just done independent films where he had the freedom and respect he required.

(dvd 1:34:45) The music speaks for itself. They have to do new recordings in order to make the old music available.

(dvd 1:37:41) Morgan would especially love to do *Devil & Daniel Webster* some day. It is so Americana. They are about to record *The Kentuckian*, and also *Williamsburg*.

(dvd 1:39:30) The commentary comes to an end.

Overall a very decent commentary but not the best. It had very interesting moments and information but I think it best to limit a commentary to one or two people, to focus more on the music like a laser. This commentary was more the informal type, not too specific about the music itself in terms of specifics. Some of Husted's commentaries illustrate what I mean, the commentary on *The Big Country* old laser disc (not available on the dvd), and some of the solo commentaries especially are quite interesting (not necessarily on the music itself), especially by some of the directors. Someday I'll revisit those commentaries I value the most and make a list. I like this commentary on *Garden of Evil* because it is centered on the music itself during most of the movie. Goldsmith's commentary on *Hollow Man* was quite interesting in various parts. Too bad Herrmann wasn't alive to make commentaries!

#### Cue Locations on *Garden of Evil* DVD:

- 00:01 = "Prelude" *Largo (molto sost e pesante)* in C time
- 01:37 = "Siesta" *Moderato* in 2/4 time. Reel 1/pt 2
- [N/A] = "The Start" *Lento* in C time.[Note: Cue not used in pic]
- 11:15 = "The Cliffs" *Maestoso* in C time
- 13:56 = "The Chasm & the Valley" *Pesante (moderato)* in \_ time.
- 18:34 = "Leah" *Slowly* in C time
- 20:08 = "The Stone Arrow" *Slowly* in initial 6/4 time
- 21:29 = "Hooker" *Lento* in \_ time. Reel 3/5-4/1
- 23:57 = "The Mission" *Lento* in C time
- 25:06 = "The Circle" *Largo* in C time

27:09 = "The Church" *Lento* in \_ time  
 28:24 = "Nocturne" *Lento tranquillo* in C time  
 31:39 = "The Quarrel" *Vivo (molto agitato)* in C time  
 36:17 = "Aftermath" *Lento* in C time  
 37:59 = "The Wooden Cross" *Lento (pesante)* in C time  
 42:05 = "The Mine" *Molto moderato (pesante)* in 7/4 time. Reel 6/pt 2  
 50:04 = "The Feather" *Andante (molto cantabile)* in \_ time. R7/pt 1  
 54:22 = "Fuller" *Andante mesto* in C time. R7/pt 2  
 56:04 = "The Shrine" *Vivo e feroce* in C time. Reel 7/pt 3  
 57:38 = "The Smoke Signals" *Molto moderato* in C time. R8/pt 2  
 59:04 = "The Revolver" *Adagio (molto soste e tenuto)* in \_ time. R8/pt 3  
 59:55 = "The Wild Party" *Vivo* in Cut time. Reel 8/pt 4  
 1:03:15 = "Leah's Vigil" *Lento* in C time  
 1:05:31 = "Fuller's Devotion" *Moderato* in C time. Reel 9/pt 1  
 1:08:15 = "The Departure" *Moderato* in \_ time. Reel 9/pt 2  
 1:10:06 = "The Indian" *Largo* in C time. Reel 9/pt 3  
 1:11:28 = "Fuller's Plan" *Adagio* in C time. Reel 9/pt 4  
 1:14:38 = "The Apache" *Lento* in C time. R9/5-10/1  
 1:15:25 = "Daley's Death" *Moderato (molto pesante)* in C time. R10/pt 2  
 1:16:06 = "Fuller's Death" *Moderato (molto sost e tenuto)* in \_ time. R10/3  
 1:18:09 = "The Watchers" *Lento* Reel 10/pt 4  
 1:20:06 = "Night Scene" *Lento tranquillo* in C time. R10/pt 5  
 1:22:53 = "The High Rocks" *Moderato (molto pesante e marcato)* in C time  
 1:24:09 = "The Chase" *Allegro Feroce* in C time. R8/pt 4  
 1:29:54 = "The Cards" *Andante (molto intenso)* in \_ time. R11/pt 2  
 1:31:03 = "The Ridge" *Allegro (molto pesante)* in C time. R11/pt 3  
 1:34:04 = "The Return" *Andante cantabile* in C time. Reel 12/pt 1  
 1:35:46 = "The Sharpshooter" *Lento* in \_ time. Reel 12/pt 2  
 1:37:38 = "Finale"

Stromberg in the commentary mentioned how Herrmann created a "phantom" wind sound. Well, in Bars 28-29 of "The Cliffs," Herrmann wrote on the cue where the small diamond-shaped (or side-square) half notes (no stem) with the "x" between the brass staves (horns/trumpets/trombones), "The square note indicates that the note should be prepared and then blown to produce a phantom wind sound." In "The Circle" cue, Herrmann wrote: : The square note indicates that the note should be prepared and blown without producing a definite sound—a windy sound should result."

