

FILM SCORE BLOGS [Blog # 40]
[Wednesday, August 19, 2009 at 9:22 am]

Well-deserved day off! Lots of overtime (gladly) in the last few weeks due to vacations and the fact that TE's (Transitional Employees) are off for a short "transitional" period! Normally I get about an hour and a half overtime but it varies. Once last week I got 2 hours. After ten hours it stops becomes time&-a-half and becomes "Penalty Overtime" (double-time). Yesterday that happened. I worked 1.5 hour O.T. but when I got back at 5:30 pm some other carrier had trouble finishing his own overtime so a few of us went out to help, and I ended up working about 25 minutes double time.

I can use the extra money to pay off my credit card bill. 2009 is a lousy year financially due to various bills such as plumbing, vet bills, property taxes, Xmas gifts last season, etc., etc. Right now I owe only \$1,668. I plan to check write \$668 for the early September bill, and then pay off the other \$1,000 in October if I get enough overtime. Then I'll need to pay off the next property tax installment and home insurance (and earthquake). So maybe by December (in time for Christmas) I'll be in the black again! Fortunately I have a good job with overtime. Many people in 2009 lost their jobs because of the lousy economy and hence had a lousier 2009! I've seen more people than usual on my route getting default notices regarding their real estate properties. At any rate it has been a relatively lean 2009 for me. In fact I did not purchase any film music cds this year and don't plan to until at least Xmas (perhaps) and only bought a few dvds on sale. One was *Born Free* because I decided to do a 40-page rundown on John Barry's score (that I finished on Sunday). No expensive vacations definitely. I am off in early September and then two weeks in October. Sometime then I may decide to rent a car and go up to UCSB and do some Herrmann research (Box 109 especially) and then go to Ojai with my wife.

I received an email earlier from Jen Barnum of the Footlights & Snippets internet site.

<http://www.footlights-snippets.com/>

It was about placing a link on my page to their site(s). I declined because I do not want links on my Front Page, and I only put links on certain respective composer's "Back Page" on my site when relevant (and non-profit, educational ones at that). This includes the newly revamped Rozsa site:

<http://www.miklosrozsa.org/>

Hank, the Webmaster of the Rozsa site, reminded me of the change because my old link was no longer functional. In fact, Sarah, my Webmistress, already changed it on my Rozsa page just last evening. I highly recommend that you visit the above Rozsa site. I particularly like the slowly unfolding availability of the Pro Musica Sana past issues. Of course you can access the valuable Rozsa Forum from the Front Page.

If you are actively involved in short movies and videos (including music videos) you may be interested in Footlights & Snippets. Another site they have (based in England I believe) is:

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

Of course, since I am not buying cds this year I will not be visiting that site anytime soon! But you are free to (especially if you live in the U.K.)! Too bad people in the U.K. cannot buy the Warner Archive dvds (more on this later in this blog).

<http://www.wbshop.com/Warner-Archive/ARCHIVE,default,sc.html>

Perhaps CDWow should try to make a deal with Warner Archive so that people in Britain can get these valuable dvds. I have a friend in the U.K. who would love to directly purchase many of the Warner Archives dvds but cannot because they can only be sold domestically according to current company policy. So he will need to find somebody in the United States to buy them for him and then ship the dvds to the Brit.

Guenther just announced early this morning at 1:14 am (early for me here in the West Coast of the USA because the email was generated nine hour later in Germany) on Talking Herrmann:

“Talking Herrmann: Musical England by Bernard Herrmann
New topic by: Guenther Koegebehn ()

“A new article is online. Well actually Herrmann wrote it in 1946... and a few things have changed in the British musical landscape since then but still a nice journey back in time:

<http://www.bernardherrmann.org/articles/archive/musicalengland/>

Nice layout from Kurt, BTW.”

talkingherrmann mailing list”

Too bad Herrmann did not write many more articles. This one was from 1946. I had commented in other blogs about his other articles. He had a fresh, to-the-point approach, somewhat romantically embellished in his superlatives but otherwise highly interesting point-of-views. I wish he had gone more in depth about his own scores in a journal, say, or an article on his own specific works and how he approached the projects.

That small photo of Constant Lambert in that Herrmann Society paper by Herrmann reminds me a lot of a similar photo of Max Steiner sitting at a piano with a pencil in his hand a cigar in his mouth! Herrmann would've had a cigarette dangling in his mouth, I suppose. Or taking a nap on the piano stool! I'm surprised he didn't mention Ireland in his essay. I believe in the 1953 book, British Composers in Interview (Murray Schafer), when various British composers were asked, "Do you through-compose or sketch out sections independently?" Rubbra replied "Through-compose", whereas Ireland sketched sections independently, as did Searle and Berkeley. Britten, Fricker, Walton, Tippett through-composed. I think Herrmann did both. I've seen his rare sketches but I believe he probably destroyed most of his sketches.

Wednesday, August 12, 2009 at 8:05 pm

Here are August 10, 2009 hints at the FSM discussion board posted by John Morgan recording probable future recordings from Tribute:

Alvah, Pinkie, Gina - Cloak and Dagger
Chick, Wilbur, Larry - Abbot and Costello Meet Frankenstein
Paris, Hecuba, Priam - Helen of Troy
Harry, Rachel, Pearl - Night of the Hunter
Rosier, George, Zeke - Sergeant York
Leporello, Donna, Margaret - Adventures of Don Juan
Joe, Jimmy, Waco - Sahara
John, Mouche, Erwin - Five Graves to Cairo
Jonathan, Abby, Martha - Arsenic and Old Lace
Athanael, Osidro, Elizabeth - Horn Blows at Midnight
Jeremy, Peter, Levasseur - Captain Blood

John provided the hints with just the names in the given movies and a poster supplied the corresponding titles. Normally I do not frequent the FSM site but somebody at the Rozsa Forum mentioned the FSM post, and I was curious.

All of those candidates are fine, especially *Helen of Troy* and *The Adventures of Don Juan*—although Chelsea already released the original tracks of that score (albeit mono). I believe in Europe the original tracks of *Helen of Troy* were released but are now unavailable (and perhaps the release was illegal). While I love much or even most of the works by Max Steiner, I am not very enthusiastic about the possible release of *Arsenic & Old Lace*. I would need to have an abundance of free money to want to purchase it. I wouldn't even buy the dvd—and I'd buy the dvd before I would buy the cd! In fact, overall I prefer dvd items than cds because then you can see the darn movie and well as still hear the music (again, albeit mono in most cases). *Abbot & Costello Meet Frankenstein* might be fun to have. I would be more inclined to buy that one over, say, *Cloak & Dagger*, *Night of the Hunter*, and even *Sergeant York*. The Rozsa titles do not particularly make me excited but of course I am not anywhere as much of a fan of his music as I am of Herrmann's and Steiner's. In the case of Rozsa, it's more select titles I am enthusiastic for (such as *Time After Time*). *Captain Blood* is a fine Korngold score but I am not sure if I would go out of my way for it.

Of all of those proposed titles I am, however, quite enthusiastic about *Horn Blows at Midnight*. I would definitely buy that one! No hesitations. I would pre-order it. Long ago I researched the written score at Warner Bros. Archives and it is a delightful, fun score! A & B Meet Frankenstein is a fun score but the former is superior music, in my opinion. After *Horn* I would buy *Helen of Troy* and *Don Juan*. All the others are iffy.

If I had my own label, I would take a risk and release Steiner's *The Lion & the Horse*. Superb and endlessly varied music! You'll hear a theme from *Sergeant York* in that one tied to Jenny and her little critters. You'll hear a few other self-borrowings in that 1952 score by Max. The movie itself is one of my all-time favorite "B" family movie—certainly Fifties era. Another title I would like to release is Max's *Miracle of Our Lady of Fatima*. But the former title would be the first choice definitely.

Bill Stromberg once mentioned that he was interested in doing old Universal-Revue television scores by Herrmann. Excellent idea! However, the Universal music vault is one tough nut to crack open! I never was able, as a researcher, to get in to study the written scores—though I tried repeatedly. I think Bill mentioned (in the FSM forum?) that he would probably do some of the Alfred Hitchcock Hour episodes Herrmann did. That's very nice, especially my pick of superb episodes/scores such as *Nothing Ever Happens in Linnvale*, *Consider Her Ways*, *The Jar*, *A Home Away From Home*, *Change of Address*, and maybe a few others. Some episodes I would not be too interested, including *The Life & Work of Juan Diaz* (a very tedious episode and score alike!). Definitely lower drawer or second tier score by Herrmann, relatively uninspired, a case of overexposure of a motif! *Where the Woodbine Twineth* is also rather inferior in comparison to all the rest. While Alfred Hitchcock has immediate name appeal, and a cd of the AHH scores would probably sell well, I personally would take a risk and go for the more obscure (but overall more interesting) scores for Revue-Universal. For example, I would record the "Nightmare" episode of the *Bob Hope Chrysler Theater*—wonderful score with lots of moody music! I would do a few *Virginian* episodes such as "Show Me A Hero" (11-17-65), "Nobility of Kings" (11-10-65), and "The Reckoning" (9-13-67).

Of course, as I discussed in other blogs and in the Talking Herrmann forum, I would definitely record that unknown Universal-Revue score that's available at UCSB. A mystery type score. It would be an exciting world premiere Herrmann recording.

Considering the reduced instrumentation overall, the television scores would have the same intimacy and immediacy that was heard in the best Tribute recording, *Fahrenheit 451*. I gave it a ***** five star rating.

If there were a potpourri sampling of cues from various Universal-Revue Herrmann-scored episodes, I would pick certain cues over complete episodes. For instance, that long moody escape cue towards the end of "The War & Eric Kurtz" (starring Martin Milner) from *The Bob Hope Chrysler Theater* would be a primary pick; the beginning training cue from "A Lion Amongst Men" in the *Kraft Suspense Theatre*, and so forth.