Incidentally, you can see the title first page of the "Prelude" on page 9 of the booklet for the Marco Polo cd. I was somewhat disappointed with that cd, especially with the *Prince of Players* performance. I don't remember if I did a Talking Herrmann review of the cd.... Yes, I did in October, 1999:

"I just finished my repeated, in-depth listening experience of the 24 "Garden of Evil" tracks of "Bernard Herrmann at Fox Vol 2," produced by Nick Redman. You must get it! It is "old" stereo and cannot obviously compare to today's 20 bit digital recordings (such as the terrific "Jason & the Argonauts" recording recently from Intrada, conducted by Bruce Broughton). It would sound a bit less vibrant or

muted in COMPARISON to today's standards. Yet these tracks from 1954 still hold their pepper and packs a salsa walop!

"An obvious question in the minds of many Herrmann enthusiasts is this: How does THIS album of the original tracks compare to the Marco Polo newly recorded rendition (produced by the highly praised John Morgan/William Stromberg team)??

Answer: You really need both.

The Marco Polo album is a COMPLETE presentation of all 47 cues.

The Varese Fox version of the original tracks is missing 15 cues.

The Marco Polo album is a faithful version of the original recording.

The Fox album IS the original recording (Herrmann conducting)!

The Marco Polo booklet is far superior to the adequate but limited (especially in terms of size) Varese/Fox booklet. Indeed, you get to see the title page of the "Prelude" to "Garden Of Evil."

Still, the Marco Polo version has its weaknesses, in my opinion---again, in COMPARISON to the original tracks. The brass was considerably weaker than the original--whether this had anything to do with the Moscow brass players or with the way the overall sound was equalized, I do not know. Second, I noticed that the inherent VOLUME of the Marco Polo version was weaker than the original tracks. That is, I usually had to UP the volume a bit on the Marco Polo track immediately after first listening to its counterpart in the Fox version. This weakness of dynamic vibrancy or immediacy of sound is apparent, again, in COMPARISON. It is not a real big deal because the Marco Polo recording is a terrific, faithful rendition and a definite MUST in any Herrmann collection. It's just that the difference is noticeable, and I just wonder if it's because of an unfortunate technical transfer or equalization problem of post-production.

For those interested, here are some timing differences:

CUE FOX MARCO POLO

"Prelude"/Main Title 1:36 1:30

"Siesta" 2:00 1:39

"The Cliffs" 2:00 1:47

"The Chasm..." 3:32 3:01

"Hooker" 2:03 2:03

"The Misson" 1:10 1:04

"The Circle" 2:05 1:26

"Nocturne/night" 2:36 2:33

"The Quarrel" 1:04 :48

"The Wooden Cross" 1:12 1:12

"The Mine" 1:38 1:25

"The Feather" 1:45 1:32

"The Wild Party" 1:07 1:05

"Fuller's Devotion" 1:21 1:15

"Fuller's Plan" 3:04 2:29

"Fuller's Death" 1:47 1:41

"Night Scene" 2:50 2:38

"The Chase" 2:35 2:16

"The Cards" 1:09 1:14

"The Ridge" 1:31 1:41

"The Return" 1:26 1:22

"The Sharpshooter" 1:00 :46

"Finale" 2:22 2:24

Overall, the Morgan/Stromberg version tends to be FASTER than the original. This is not bad, especially if you like an adrenalin rush in some of those cues(like "The

Siesta"). Normally, however, you do not equate siestas with an adrenalin rush! Sometimes it is TOO fast--such as "Fuller's Plan."

As for specific cues, I'll give several examples. "The Feather" is both versions is equally good, though the Marco Polo version's volume is lower.

An example of weak brass is very noticeable in "The Mine" with the Marco Polo version. :19-:22 you can't even hear the horns hardly--but the original tracks make them very obvious. Similarly, :26-:31 demonstrates about the only time a weakness in performing (correct balancing) the cue's clarinets/bass clarinets/Fags/horns. Herrmann did it perfectly. In general, I would say the Stromberg recording excelled in the woodwinds, and to a slightly less degree, the strings. The brass (especially the horns) were weak, and the percussion not so hot overall. Again, this may have to do with post-production work. I do not know.

In "Fuller's Death," there is an obvious weakness of the *sords* horns in Bars 4-7 with the Moscow orchestra.

"The Wild Party" sounds more dynamic in the Fox originals--eg., the hard muted "C" trumpets in Bars 8-10 are clear and pronounced--not so in the Moscow version(:07-:11). And it seems a bit echoey as well. But the rising clarinet notes at the end for BOTH versions sounds terrific!

"Night Scene" in both versions are very very close, just slightly faster in the Stromberg conducting.

"The Chase" has more ferocious immediacy in the original tracks and, of course, the brass performance or sound is much better.

"Fuller's Plan" is too fast in the Stromberg recording and also strangely muted. The timp beats sound muted in comparison to the original; too much in the background--not balanced properly. No immediacy. But the woodwind sound great, however. The Varese label made obvious title mistakes: Track 1 is listed as "Main Title." It should be "Prelude"(as Morgan correctly inserted in his version of the track rundown).

Track 9 is listed as "The Night." It should be "Nocturne."