At any rate, I would do other Universal-Revue scores as a cd release before a proposed *Alfred Hitchcock Hour* cd. But an AHH cd that comes out *first* is nevertheless fine, and I would buy it. The logic of my personal want list also has to do with the fact that most people have already *heard* the Hitchcock Hour stuff, so it's no pleasant surprise. But the other Revue scores almost nobody has heard and it would prove a delightful treat. Of course, there is another "nut" that would not be hard to "crack"

because the written scores are quite easily available—the CBS television scores. If I had a label, I would definitely record the “Kitty Shot” episode from *Gunsmoke*, *House on K Street* (definitely never heard before because it was an unsold pilot), *Studio One*, *Police Force* suite of cues, the “Nathan Hale” episode of *Great Adventure*, “Knife in the Darkness” from *Cimarron Strip*, the four radio scores Herrmann did for *The Adventures of Ellery Queen* (definite World Premiere since the episodes are not in circulation among collectors), and so forth.

[Thursday, July 30, 2009 at 3:52 pm:]

Stephen emailed me yesterday from the U.K. alerting me (here in the U.S.!) to the Turner Classic Movies airing (here in the U.S.!) of the 1934 RKO picture, *Hips, Hips, Hooray!* Luckily I read the email just barely in time because the movie was going to be on in two minutes (5 pm Pacific time) so I rushed to find a blank vhs tape and inserted it in my dual dvd-vhs player/recorder. The heads-up notification was because he knew I am a Max Steiner fan and, while the official credits do not mention Steiner but Roy Webb, it appears that Max did indeed compose certain sections of the movie. Although this Wheeler & Woolsey musical is only about 70 minutes in length, it seemed longer because it’s a rather bad movie! The jokes are tiresome groaners, the acting terrible, the plot situations absurd even for a comedy, and the songs just okay. No, I’m not talking about that Abbot & Costello flick, *Jack & the Beanstalk* but HHH. J & B is actually a funnier movie, come to think of it—and the song better!

But it was worth sitting through the picture to hear Steiner music. At first I thought there was nothing particularly noticeable by him except for a few seconds here or there in the beginning and improvisational scenes. However, towards the near-end of the movie in a snow scene meant to be the Rockies, the music shines with Max musical mannerisms! The boys were in a car race in Caraway, Kansas when a big tornado shows up and transports them somewhere high in the Rockies (!) where they meet two skiers who happen to be passing by. The boys borrow the skis and put them on the wheels of their race car and then are pushed down the mountain. Max adapts the Jingle Bells theme initially and then races off with his own music. After a minor adventure being stuck high up a rock pinnacle, eventually the two boys are back in California down the mountain (!) and unknowingly fill up their tires with helium gas. They rejoin the race in progress, and the music here is particularly Steineresque, in my opinion. The race progresses (but the music stops due to the excessive race noise) and the boys win with their now racy Flubber-like (see Disney) car flying above the competition.

Stephen, a Steiner expert, states that Steiner got the lion’s share of the composer’s salary, not Webb, according to certain documents gleaned from the RKO Collection at UCLA. Steiner got the money but not the official screen credit. I noticed that the Internet Movie DataBase (www.imdb.com) also states Steiner as an uncredited composer. I wonder who wrote that IMDB entry? Clifford McCarty’s [Film Composers in America](#) does not, however, give Steiner credit (just Webb).

[Friday, July 24, 2009 at 1:17 pm]:

Weekend off (Friday-Saturday-Sunday), normally scheduled. Next week I am supposed to work Monday thru Saturday but may take Thursday off if there is availability. I submitted the request on the required 10th day prior. Probably I'll find out on Monday if I get it or not—depends on if the vacation board is completely filled or not. I think I will need that day off because starting Monday for our zone is the implementation of the new Interim Adjustment routes. I was unfairly added 40 stops (due to imprecise clock rings when I did overtime in April) so I will be working overtime on my own newly expanded route (about 25 minutes) thru at least mid November (when the new interim adjustment kicks in roughly). So I will find a day off a relief!

Last Friday I called in sick. On my day off the day before, I had gone to my primary care physician (Pacificare) because on Tuesday and especially Wednesday I had intense chest pains whenever I moved a certain way. This happened before due, I believe, to a micro-tear of the chest muscles along the sternum after heavy parcel lifting (or whatever). It turns out my doctor diagnosed it (as an educated guess since no easy tests can be administered) as a symptom of a condition called *costochondritis*—a painful inflammation of the cartilage along the breastbone. It can mimic a heart attack or feel like knives being pierced into the chest when certain movements are made that impact on nerves. Here's an excellent site that discusses the condition:

<http://www.mayoclinic.com/health/costochondritis/DS00626>

Somehow I aggravated my chest on Tuesday or earlier so the costochondritis kicked in very noticeably! The best immediate treatment is to simply take enough Advil or other Ibuprofen (anti-inflammatory medication) that you can get over the counter. At the health store I purchased for \$112 various other treatments that may help repair the damage (treat the cause and not just the effect or symptom)—New Chapter's brand "Zyflamend" softgels, Nature's Way brand "Hydraplenish" (Hyaluronic acid, etc), Omega-3 fatty acids softgels, "Move Free Advanced" (Schiff product) pills that include glucosamine, chondroitin, uniflex, MSM, and a few other items. Also I need to be a bit more careful in my physical activities so as not to aggravate my chest. All that heavy sod work I did a few weeks before may have contributed to the new flare up. But despite this acute (not chronic) condition, I am in pretty darn good shape physically for age 59! I can feel my age a bit more than just five years ago, say, so that's why I am not going to "push" myself to "absorb" the overly added addresses on my route starting Monday, especially since I am on the overtime desired list (and work on other routes). That means no more "pivots" (or rarely so). Any pivot on a "slow" day will be on my own route to fill in the additions so that I can do the route in eight hours. On full coverage days, forget it. I'm not a spring chicken anymore! ☺

This morning at eight I went to the dentist for routine x-rays, checkup, and teeth cleaning (paid-for by my health plan). I had tartar buildup again, so he recommended that I come back in four months instead of the normal six.

Then I went to the credit union to withdraw \$200, shopped at Ralph's and went to the bank to deposit most of my check in my two accounts (one is a mutual account with my wife that we use to do the automatic mortgage payments). Then I went to Del Taco to buy some breakfast items (with coupons) for my wife, and myself and went home. Then I went to the local T-Mobile cell phone retail store to buy my very first cell phone and cellular account. Based on ConsumerSearch (<http://www.consumersearch.com/prepaid-wireless>) T-Mobile was probably the best choice for what I wanted (no contract, prepaid). I figured that with this Interim Route Adjustment starting Monday and the need to phone the office everyday at 2:20 pm, it would be less hassle to get my own cell phone than to look for a hard line somewhere on my route. Besides I can now also phone my wife from my route easily in case I need to contact her. So I chose the \$100 T-Mobile To Go annual plan (1000 minutes) or 10 cents per minute domestic calls. Plus there is a promotions where I get free \$30 upon activation before September 8 or something, so that means another 300 minutes. I bought the plan with the Nokia 1661 phone for \$19.99.

Now, to film music-related news: A few weeks ago Jim Doherty of Chicago, a Bernard Herrmann expert, and I mutually discovered the existence of *more* Herrmann-scored radio shows. First go to the following Internet site:

<http://www.radiogoldindex.com/frame1.htm>

Click on "Search by Artist" and choose "H" and then scroll down the long list to Herrmann, Bernard. You'll find 227 listings, notably the following:

78653. Hallmark Playhouse. April 26, 1951. CBS net, KMBC, Kansas City aircheck. "Two Years Before The Mast". Sponsored by: Hallmark. Not auditioned. Edmond O'Brien, Richard Henry Dana (author), James Hilton (host), Frank Goss (announcer), Sarah Churchill (speaking from backstage at the Morosco Theatre), Bill Gay (producer, director), Lyn Murray (composer, conductor), Bernard Herrmann (composer, conductor), Leonard St. Clair (adaptor), Lurene Tuttle, Ted de Corsia, Parley Baer, Ted Osborne, William Conrad, Peter Leeds. 29:27. Audio condition: Very good to excellent. Complete.

78654. Hallmark Playhouse. May 3, 1951. CBS net, KMBC, Kansas City aircheck. "A Breath Of Air". Sponsored by: Hallmark. Not auditioned. Sarah Churchill, Rumor Godden (author), James Hilton (host), Frank Goss (announcer), Bill Gay (producer, director), Jean Holloway (writer), Bernard Herrmann (composer, conductor), Karl Swenson, Eric Dressler, Dan Tobin, Jackson Beck. 29:19. Audio condition: Very good to excellent. Complete.

78655. Hallmark Playhouse. May 10, 1951. CBS net, KMBC, Kansas City aircheck. "A Man's Mother". Sponsored by: Hallmark. Not auditioned. Ethel Barrymore, Gladys Hasty Carroll (author), James Hilton (host), Frank Goss (announcer), Bill Hay (producer, director), Bernard Herrmann (composer, conductor), Axel Grindberg (adaptor), Ted de Corsia, Margaret Brayton, Parley Baer. 29:15. Audio condition: Very good to excellent. Complete.

Curiously the site's author did not cite the fourth Hallmark show that Herrmann composed, "Rest & Be Thankful" that Jim & I confirmed was composed by Herrmann (I obtained the written score from the University of Wyoming about twelve years ago. I sent an e-mail to ahcref@uwyo.edu (go to: <http://ahc.uwyo.edu/>) to inquire if an archivist there can find even more of these scores, especially in the Lyn Murray Papers:

http://catalog.uwyo.edu/cgi-bin/Pwebrecon.cgi?v1=1&ti=1,1&Search%5FArg=Lyn%20Murray&SL=None&Search%5FCode=GKEY%5E%2A&CNT=20&PID=u9x3-DS_BcYKTK-mYKH9-HdIgMt&SEQ=20090707190529&SID=6

Lyn was the conductor and maybe orchestrator (?) of "Rest & Be Thankful" and also "Two Years Before the Mast," so I am hoping that at least the latter score is available (probably not "A Man's Mother" and "A Breath of Air"). I sent the question on July 8th and received a standard reply that they will get back to me in time.

You can obtain the Corwin shows, Hallmark shows, Free Company shows from:

<http://www.otrcat.com/index.php>

Go to "All Shows" and then scroll down to Corwin Collection (\$5), Hallmark Playhouse (\$10), Free Company (\$5), Columbia Workshop (\$5), Crime Classics (\$5), Hello Americans (\$5), and many other shows. In my June 29th post to Talking Herrmann, I wrote:

"I am wondering if Jim Doherty or anyone else might know if the OTR offering of ten episodes of Man Behind the Gun may contain original (or reused) Herrmann music?"

<http://www.otrcat.com/man-behind-the-gun-p-1576.html>

This applies also to Free Company:

<http://www.otrcat.com/free-company-p-48737.html>

The resource book, "On the Air: The Encyclopedia of Old-Time Radio" suggests that Herrmann may have composed for these shows.

There is an Ellery Queen MP3 but none of the old Herrmann-scored episodes from 1939 are included (no tapes in circulation apparently).

"Concerning the Red Army" is not available to check if Herrmann did indeed compose it. Nor "An American in Russia." Nor "Four Corners Theater."

Jim Doherty replied that he had the mp3 of the Man Behind the Gun episodes but unfortunately those episodes available on the disc did NOT have any of the Herrmann-scored episodes. In a different thread I wrote:

"Rest & Be Thankful" was indeed scored by Herrmann although it was conducted by Lyn Murray. "B. Herrmann" is written on the top right of the title page of the written score that I obtained in December 1997 from the American Heritage Center at the University of Wyoming. It only cost me \$13.40 for a xeroxed copied. At the time I asked Matt, the archivist there, to check to see if anything of the Superman music was in the Klatzkin Collection there (nope). Tonight I'll contact AHC to see if they might have the other three Herrmann-scored episodes as they did the "Rest & BE Thankful" written score--but I rather doubt it. The logical assumption is that "Rest & Be Thankful" was in the Lyn Murray Collection there, so if indeed he ghost wrote some of the cues (or adapted the music), then probably the other three episodes that clearly credit Herrmann won't be in the Murray collection. But it won't hurt to ask!

http://catalog.uwyo.edu/cgi-bin/Pwebrecon.cgi?v1=1&ti=1,1&Search%5FArg=Lyn%20Murray&SL=None&Search%5FCode=GKEY%5E%2A&CNT=20&PID=u9x3-DS_BcYKTK-mYKH9-HdIgMt&SEQ=20090707190529&SID=6

To check the 75 music collections, go to SCORES:

<http://catalog.uwyo.edu/cgi-bin/Pwebrecon.cgi?hd=1,2&SC=Subject&SA=Scores%2E&PID=XSFYHaCvGyOvCySbOnUm49PZF3D-&HIST=0&SEQ=20090707224928&SID=2>

You will find several very familiar names including Rene Garriguenc, David Buttolph, Les Baxter, Herman Stein, and others.

Jim talked about self-borrowings. It was second nature for Herrmann to borrow from himself extensively! Well, one of the middle cues in "A Man's Mother" is the source of the breezy "Flirtation" cue in "Beneath the 12 Mile Reef." Once I get to hear all of the three episodes soon, I'll look for more besides those Jim mentioned. Moreover, I am slowly researching the Box 109 rare sketches by Herrmann circa 1945 (see my Herrmann Photo Tour on the Society site). Herrmann self-borrowed from them as well! For example, sketch # 46 "Mother's Day" and also sketch # 66 (III) was later used in THE KENTUCKIAN cue "Miss Suzie" (dvd 00:33:35 or track # 17 of the fine Tribute cd). Sketch # 59 IX was later used in that movie's "The Pearl" and "Finale" cues. Sketch # 66 (I) was used in that movie's Bound for Texas theme--but even before in the "Untitled" score of the Corwin episode, cue IX. Sketch # 33 "Huck Finn" was later used in THE KENTUCKIAN in "The Bar" cue/ Sketch # 13 "Edison" is a variation of the theme.

I proposed an idea that the Box 109 sketches should be orchestrated and perhaps made available for World Premiere performances (via permission from CBS) in time for the Herrmann Centennial. I plan to orchestrate at least several. I'm trying to secure permission from CBS to get the Box 109 contents xeroxed since my time for researching and hand-copying is quite limited due to my day job (with overtime!). We shall see.

Apparently the episodes scored by Herrmann of Transatlantic Call (according to "Norman Corwin & Radio: The Golden Years") were:
-Feb 14, 1943 "New England"; Feb 18 "Washington D.C."; March 14 "Midwest: Breadbasket & Arsenal."

Incidentally, Jim alerted me to Corwin actually still being alive and quite well (!) so I e-mailed him regarding those Box 109 sketch titles such as "Appleseed, " "Horace Taylor," "Lincoln's Prayer," and many others--but he replied, "Dear Bill: None of the subjects in your memo on Herrmann is familiar to me.
Regards,
Norman Corwin"

Jim thought that perhaps (a Big "if") Herrmann planned to do the 1946 series "American Portrait" that would conceivably fit the historical personages described in many of Herrmann's sketches. Curiously, one of the shows was...(according to the radio gold index site)... "American Portrait. August 3, 1946. CBS net. "Two Years Before The Mast". Sustaining. A series of well-written and produced biographical sketches of famous Americans. The story of Richard Dana and how he wrote his famous book and helped to bring law to the sea. Milton Bacon (narrator), Howard Rodman (writer), Howard Barnes (director), Walter Black, Curtis Beaver (composer, conductor). 29:31. Audio condition: Excellent. Complete. "

Was there really a composer named Curtis Beaver, I wonder?? A Pseudonym perhaps? I'll have to check deeper. No Google hits besides the few radio shows given in the gold index site.

I am hoping that THE FREE COMPANY radio shows available may have some Herrmann scores:

<http://www.otrcat.com/free-company-p-48737.html>....."

In a reply, I wrote:

Nice to hear from you again, Dejael.

There are several full scores I'd LOVE to be able to study. One of these are the SUPERMAN cues (but I fear them lost forever due to the mysteries involved). Although, I may add, I've seen an adaptation or arrangement of the Superman theme or March in a television collection of themes published by Hal Leonard (I believe). I do not know if it was faithful to the original, and the Flying Music was not included. Apparently (I read somewhere) the so-called Superman cues were originally written for a certain serial before the series came on, and then the music was appropriated for the Superman show. I rather doubt if H.B. Gilbert wrote the music. Did he officially claim to?? He was the President of the old SPFM and he probably would've commented on the matter to people over the years.... He used various pseudonyms in the first season, including "Joe Stahl" (as did Joe Mullendore), and he used the name "Serge Dupre" and "Pierre Domat" and "Joseph Szipive!

I'd also, to follow my initial thought, love to see the full score of MOONRAKER (composed by John Barry). I contacted MGM but they referred me to EMI, and EMI never replied! I'd love to see the written full scores to many of the British cues used

in the second season of The Adventures of Superman, especially "Crime Doesn't Pay" by Jack Beaver (a rather perfect compact cue), "Eerie Night" by F.G. Charrosin, "Tell-Tale Heart" by John Foulds, and many others. But I fear them lost. Apparently Sidney Torch conducted the original tracks with the New Century Orchestra. You can access the music in the KPM site (see KPM 504 CD and 505). I've discussed this before in other posts and in my blogs.

I'd LOVE to see the full scores to all the Universal-Revue shows Herrmann composed-- especially The Virginian, Bob Hope Chrysler Theater, AHH, etc. But that very hard not (Universal Studios) is impossible to crack (no researcher policy). But I heard that maybe that nut is starting to show a crack. For instance, Varese released the Universal tracks to LONELY ARE THE BRAVE. And I believe Stromberg mentioned that he's trying to get in so as to rerecord the Hitchcock material. Any luck yet? Other people are interested in getting the original tracks to the AHH (prefer that). If anyone gets access, contact me. I'd love to be an aide....."

In a totally separate matter, I posted on July 10 at the Rozsa Forum:

“Dissertation In Progress”

I just happen to be perusing the DDM site (Doctoral Dissertations in Musicology):

<http://www.chmtl.indiana.edu/ddm/>

Here is a work in progress that may interest some readers and fans of Rozsa's music:

Bally, Juliane Elisabeth.

The Composer Miklós Rózsa.

Ph.D., Musicology, Leipzig.

Research director: Klaus Mehner

DDM Code: 71woBalJ*; DA no.: RILM no.: UM no.:

Additional keywords: life and works, Hungarian, film music

Other works in progress (no date/year given) and those already completed of interest (at least to me!) are:

Goldmark, Daniel I.

Happy Harmonies: Music and the Hollywood Animated Cartoon.

Ph.D., Musicology, University of California at Los Angeles, 2001. xxi, 560 p.
tbls., mus. exs., append., bibliog.

Research director: Susan McClary

DDM Code: 71fiGold; DA no.: 62/02:380; RILM no.:
01:13215dd; UM no.: 30-05967

Additional keywords: film music, animation, classical music, Carl Stalling,
Scott Bradley, jazz

Obregon, Mireya.

**Music as Science, Music as Science Fiction: Avant-garde Composition and
the Science Fiction Film Scores of the Cold War Era.**

Ph.D., Musicology, Stanford University.

Research director: Stephen Hinton

DDM Code: 71fiObrM*; DA no.: RILM no.: UM no.:

Additional keywords: film music, electronic, technology

Cooper, Catherine A.

**With Sword and Song: Erich Wolfgang Korngold's Approach to Scoring the
Swashbuckler.**

Ph.D., Historical Musicology, University of Southern California.

Research director: Joanna Demers

DDM Code: 71fiCooC*; DA no.: RILM no.: UM no.:

Additional keywords: film music, motion picture music

Leinberger, Charles Francis.

**An Austrian in Hollywood: Leitmotifs, Thematic Transformation and Key
Relationships in Max Steiner's 1942 Film Score, *Now, Voyager*.**

Ph.D., Music Theory, University of Arizona, 1996. 309 p. *tbls., mus. exs.,
append., bibliog.*

Research director: Edward Murphy

DDM Code: 79fiLeiC; DA no.: 58/01:22; RILM no.: 96:13159dd;
UM no.: 97-20575

Additional keywords: Warner Bros.

Steiner, Frederick.

**The Making of an American Film Composer: A Study of Alfred Newman's Music in
the First Decade of the Sound Era.**

Ph.D., Musicology, University of Southern California, 1981. xxiii, 441 p. *mus. exs., works lst., append., bibliog.*

DDM Code: 71fiSteF; DA no.: 42/06:2359; RILM no.:
81:1841dd; UM no.: 05-36310

Daubney, Katherine S.