Track 5 is listed as "The Chasm" It should be "The Chasm and the Valley."

The Varese/Fox version does not suffer appreciably for the missing 15 cues, many of which were relatively small and heard in various guises in other cues (eg., "Smoke Signals," "The Apache," etc). Still, if you are a completist, then you certainly must have the Morgan/Stromberg album.

I met both Rick Victor and Nick Redman years ago. They did not mention they had access to good original tracks to these scores, especially "Garden of Evil." They know how to keep a secret!(I was not part of the inner circle!) My focus is far more on research than collecting. Luckily the secret is out and we can all hear these tracks for ourselves!"

John Morgan also gives a few illuminating replies there, including the topic of compression in recordings:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=209>

[Friday, May 30, 2008 at 8:57 pm] :

My wife and I went to Happy Hour earlier this evening, leaving around 6:30 pm, arriving at our newest hangout, Pete's At the Beach. Susan likes the Souvlaka skewers for \$2. I usually get the fish tacos and pizza squares, and of course the \$2 Bud Lite.

Afterward she went to Ralphs down the road while I went to the AMC to check out when the newest Indiana Jones movie would play at the big theatre # 10 on Saturday. If we

wish to get in for \$5, then it's the 10 am showing. Susan prefers the 1 pm show for \$8 (she prefers the later time, not the extra money involved!).

Then I walked into Barnes & Noble when I spotted the sign advertising that if you buy 2 classical cds you get 1 free. I ended up getting three Naxos releases, each for \$9.99. What I am playing at this moment as I write here is Symphony No. 1 by Sergey Ivanovich Taneyev (never heard of him until now). Symphony No. 3 is also provided on the cd conducted by Thomas Sanderling. The liner notes in the back stated that he was a student of Tchaikovsky, so naturally I gravitated towards buying this cd. I wondered if I would discover a treasure! So far, however, I am not particularly impressed but I can hear Tchaikovsky's influence. Drinking now a can of 7 Up soda as I listen to the third movement....Earlier I had as dessert that I bought at Ralphs a Klondike "White House Cherry" ice cream desert (six in a package for \$2.50 on sale). I also like the Klondike "Triple Chocolate" flavor, a package of which I also purchased.

Still listening....This morning at 8:30 am I had my appointment with the dentist. Everything is fine with my teeth (no cavities, etc) but I had tartar buildup. So I agreed to have a sonic deep cleaning procedure done for \$175. In the old days, he told me, dentists had to injection numb the whole mouth and spend up to two hours deep cleaning by hand. Now the sonic system is done in 15-20 minutes without need for Novocain. Then I went to mail two bills at the GMF facility. One was for \$854 for a credit card bill. Fortunately most of that was from gardening & wood fencing painting that I did (materials only/free labor) that the HOA paid back to me. Today, in fact, I had purchased eight sod and three bags of garden soil and a six-pak of Dianthus flowers at Home Depot for \$27 that the Association will later pay for. So, while this is my vacation week, it is ending up to be a work week anyway! I did a lot of heavy yard work (weed pulling, etc) this week before the new gardener arrives on the scene in June. Anyway, I then drove to the bank to cash my \$1,223 check. Actually I put in \$623 in my private checking account and got back \$500 in twenties. Then I went to Albertsons to shop for groceries. I bought a 20 pound bag of Wagner bird seed for \$4.99 (or so I thought), \$2.50 orange juice, \$2.50 coffee, and three whole wheat muffins package for \$2.50 each. It was a two-fifty kind of morning it appears! I thought the bill would be under twenty bucks but I paid more. As I put the stuff in the trunk I checked the receipt. Well, Albertson's charged me \$7.19 (plus tax) for the bird seed. So I went back to the store to get back the difference. As it turned out, the store policy is to refund the entire cost of the disputed item if the store had the wrong label or rung it up incorrectly, so I got the bird seed for my wife for free! It was turning out to be a good day so far! Then I went to Subway and bought a foot long veggie sandwich, half of which I would share with my wife. After we ate, I took the car again and went to Petsmart to shop for cat food. But first I noticed that Home Depot had sod available (I thought they only got sod on Saturdays and Sundays). I took advantage of this opportunity and bought eight strips for about \$2 each because I had this project in mind for a month to replace the bad grass in the common ground next to my house.

[9:38 pm] Listening to the first movement (*Allegro*) of the Third Symphony. The First Symphony is not particularly distinctive but I will give it a fresh listen another day. I'm trying his Third Symphony now. Apparently he matured with this one that composed

ten years later, showcasing his contrapuntal prowess. Well, I may skip the other movements for tomorrow, and try Leroy Anderson...Hmmm, I do seem to like (so far) the second movement (*Andantino, quasi allegretto*). There is a repeated six-note motif (twice played) to two four-note sections, etc. Different instrumental choirs. Definite and clear musical thought form, unlike much of the First Symphony. Listening now to the third movement (*Scherzo: vivace assai*). It's pretty much clearly defined too but I liked the second movement better....[9:51 pm] Now to the *Finale*.

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Completed Monday, September 22, 2008

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