The View from the Piano: A Critical Examination and Contextualisation of the Film Scores of Max Steiner 1939-1945.

Ph.D., Musicology, University of Leeds, 1996. vi, 263 p. *facs., mus. exs., transcr., bibliog.*

Research director: P. R. Franklin

DDM Code: 71fiDauK; DA no.: RILM no.: 95:13821dd; UM no.:

Additional keywords: Hollywood, Hugo Friedhofer, Warner Brothers, analysis

Bushard, Anthony J.

Fear and Loathing in Hollywood: Representations of Fear, Paranoia, and Individuality vs. Conformity in Selected Film Music of the 1950s.

Ph.D., Musicology, University of Kansas, 2006. xvii, 533 p. *facs., mus. exs., append., bibliog.*

Research director: Paul Laird

DDM Code: 71fiBusA; DA no.: 67/03:767; RILM no.: UM no.:
32-12001

Additional keywords: Bernard Herrmann, Dimitri Tiomkin, Leonard Bernstein, cold war, communism, McCarthyism, suburbanization, cinema, social, cultural, politics

Platte, Nathan R.

Musical Collaboration, Coercion, and Resistance in the Films of David O. Selznick, 1940-1948.

Ph.D., Musicology, University of Michigan.

Research director: Mark Clague

DDM Code: 71fiPlaN*; DA no.: RILM no.: UM no.:

Additional keywords: film music, Dimitri Tiomkin, Franz Waxman, Miklos Rozsa, Max Steiner, Alfred Hitchcock

Burr, Jessica E.

Aaron Copland and the American Musical West.
Ph.D., Musicology, Princeton University.

Research director: Scott Burnham
DDM Code: 71naBurJ*; DA no.: RILM no.: UM no.:

Additional keywords: *Billy the Kid, Rodeo*, cowboy songs, ballets

Fairweather, Elizabeth M.

**The Earth beyond Space: Musical Representation and the Creation of
Atmosphere in Mainstream Hollywood Science-Fiction Films, 1953-2004.**
Ph.D., Musicology, University of Huddersfield.

Research director: Lisa Colton
DDM Code: 71fiFaiE*; DA no.: RILM no.: UM no.:

Lee, Damon T.

**Between Two Worlds: Composing for the Concert Hall and the Silver
Screen. The Works of Toru Takemitsu, Erich Wolfgang Korngold, Sergei
Prokofiev, Alfred Schnittke, Dmitry Shostakovich.**
D.M.A., Composition, Cornell University.

DDM Code: 70fiLeeD*; DA no.: RILM no.: UM no.:

Martin, Alan Ralph.

Franz Waxman and the American Film Score.
Ph.D., Musicology, University of Louisville.

DDM Code: 71fiMarA*; DA no.: RILM no.: UM no.:

Mathers, Daniel E.

Fragments of Self: Aaron Copland and Musical Self-Borrowing.
Ph.D., Music Theory, University of Cincinnati.

Research director: Robert Zierolf
DDM Code: 79cmMatD*; DA no.: RILM no.: UM no.:

Additional keywords: aesthetics, intertextuality

Now: Back in mid-June I was contacted by somebody who masterminded a worthy project of having a certain university press publish a collection of scholarly

essays on Bernard Herrmann for the 2011 centenary. He wanted me to be one of the eight participants in this book (each contributing about a 10,000 word essay) and to hopefully have the book released by Christmas 2010 or early 2011 (Herrmann's birthday is late June). Instead of doing a "scholarly essay" per se, I proposed doing "something different": Provide my orchestrations of previously unreleased Herrmann music based on my researches. Specifically, within Box 109 of the Herrmann Papers at UCSB are sketches written by Herrmann circa late 1945. These include:

- Steel (dated Dec 15, 1945)
- Spring
- Bridge Builder
- Winter
- Wheat
- Sewing Machine
- Brooklyn Bridge
- Pat Henry
- Lafayette
- The Mitchells
- H. Alger
- Edison
- John Muir
- Washington Carver
- H. Taylor
- Stone Face
- Return of the Private
- Judge Bean
- N.F. McCormick
- Mark Twain
- Remember the Alamo
- Peter Cooper
- Grant
- Penrod
- Sleepy Hollow
- Stephen Foster
- Moby Dick
- Lincoln's Prayer
- Easter Show, April 6
- 1876
- Etc.

They were written for CBS (radio) apparently, perhaps a planned but ultimately canceled show or a show that was produced (such as *American Portrait* in mid-1946). In fact one episode was titled "The Incredible Election Of 1876"—and Herrmann wrote a sketch titled "1876." Coincidence? While Herrmann did not compose for the 1946 show ["Curtis Beaver (composer, conductor) did] perhaps he was planning to do it??? Many of the cues are untitled as well. There are several examples presented in my Photo Tour essay at the Bernard Herrmann site:

<http://www.bernardherrmann.org/articles/phototours/ucsb/page4.xdoc>

Here is my short but sweet abstract:

“While this paper will provide a general overview of Herrmann’s oeuvre for CBS radio and television, emphasis will be placed on the little-known, rare, and literally “unheard-of” scores. These include un-inventoried works discovered by the author in various boxes of the CBS Collection at UCLA, and exceedingly rare and unidentified sketches held in Box 109 of the Herrmann Papers at UCSB. The purpose is to introduce these works, make the reader aware of their existence, perhaps motivating those readers with the influence (and money!) to perform some of this music in time for the Herrmann Centennial celebration period in 2011. After all, what is really important is the music itself (to be heard and enjoyed), not just words *about* the music.”

I already contacted Shirley, the paralegal contact at the CBS Paramount Music Group to get permission to have all of the sketches copied and to put my orchestrations up on my site (or even the Bernard Herrmann Society if I choose), and hopefully I get the actual permission soon. I need time to do the job in time considering that I am working overtime in my normal job. Otherwise I’ll go to UCSB in September or October to hand copy (as well as take more 35 mm photos).

Now: I wrote “on my site” or the Society site because the powers-that-be behind the university press gave a thumb’s down on my idea (despite the founding editor’s enthusiastic support—the gentleman who originally contacted me about the book). It appears that the press was worried about legal issues and the relative non-academic (straightforward music) approach. And they were worried if there would be a “creative” approach—more a Herrmann-Wrobel or even Wrobel-Herrmann synthesis! (Groan). They want more a “talking about” academic paper than what is really important (to me)—the music itself. So I decided to say the Sarah Palin line, “Thanks but no thanks!” After dealing with one film music journal, I should’ve learned not to even be initially interested or involved—too many hassles dealing with what the Journal/University Press/Book Label/peer-reviewers wants, what the Editor(s) want, signing my rights away (which I do not ever want to do), possible long delays, and so forth. Besides, the 10,000-word limit is too narrow for me. The Television Years paper alone I wrote is about 900,000 words (160 Word pages!) so I am not going to unnecessarily restrict myself. Best to be an independent operator in these areas, to do your own research by your own vision and standards and preciseness. I always aim to please but it’s best to simply help with no strings attached, no demands, and no contracts. Submitting your own work to a university press or a journal is fine for those who like to do that. But it’s not for me. Besides, I suspect there will be at least one or two other Herrmann Centennial projects in the works.

Moreover –and this may trump the Box 109 orchestrations project—I may want for the Herrmann Centenary to compose Herrmannesque suites and perhaps let the Herrmann Society put the written music online. There would be no legal complications since they would entirely be my own works (as in *The Birds*). Perhaps I can get somebody to make several synthesized reproductions of the music (various cues) that sound realistic so that interested people can also hear the music (such as the three audio

clips of *The Birds* on my site). I may start on that project no later than October during my vacation. Perhaps I'll start with a "Mystery Suite" or "Suspense Suite" or something that lends itself to a characteristic Herrmannesque sentiment. I may even continue on my Herrmannesque score to Disney's *20,000 Leagues Under the Sea*. I had already started on the Main Title and its music harkens in part to Herrmann's *Journey to the Center of the Earth*—except here we have a journey to the watery (not earthy) depths!

Here is an interesting link where you can access many theses & dissertations:

<http://www.ohiolink.edu/etd/>

Some examples are:

An analysis of Stravinsky's Symphony of Psalms focusing on tonality and harmony:

http://www.ohiolink.edu/etd/view.cgi?acc_num=osu1196113148

The influence of Aaron Copland on Leonard Bernstein

http://www.ohiolink.edu/etd/view.cgi?acc_num=osu1154356615 :

The effect of timbral variance on the score-reading ability of novice conductors

http://www.ohiolink.edu/etd/view.cgi?acc_num=osu1232126076

The Nature and Value of Accessibility in Western Art-Music, 1950-1970

http://www.ohiolink.edu/etd/view.cgi?acc_num=ucin1236091441

CBS COLLECTION boxes:

-Box 49 [researched 2-21-97]: *House on K Street* #6002, CPN 5841. Episode "Last Bomber Story" by Leith Stevens, dated November 17, 1959. Cues:

-M11 "Last Bomber Intro" 6 bars [vhs location 1:55 – 2:11]

-M12 "Parkhurst Leaves" 8 bars [vhs location 3:31 – 3:53]

-M13 "Someone Aboard" 13 bars [vhs location 4:26 – 5:16]

-M14 "The Lab" 3 bars [vhs location 7:03 – 7:12]

-M15 "The Flower Shop" 8 bars [vhs location 8:18 – 8:48]

-M21 "Jarrett Slugged" 14 bars [vhs location 11:35 – 12:15]

-Then "Place Commercial Here" logo on master tape.

etc.

Note: I have this pilot on vhs tape. Running time is 26 minutes. The timings are given above next to each cue. It is not the episode produced that Herrmann composed the complete episode (apparently a totally different story or episode). The proposed series stars Dean Jagger as Morgan Jarrett, international criminologist. His pretty assistant is played by Lori March. Kurt Smith and Don Gordon co-starred. The episode was written

by Frank Waldman. The series was actually titled (working title) “Jarrett of K Street.” The score by Stevens (woodwinds and brass) has no dramatic impact and mystery as Herrmann’s score did. Rather non-descript, competent but standard music. Not exciting, however! Herrmann main and end title music is played in this episode, however.

Also in Box 49 is a *Playhouse 90* episode, “The Tunnel” by Jerry Goldsmith, dated 12-14-59. I believe this score was Emmy-nominated. Next in this CBS box is a “Pilot II” score for “Man on the Beach” dated 12-14-59. I did not annotate the composer. Next I believe a *Gunsmoke* episode titled “Sarah’s Daughter” by Goldsmith dated 11-24-59. Interestingly, Fred Steiner also did a score for “Sarah’s Daughter” that was not used, and the episode comes with a script.

-Box 94 [researched 2-21-97]: “Running Out” I believe by Lee. H.

-Box 92 [researched 2-21-97]: “Muggable Mary” Earle Hagen. Also “Wicked Ways” by Ken Thorne.

-Box 91 [researched 2-21-97]: “Storming Home” by Bruce Broughton; “Games & Mother” by Mark Snow.

-Box 93 [researched 2-21-97]: “First Steps” by Leonard Rosenman , cues #1042-1081.

-Box 423 [researched 2-21-97]: I believe “Brotherly Love” by Jonathan Tunick.

-Box 202 [researched 8-16-1995] : *Rawhide* episode “Dead Horse” Part I. CPN 6141. Dated 4-1-64. Leon Klatzkin. Bass flute, 2 clarinets, bassoon, bass clarinet, 3 horns, 2 trombones, bass, accordion. Also *Perry Mason* episode “Case of the Careless Kidnapper.” CPN 6142. Dated 4-14-64. Rene Garriguenc. Also *Gunsmoke* episode “Kitty Corner” CPN 6140, dated 3-27-64.

-Box 223 [researched 7-12-95]: *Playhouse 90* episode “Misalliance” composed by Jerry Goldsmith. *Hotel deParee* episode, “Violent Sieze” by Ernest Gold. *Millionaire* episode “Elizabeth Tander” by William Lava. CPN 5661. *Playhouse 90* episode “Dream of Treason” by Goldsmith. CPN 5866. *Gunsmoke* Opening. CPN 5313. *Gunsmoke* episode “Drummer Boy” by Rene Garriguenc.

-Box 98 [researched 7-12-95]: *Hotel deParee* composed by Dimitri Tiomkin. Orchestrated by Lucien Moraweck. Cues included “Prologue” “Come Home,” “To Rent A Room,” “Upstairs,” “Annette Pleads—Comes Home,” “Trouble Ahead,” “Monique Waits # 1,” etc. Also *Have Gun, Will Travel* episode “Fragile” CPN 5815. Wilbur Hatch. Also pilot show of “Man from Riviera” by Jeff Alexander. CPN 5817. *G.E. Theatre* episode “Hitler’s Secret” composed by Jerry Goldsmith. CPN 5820. Horns, trombones, tuba, percussion.

-Box 97 [researched 7-12-95]: *Have Gun Will Travel* episode “Charles Red Dog” composed by Paul Dunlop. CPN 5833. Begins with cue # 2311. Also *Gunsmoke* episode “Brother Whelp” by Dunlop. Cues # 2896 thru 2905. *Hotel DeParee* episode “Gold Fever” by Alexander Courage. CPN 5822. *Playhouse 90* episode “Target for Three” by Bob Drasnin. *G.E. Theatre* episode “Last Dance” by Jerry Goldsmith. CPN 5824. Cur # 1 “Newlyweds” (strings); # 2 “Problem”; # 3 “Burnt Shirt”; # 4 “New Dress,” etc.

-Box 100 [researched 7-12-95]: *Twilight Zone* episode “World of Difference” by Van Cleave. *HGWT* episode “The Search” by Bill Hatch. CPN 5876. *HGWT* episode “Hatchet Man” by Lyn Murray. CPN 5870. *HGWT* episode “Misguided Father” by William Lava. CPN 5867. *Hotel DeParee* episode “Sundance and the Best Soldier.” Wilbur Hatch. CPN5865.

-Box 96 [researched 7-12-95]: *Twilight Zone* “Perchance to Dream” by Van Cleave. *Gunsmoke* episode “Miguel’s Daughter” by R. Garriguenc. *Twilight Zone* episode “Time Enough at Last” by Leith Stevens. Starts with cue # 2094. *Perry Mason* episode “Paul Drake’s Dilemma” by Jerry Goldsmith. Oct 21, 1959. *HGWT* episode “Billy Banjo” by L. Moraweck. October 1959. *Millionaire* episode “Tom Hampton” by Lyn Murray. Nov 2, 1959.

-Box 358 [researched 9-1-95]: Pilot show “Who Goes There” by John Williams. 1/22/65. Pilot show “Two’s Company” by Morton Stevens, dated Feb 9, 1973 at 9 am. The Main Title’s instrumentation includes 2 piccolos, oboe, clarinets, 3 flugelhorn, dance drums, triangle, tambourine, electric guitar, fender bass, Hammond organ. Also “Ted Bessel Show” dated Feb 6, 1973 at 2 pm.

-Box 196 [researched 9-1-95]: *HGWT* episode “Princess and the Gunfighter” by Nathan Scott, December 1960. Flute, clarinet, bassoon, 2 horns, 3 violas, 3 celli, bass. Also *HGWT* “The Road” by Rene Garriguenc. Feb ’61. 3 horns, 2 trumpets, 2 Pos, tuba, timp. Also “Siege” by R.G., Feb ’61.

-Box 197 [researched 9-1-95]: *HGWT* episode “Uneasy Grave” composed by L. Moraweck, Feb ’61. *Twilight Zone* “Once Upon A Time” by Bill Lava, 12-4-61. *Twilight Zone* “Leather Jacket” by Van Cleave. 1-15-64. *Perry Mason* episode “Nervous Neighbor” by Van Cleave, 1-27-64.

-Box 199 [researched 9-1-95]: *Gunsmoke* episode “Jeb” composed by Fred Steiner, May ’63. First cue is #5290 [M3510/11] “Appaloosa”. Flute, oboe, 2 clarinets, Fag, 2 horns, 2 trumpets, 2 Pos, 3 violas, bass, timp.

-Box 362 [researched 9-1-95]: *Rawhide* “The Enormous Fist” Fred Steiner, Aug ’64. Accordion, 3 horns, timp., 8 violins, 2 violas, 2 VC, 1 CB.

-Box 105: "Suspense" Opening and Closing (Bernard Herrmann) sketches. CPN 5914. "New Suspense Opening & Closing" by L. Moraweck. "Nero Wolfe" by Alex North, CPN 5912. *Buick-Electric* "Gambler, Nun and Radio" by Fred Steiner. May, 1960. CPN 5911. First cue is #3007 "Mexi-Western"; #3008 "The Gambler," etc. Next is *Playhouse 90* episode "Shape of the River" by Jerry Goldsmith. CPN 5908. First cue is #2906 "Hartford # 1"; #2907 "Bend of the River," etc. Next is *Millionaire* episode "Maggie Dalton" by Wilbur Hatch.

-Box 85: "The Enemy" by David Buttolph (documentary). Next is "March Serieuse" (or Serieuse) by Fred Steiner. First cue is # 4434 "On Slaughter"; #4435 "Skyline"; #4436 "Iron Curtain." Etc. May 1962. Also "New Horizons-Documentary-Inspirational" May '62.

-Box 82 : *Twilight Zone* "Nervous Man" Jerry Goldsmith CPN 5924. first cue is #3393 "The Jitters" M-11, Alto flute, paper blocks, guitar, piano. Next is "Big City Moods" by Fred Steiner, April '61. #3662-1. Next is "Western Wanderer" #3660 XII-E master 27-1. Next is "Rural Settings" # 3659 XII-E master 11, 51-E.

-Box 74: *Line Up* Main Title by Jerry Goldsmith. #3049 A, XI 58-D. Next is "San Francisco Blues" (Line Up Theme) XI-D- master # 36. Cue #3049, CPN 5810. Next is "CBS Eye # 1" by Goldsmith, XI-61-D, :06 duration. Next is *Gunsmoke* "Closing Theme" by Rex Koury, arranged Fred Steiner. #2952, XI 58-E. Next is "Judge" by Goldsmith, starts with cue # 2888.

-Box 244: *Gunsmoke* episode "Ten L'il Injuns" by Fred Steiner, dated June 1965. Also episodes by Richard Shores titled "Bad Sam" dated 7/20/65, and one by Leon Klatskin dated 7/25/65, and "The Hostage" by Geller dated 8/18/65.

-Box 135 [researched 11-11-97] :*Twilight Zone* episode "Miniature" music by Fred Steiner, dated 1-29-63. *Perry Mason* episode "Surplus Suitors" by Van Cleave, dated 2-15-63. HGWT episode "Two Plus One" by Klatzkin dated 12-11-62. HGWT episode "Eve of St. Elmo" by R. Garriguenc dated 12-21-62. And *Gunsmoke* "Cotter's Girl" by Fred Steiner, dated 12-20-62.

-Box 123 [researched 11-11-97] : *Perry Mason* "Missing Melody" by Barney Kessel dated Sept 1961. *Twilight Zone* "Still Valley" by W. Hatch dated Oct '61. *HGWT* "The Kid" by Hatch dated Sept '61.

-Box 122 [researched 11-11-97] : A pilot show "Young Man in a Hurry" composed by Billy May, dated 2-16-62. Next the *Pete and Gladys* theme by W. Hatch dated 2-15-62. Also *Pete & Gladys* episode "Never Forget A Friend" dated 2-15-62. Next is HGWT "Don't Shoot the Piano Player" by Hatch dated 2-9-62. Then *Gunsmoke* episode "The Gallows" by R. Garriguenc dated 2-19-62.

-Box 245 [researched 11-11-97] : *Gunsmoke* episode “The Hostage” composed by Geller, dated 8-16-65. *Gunsmoke* episode by Johnny Morgan dated Aug '65. Next is G.S. episode “The Raid” by Franz Waxman dated 906-65. Cues include:

-#5911 (187) “The Holdup” 74 bars, 3:54.

-#5913 (188) “McConnell” 3 bars, :07 2/3.

-# M-5921 (189) “The Gang” 20 bars, 2:03 2/3. Fag and C. Fag, flute, clarinet, piano.

-(190) “The Getaway” *Allegro* 11 bars, :24

-(191) “The Challenge” 53 bars, 3:00

etc.

Box 246 continues with more cues from “The Raid” starting with # 200 “The Posse” 11 bars, :30. # 210 “Matt & Festus” 11 bars, :30; #202 “No Rest” 15 bars, :40, and so forth.

-Box 248 [researched 5-16-03] : I believe a *Gunsmoke* episode titled “Mission” by Fred Steiner dated June 1966. Also Richard Shores “No Trick” dated 6-11-66. Also Morton Stevens score (no title) First cue is “Enter Lou, Mike and Jack.” M-0611.

-Box 234 [researched 5-16-03]: *Gunsmoke* “Ten Lil Injuns” by Fred Steiner dated June 1965. Also “Billboard” '66-'67 season arranged by M. Stevens. Also a series of *Gunsmoke* cues starting with #5342 “Attacca” by Lyn Murray in 1965. #5342 “Flute Song III” (alto flute). Then # 5344 “Breakfast at Delmonicos.” Etc.

-Box 190 [researched 5-16-03]: *Gunsmoke* “My Sister’s Keeper” by Fred Steiner dated October 1963. First cue is M1010-11 “The Cemetary” 12 bars, 3 pages, :58.7 seconds. Next is M-1013 “Mary’s Grave” 24 bars, 6 pages, 1:53.3. Next M-1021 “Pete’s Trouble” (sketch score) 15 bars, 2 pages, :54.5. M-1022 “Hard Luck Pete” 3 bars, 9 2/3. M-1023 “Pete Eats” 2 bars, :06 ½. Next M-1025 “Pete’s Chance”

-Box 339 [researched 1-30-98]: *Rawhide* cues #27252 – 27300 by Gerald Fried. Cue # 27252 is “Invitation” M-3041 dated 2-22-65. #27252 is “Wood-Gathering”, M-3044 A. #27253 is “Miss Ellie” etc. Then we have a copy of #27261 that is actually #218 “Climax Closing” by Herrmann but now dated 3-6-65 (obviously added by the music editor). #27266 is “Quietness to Dramatic Punctuation” by Rene Garriguenc. #27267 is “Suspense Motion to Sting (Mood 17)” by Garriguenc. Etc.

-Box 340 [researched 1-30-98]: All Schragger cues # 27101 – 270200 dated 10/14/64.

Box 391 [researched 1-30-98]: Cue # 4497 Generic No. 4 – “The Cold War” by Rene Garriguenc, XIII E-27, 12 pages. Next # 4496 Generic No. 3 “At Home & Abroad” by R. G. 5 pages. Next is # 4498 Generic No. 5 “Official Business... Good Neighbor Policies” 7 pages. Next is # 4499 Generic No. 6 “Astronauts, Science, etc.” 4 pages. # 4494 is Generic No. 1 “For a Free World” 7 pages. # 4491 is “Suspense” by D. Buttolph. # 4492 is “Lonely Man” by L. Moraweck, 8-E-31. Horn solo. Etc.

Also we have a note to Lud Gluskin at Hotel Goorke 32, Paris, Park Hotel, Stuttgart.

-Box 117 : *HGWT* "Last Judgement" by Leonard Rosenman, CPN 5970, dated Feb '61. XII-E-Master # 24. First cue is #3316 "Enter Paladin", 18 bars, 1:25. # 3317 "Mistreated Prisoner", 11 bars. # 3318 "Summons Help" 4 bars. # 3319 "Convening Jury" 7 bars. # 3320 "Jury Drinks" 7 bars, etc.

Also in this box *Gunsmoke* episode "Chester's Dilemma" by Fred Steiner, CPN 5971 dated Feb '61. XII-E Master # 18. Starting cue I believe is # 3875x "Ground Bass" 8 violins, 2 violas, 2 VC, 1 CB, guitar.

Also *HGWT* episode "My Brother's Keeper" by Moraweck. M-11 is "The Chess Board", XII-E- Master # 24. Cues thru # 3392 "Topaz Regrets."

-Box 129 [researched 1-6-98] : *Rawhide* "Incident of the 4 Horsemen" by Fred Steiner, CPN 6057, dated 10-10-62. First cue is # 4951 "Kerran Goes" 2 flutes, bass oboe, bass clarinet, Fag, 3 horns, 2 trumpets, Pos, tuba, marimba, harp, VC, CB. # 4952 is "Good Old Dad" Etc.

Next in this box is *Perry Mason* episode "Dodging Dominoes" by Van Cleave dated 10-5-62. First cue is # 4823 "Hiya Brucie."

Next is *HGWT* episode "The Caravan" by R. Garriguenc dated 9-28-62. First cue is # 4601 "Paladin's Hotel." # 4603 is "Tooth Back." # 4604 is "Show Me the Way." # 4605 is "Don't Disturb Her." Etc.

-Box 132 [researched 1-6-98]: *Gunsmoke* "The Far Places" by Nathan Scott dated 3-25-63. First cue is # 4617 M 2910-11 "Kiss on Dodge Street"

Also in this box is *Twilight Zone* episode "I Dream of Jeannie" by Fred Steiner dated 3-6-63. Score in "C." # 5117 or M 6011 cue is "Bottles" CBS 14 -E- # 19 & #20.

Also in this box *Rawhide* episode "Married Widow" by Leon Klatzkin. Cue # 4737 "Our Town."

-Box 133 [researched 1-6-98]: *Rawhide* episode "Pale Rider" composed by Nathan Scott dated 2-12-63. First cue is # 4661 or M-11 "The Title Card." # 4622 "Head Them Up." Etc.

Also in this box *Twilight Zone* "Lady of the 5th Moon" by L. Klatzkin dated 2-14-63. Cue # 4700 is "Waiting."

Also in this box *HGWT* "Walking Years" by W. Hatch dated 1-28-63.

-Box 71 [researched 1-6-98]: *Millionaire* episode "Elizabeth Tander" by William Lava. First cue (I believe) is "Opening Story."

Also in this box *Rawhide* "Dancing Death" by Leith Stevens.

Also *Twilight Zone* "16MM Shrine" by Waxman (orchestrated by Raab).. First cue is # 2091 or M-1032 "Champaigne" 6 pages, 35 bars, 1:00. # 2092 is 47 bars, 12 pages, 3:26.

Also *Hotel DeParee* episode "Barren Soil" by Rene Garriguenc. Cues # 2591-2600.

Also *Hotel DeParee* episode “Fallen Sparrow” by Fred Steiner, XI –78-E-2. Cue # 2625 (M 3311) is Day Coach.” # 2630 is “Ellie’s Trial.”

-HGWT episode “Bad Man” by L. Moraweck. Concert score. XI –78- E-7. Cue # M-11 “Kx Ranch>”

Also Nancy Pearson, # 2028 “Many Checks” by Fred Steiner, XI 78-D-9.

-Box 72 [researched 1-6-1998]: *Gunsmoke* episode “Speak Me Fair”. Cues # 2772-2780. Also “Groat’s Grudge” from G.S. by Rene Garriguenc, cue # 2761-70. Also “Miguel’s Daughter” of G.S. cues # 2751-60.

-Box 126 [researched 1-6-1998]: HGWT episode “Caged at McNab” by R.Garriguenc, dated 11-26-62. Cue # 4682 is “Paladin’s Hands.” Also HGWT episode “Bob Wire” by W. Hatch dated 11-12-62. Cue # 4723 is “Extra Cards.” Cue # 4736 is “Wired for Romance.” Also HGWT episode “Unforgiving Minutes” by L. Moraweck dated 11-19-62.

-Box 127 [researched 1-6-98]: *Rawhide* episode “Reluctant Bridegroom” composed by Fred Steiner, dated 11-7-62. Cues # 4954 (M-1211) “Stagecoach” to # 4977 “Honest Sam.” Also *HGWT* episode “Black Bull” by Fred Steiner dated 10-30-62. Cues # 4908 “Paladin Dines” to # 4925 “Elena’s Love.” Also HGWT episode “Debutante” by Van Cleave dated 10-29-62. Cue # 4784 “Hometown Music” to # 4797.

-Box 12 [researched 1-6-98] : Cue # 1051 “George’s Bass” (Cook) VIII 42-D. Cue # 1052 “Big Dipper” by Bruce Campbell, VIII 42-D. Cue # 1053 “Susan” by Alan Bristow, VIII 42-D. Cue # 1054 “Turkish Delight” by Eric Cook, VIII 42-D-1 dated April 1, 1957 at 10 am. Cue # 1055 “No Tricks” by B. Campbell. Cue # 1056 “Fanfares”1-3 by Cook. Cue # 1058 “Charm” (2 versions) R. Schragar 8-52-D-4. Cue # 1059 “Play” (2 versions) by R. Schragar.

Also in this box *Rawhide* Main Title (Russ Garcia arrangement) IX 58-C-1 for “Incident at Barker Springs” cue # 1086-A. Also #1086 H, R.H. End Title—but a white attached note “Not Needed” by H.B. Gilbert. Cue # 1086 C “The Herd # 2” Cue # 1086 E “Night Herd” (Russ Garcia, 4 bars.

Also in this box several Rene Garriguenc cues, including # 1071 “Punct & Passing of Time No. 5”, 9-43-C. Cue # 1072 “Punct & Passing of Time No. 6” 9-43-E. etc.

Also # 1083 “Western Sneak and 1st Act Finale” IX-E- Master # 26, CBS 9-51-E. Cue # 1084 “Adventurous Sneak & 1st Act Finale” 9-47-E. Cue # 1085 “Sidewalk Serenade” by Fred Steiner, 9-45-C, 13 pages, 50 bars. Cue # 1089 G “Have Gun Sneak & Finale No. 1” by Rene Garriguenc. Cue # 1089 K “Emotional Sneak & Finale” by R. Garriguenc, 8-58- D-4. Cue # 1118 “Western Desolation” by R.G. 9-51-A (Master 33) 14 pages, 53 bars. Cue # 1120 “Ghost Town: Lucien Moraweck, Sneak to Curtain, :25, 9-58-E-1 (Master 25). Cue # 1121 Ghost Town No. 1, L. M., 1:05, 9-58-E-1. Cue # 1122 Ghost Town No. 2, 1:25, 9-58-E-1.

-Box 80 [researched 5-30-95] : *HGWT* episode “Monte Bank” by Rene Garriguenc. *HGWT* episode “Head of Hair” by Jerry Goldsmith, CPN 5923. First cue #

3163. *HGWT* episode "Fatalist" by Goldsmith, CPN 5915. First cue # 3124. *HGWT* episode "Poker Friend" by Leith Stevens, CPN 5920. Also various cues such as # 3122 "Romantic Melody # 1 & # 2" by Fred Steiner.

-Box 87 [researched 5-30-95] : *Rawhide* cues by Tiomkin located XIII-E-31 & 30. Cues include # 4581 "Cattle Drive"; # 4582 "Day Street to Nite Camp"; # 4583 "Across the Plain"; # 4584 "Suspense" ; #4585 "Low Dramatic" ; # 4586 "Light Stuff"

Cue # 4587 is by Lucien Moraweck titled "Paladin's Anger; Punct. Bridge, Sneak to Curtain." Cue # 4589 "Paladin's Lonely Ride" L. Moraweck. #4591 "Paladin # 2 (Carefree Paladin)" XIII B # 9. Cue # 4592 "Paladin # 3 (Paladin Waits)" XIII B # 10. Cue # 4593 "Paladin # 4 (Not A Worry)" XIII B # 10. Cue # 4594 "Pensive Paladin" by Fred Steiner dated July 1962. XIII B # 9. Cue # 4595 "Paladin Prowls" by Fred Steiner. Cue # 4597 "Paladin's Trek" by Fred Steiner. Cue # 4598 "Paladin's Peril" by Fred Steiner. Cue # 4596 "Paladin's Pony" by F. Steiner.

Here's an old hand-written film music diary entry I happened to find in an old box, reproduced here in Word format:

Monday, May 17, 2003 at 10:15 am

-Today is the last day of my ten-day vacation started on Friday, May 9th. Susan and I went that day in a National Car Rental SUV to Palm Springs about 110 miles from here. We had a great time going up the tramway Friday evening for dinner, staying at Shilo Inn on 111 across from John Reed's Restaurant (where we had a turkey dinner Sunday night). On Saturday, after eating lunch at Marie Callendar's on 111 in Rancho Mirage, we went to Indian Canyons to leisurely hike the loop trail along Andreas Canyon one-mile trail, and partially in Palm Canyon trail nearby. Also on Saturday we went to Imax to watch Cameron's 3-D hour film on the Titanic. Sunday we went to brunch at Marie Callendar's and then went to Vista Point up 74, visited a Visitor's Center down the highway (very nice), and then to Living Desert. Very hot day! We also in the trip visited several new home complexes, especially in the Banning-Beaumont area, Tessera (Lyon Homes) at Sundance (1545 Sagebrush Place, Beaumont) and Aurora at Sundance (Planned Community).

-We rent another car Thursday night (15th) and on Friday went to UCLA. I did work there at the Music Library Special Collections thanks to Tim Edwards in Room B-425. I was hoping Box 248 of the CBS Collection # 1 had cues from Herrmann's *Rawhide* score to "Encounter at Boot Hill" since that music was tracked in a *Gunsmoke* episode, "My Father, My Son." I deduced that that box would probably hold music cues for that episode. No, it didn't. It had some of Morton Stevens' works and a copy of Fred Steiner's "Ten Little Indians." Box 234 did not have the *Rawhide* cues either.

I actually started on Steiner's *Gunsmoke* score for "The Summons" but spent most my time on the 30 CBS dats. I had Tim make me a copy of tracks # 66 to end in Dat # 24,

and tracks #87-97 in Dat # 19, etc. (Herrmann music). I was also hoping to start initial work on the Deed of Gift # 2 boxes that were deposited last week, but they were not bar-coded yet. So I plan to rent a car in my next long weekend (starting Friday, June 20) and Tim will personally get the boxes I'd like to research. The Deed of Gift # 2 came in 1991 so it has been a 12-year wait! I'll want to see Box 1824 (business records), 1813 (Studio logs), 1807 (studio logs), 1805 (studio logs), 1788 (recording logs X), 1769-1773 (open reels), etc.

On Saturday we headed for UCSB in Goleta. First we stopped off at Camarillo off Las Posas to have brunch at a Marie Callendar's there for \$5.99 (good deal). Then we went to Ojai for an hour or more between 11:20 am – 12:45 pm. Steph got a great deal at a bazaar on the main street where she bought a Peruvian llama wool sweater for only \$37 (no tax). Eventually we went to Krotona on the way down 33. I then drove to UCSB campus, arriving around 1:30. On the third floor Special Collections, David Seubert had already pulled for me (I e-mailed him on Wednesday) several boxes.

I mainly worked on Box 109 that held the many sketch cues allegedly written circa 1945 for CBS radio. I hand-copied cues of interest. The cue # 16 "Winter" was later self-borrowed for the "Steamboat" cue in *The Kentuckian* in 1955. Box 9 held personal letters. I quickly read letters from Abe Polonsky and L. Stowkowski. I made a post to Talking Herrmann on Saturday night regarding a Polonsky letter re: David Raksin. I stated that I've seen drawings of composers in a 1975 book by Mark Evans titled Soundtrack: The Music of the Movies. Actually I had just researched a copy of that book (and made some xerox copies) last Tuesday at Cal State Long Beach Library.

[Note: There is a lot more but it's sensitive in terms of my opinions of certain people I was involved with in this film music area. Such people include "musicologists" that I would think would be more aptly termed "music-egotists"! The documents will be part of my "Bill Wrobel Collection" at UCLA many years in advance—certainly after I retire and move to Arizona—maybe to be released not until I sing my *finale* on this Earth!]

[Monday, March 30, 2009 at 12:49 pm]:

"Talking Herrmann: Journey to the Center of the Earth 50th Anniversary

Reply by: Bill Wrobel

"Perhaps you can videotape Arlene speaking about the movie. It would become a historical document. Maybe it can be put on MySpace or something. Too bad I can't be there myself. If she takes questions, ask her about her feelings on Herrmann's music for the picture." END OF QUOTE.

Re: The Loew's Jersey is showing the 50th Anniversary celebration of *Journey to the Center of the Earth*, and Arlene Dahl will be attending. [May 4 note: There is a link to Dahl's brief discussion of Herrmann that is available on YouTube:

<http://www.youtube.com/watch?v=d7w8wROTOdE>

She mentioned how he visited the Journey sets at Fox a few times and that he was really into Jules Verne.

I purchased the 1954 western, *The Command*, from the new Warner Archive service from the online Warner Bros. Shop:

<http://www.wbshop.com/Command%2c-The-+MOD/1000088150,default,pd.html?cgid=ARCHIVE>

Leith Adams pulled what he could of the written score for me on January 24, 1992. I know the date because I have a copy of the "Request for Copying" sheet that I dated. For some reason, the Main Title and all cues up to Reel 3/part 4 were not available. I first hand-copied part of Reel 3/pt 4 that was orchestrated by George Parrish, 15 pages, 60 bars. On the dvd, it is located at 0:22:34 (or Chapter 3 at 02:34). I may later give a brief or partial rundown of this cue (at least the first two bars) since I do not have enough of the score to do a proper lengthy rundown.

The next available cue was Reel 3/part 5, 22 pages, 96 bars, orchestrated by Marquardt. Next is Reel 3/part 5 (cont.) of 20 pages, Bras 97-174, orchestrated by Manuel Emanuel. Then, for some reason, all the cues afterward up to Reel 7/Part 1 were not available. So next I studied:

- Reel 7/part 1, 11 pages, 44 bars, orchestrated by Manuel Emanuel.
- Reel 7/part 2, 12 pages, 47 bars, orchestrated by Manuel Emanuel.
- Reel 7/part 2 "Revised", 2 pages, Bars 25-27 from R7/2, then Bars 28-32.
- Reel 7/part 3, 5 pages, 19 bars, orchestrated by Marquardt, and dated 11-27-53.
- Reel 7/4-8/1, 30 pages, 118 bars, orchestrated by Marquardt, dated 11-26-53.
- Reel 8/part 2, 18 pages, 70 bars, orchestrated by George Parrish.
- Reel 8/part 3, 11 pages, 43 bars, orchestrated by Marquardt, dated 11-28-53. [dvd location: 0:59:29]
- Reel 8/part 4, 2 pages, 11 bars, orchestrated by Manuel Emanuel.
- Reel 9/part 1, 9 pages, 34 bars, orchestrated by Manuel Emanuel.
- Reel 9/part 2, 8 pages, 32 bars, orchestrated by Geo. Parrish. Cue # 35563. [dvd location: 1:08:14]
- Reel 10/part 4, 32 pages, 126 bars, orchestrated by Marquardt.
- Reel 11/part 1, 13 pages, 51 bars, orchestrated by Geo. Parrish. Cue # 35566. [dvd location: 1:19:53]
- Reel 11/part 3, 12 pages ("cont" from other cue) Bars 116-154, Marquardt
- Reel 12/part 1, 18 pages, 71 bars, orch. by Marquardt.
- Reel 12/part 3, 15 pages, 131 bars, orchestrated by Chas. Maxwell.
- Reel 12/part 3-A, 8 pages, 30 bars, orchestrated by Geo. Parrish. Cue # 25571. [dvd location: 1:26:57]
- Reel 12/part 4, 5 pages, 17 bars, orchestrated by Manuel Emanuel.
- Reel 12/part 5, 8 pages, 29 bars, orch. by Manuel Emanuel.
- Reel 12/part 6 (End Title), 9 pages, 34 bars, orchestrated by Marquardt. Cue # 35574. [dvd location: 1:32:30]

The Command :

I would like to describe Reel 12/Part 4 in 4/4 time that was included in Box 964, cue #35572. Dvd location: 1:29:23. This is the final “sickness” or smallpox motif when MacGraw notices that an Indian hurt in battle is actually sick with chickenpox (not smallpox as originally feared). Instrumentation: flute, piccolo, oboe, english horn, 2 clarinets, bass clarinet, bassoon, contra bassoon, 2 horns, 2 trumpets, 3 trombones, marimba, chimes, xylophone, vibe, harp, celesta, piano, and strings (I believe, based on other cues, 12 violins, 4 violas, 4 celli, 2 contrabasses).

The harp is in an “atonal gliss.” *pp* notated simply as wavy lines first going up and then down and then up in Bar 1 to (Bar 2) down wavy line to up to down, and so forth to mid-Bar 7. The vibe is marked as *rubbing* playing *pp* a series of notes notated here as I presume as gliss notes (about a dozen up and down lines per bar). The horns in Bar 1 are *flutter* trem on small octave E [written small octave B] dotted half note < > (crescendo-decrescendo hairpins) to F [written Line 1 C] quarter note trem (three short horizontal lines across the stem) to (Bar 2) F# [written C#] whole note trem sforzando-marked (^ symbol above the note) > *ppp*. Horn II plays the same notes but in stopped special effect (+ symbol above the notes). The horns repeat Bars 1-2 in Bars 3-4 and Bars 5-6. The english horn plays the same as horn I. The bass clarinet plays as the horn but written a higher octave register. So we find Line 1 E [written Line 1 F#] dotted half note *pp* < > to F [written G] quarter note to (Bar 2) F# [written G#] sforzando-marked whole note and also *sf* > *pp*. Repeat in Bars 3-4. In Bar 5, the bass clarinet now sounds middle C [written D] sforzando-marked dotted half note to D quarter note to (Bar 6) small octave B [written Line 1 C#] whole note *sf* > *ppp*. The first clarinet plays as the horn in the small octave register, repeated in Bars 3-4 and 5-6. The marimba also plays as horn I (same small octave register as well), repeated in Bars 3-4 and 5-6. The same applies to the chimes. The top line (staff) violas are in diamond-shaped harmonics playing small octave E dotted half note to F quarter note (but silent in bar 2). Repeat Bar 1 in Bar 3 and Bar 5. The bottom staff violas pluck pizzicato small octave E quarter note (followed by a quarter and half rest) to (Bar 2) E# [enharmonic F] quarter note followed by rests. Repeat thru Bar 6 as given. Bottom line (staff) celli pluck small octave E quarter note (followed by rests) to (Bar 2) F# quarter note (followed by rests) and repeated next two bars. In Bar 2, top staff celli in harmonics play *sf* > small octave F# whole note (repeated in Bar 4 and Bar 6). Divisi arco and pizzicato CB play in Bar 2 small octave G arco whole note and quarter note *pizz* notes. In Bar 4, the CB pluck the small octave C quarter note (followed by rests) and also the C *arco* whole note.

After a quarter rest in Bar 2, various instruments play a distinctive three-note descending response pattern. The flute is trem *pp* on Line 3 D# legato to Line 2 B to F# quarter notes. The piccolo plays Line 2 F# down to D# down to Line 1 B trem (flutter) quarter notes. After a quarter rest, the oboe plays non-trem Line 2 F#-D#-Line 1 B legato quarter notes. After a quarter rest, the xylophone plays *pp* trem Line 1 F#/Line 2 D#/F# quarter notes down to D#/B/Line 2 D# quarter notes down to small octave B/Line 1 F#/B quarter notes. The celeste (“Celesta”) plays *pp* the same notes and registers as the xylophone but arpeggiando (vertical wavy line rolled chords). After a quarter rest in Bar 2, the top staff of the piano sounds *pp* Line 2 F#/Line 3 D#/F# quarter notes arpeggiando down to D#/B/Line 3 D# quarter notes arpeggiando down to Line 1 B/Line 2 F#/B quarter notes arpeggiando. The bottom staff piano sounds < *sf* > Great octave G/B/small

octave D#/F# (augmented major seventh or maj 7 #5) whole notes. After a quarter rest in Bar 2, violins I (only) are *harmonics* playing *pp* Line 2 F# down to D# down to B quarter notes (silent in Bar 3). As given earlier, violas bottom staff play in Bar 2 E# quarter note pizzicato (followed by rests). Top staff celli in *harmonics* play *sf* > small octave F# whole note (silent next bar), while bottom staff celli pluck small octave F# quarter note. The bassoon in Bar 2 plays *sf* > *pp* Great octave B whole note sforzando (repeated next bar) to (Bar 4) Great octave G sforzando-marked whole note. The C. Fag in Bar 2 plays small octave G whole note in that fashion (repeated next bar) to (Bar 4) small octave C whole note. *Sord* (muted) trombones play *sf* > *ppp* Great octave G/B/small octave D# sforzando-marked whole notes in Bar 2 (silent next bar) to (Bar 4) Great octave C/G/small octave D# whole notes.

Anyway, this should give the reader a good enough idea of how Tiomkin constructed the music for this scene.

[Wednesday, April 15, 2009 at 5:07 pm]: Incidentally, today I ordered three more WarnerArchive dvds by phone. The reason why I did not use the online ordering system as I did last time is because some days ago I received a promo code for 25% off on the next order. As given, "William, Welcome! Get 25% off your next purchase. HURRY! Offer ends in 7 days. To order, go to WarnerArchive.Com and enter PROMO CODE WARCHIVE25 at check-out." However, I had no luck in using that promo code. The site stated that the code was unknown. So I notified WBShop immediately and waited until today to try again. Still no luck. But the WBShop replied again and gave me a discount:

"Hello William,

"I apologize for the trouble you experienced with ordering these two titles. I have spoken with my manager regarding this issue, and if you are still interested in ordering we will adjust the total price of the order to show this discount. Please place the order online at www.wbshop.com, or call customer service at 1-866-373-4389. If you place the order over the phone, I have notated your original order in regards to honoring this discount. I hope this helps, but if you have any other questions or concerns, please feel free to contact us again.

Regards,

....

www.WBshop.com
1-866-373-4389"

I phoned this morning before I did Association yard work. I ordered three Max Steiner-scored movies: *A Distant Trumpet*, *Sins of Rachel Cade*, and *Close To My Heart*. I've seen the first two movies before but never the third one, so I'm very curious about that one.

<http://www.wbshop.com/Close-To-My-Heart-+EST-MOD/1000088010,default,pd.html?cgid=ARCHIVE>

I only worked extensively at USC/WB Archives on *A Distant Trumpet*, and only the Main Title and one other cue on *Sins of Rachel Cade*. I never looked at the written score to *Close To My Heart*. I did work a lot on *Lion & the Horse*, *Two on a Guillotine*, *Hell on Frisco Bay*, *King Richard & the Crusaders*, so when they finally get dvd released via WarnerArchive, then I'll probably do rundowns on most of them. The gal this morning who took my order said that there was a strongly positive response to the new WarnerArchive service. Probably the other studios will take soon follow the lead of Warner Bros.

Reel 3/pt 4 of *The Command* (the cavalry march out of town) is in 4/4 time and in the key signature of five flats (three flats for the B-flat clarinets/bass clarinet/trumpets), and four flats for the "F" horns. Bassoon I plays *sf* small octave Db sforzando-marked dotted quarter note to C staccato 8th down to Great octave Bb-Ab-Gb-F staccato 8ths (these four 8ths are crossbeam connected) to (Bar 2) Gb-Eb-F-Gb staccato 8ths (crossbeam connected) to Ab stand-alone staccato 8th (followed by an 8th rest) to same Ab dotted 8th to A 16th. Fag II plays Great octave Db dotted quarter note sforzando-marked to C staccato 8th to Contra-octave Bb 8th up to Great octave Ab-Gb-F staccato 8ths to (Bar 2) the same notes and register as Fag I. The bass clarinet plays *mf* as Fag I but written an octave higher register. Two top staff celli pluck *pizz* small octave Db rinforzando-marked quarter note (followed by an 8th rest) to C staccato 8th to Great octave Bb-Ab-Gb-F staccato 8ths to (Bar 2) Gb-Eb-F-Gb staccato 8ths to Ab 8th (followed by an 8th rest) to Ab/small octave Eb 8ths (followed by an 8th rest). Two CB pluck in Bar 1 as the VC to (Bar 2) Gb up to small octave Eb-F-Ab staccato 8ths down to Great octave Ab 8th (followed by an 8th rest) to same Ab 8th (followed by an 8th rest). The bottom staff pianos (two of them) play Great octave Db/Ab/small octave Db dotted quarter notes sforzando-marked to Great octave and small octave C staccato 8ths to Contra-octave and Great octave Bb-Ab-Gb-F staccato 8ths to (Bar 2) Gb-Eb-F-Gb staccato 8ths (crossbeam connected) to Contra-octave Ab/Great octave Eb/Ab staccato 8ths (followed by an 8th rest) to same 16ths. The top staff of the pianos in Bar 1 play *f* small octave F/Ab/Line 1 Db (Db major tonality) rinforzando-marked whole notes to (Bar 2) Gb/Bb/Line 1 Db rinforzando half notes to Gb/Bb/Db rinforzando 8ths (followed by an 8th rest) to Gb/Ab/Line 1 C dotted 8ths to Gb/Ab/Line 1 Db 16ths. Clarinet I plays *sf* > Line 1 Db [written Eb] whole note both sforzando-marked and tenuto-marked followed by a crescendo hairpin to (Bar 2) same Db sforzando and tenuto half note short decrescendo hairpin followed by a short crescendo hairpin to Db rinforzando (only) 8th note (followed by an 8th and quarter rest). Clarinet II plays small octave Ab [written Bb] whole note to (Bar 2) Bb [written middle C] half note to Bb 8th (followed by an 8th rest) to Ab dotted 8th to Ab 16th. Clarinet III plays small octave F [written G] whole note in the same dynamics as clarinet I to (Bar 2) Gb [written Ab] half note to Gb 8th (followed by an 8th rest) to Gb dotted 8th to Gb 16th. In the same fashion, three horns play small octave F/Ab/Line 1 Db [written middle C/Eb/Ab] whole notes to (Bar 2) Gb/Line 1 Db half notes to 8ths (followed by an 8th rest) to Gb/Ab/middle C dotted 8th to 16ths. After a half rest in Bar 2, "optional" trombones play (I believe) small octave Gb/Bb/Line 1 Db rinforzando 8ths *mfz*.

(followed by an 8th rest) to Eb/Gb/C dotted 8ths to 16ths. The field drum in bar 1 sounds *mf* a three-note ruff of two grace notes to 8th note (followed by an 8th rest) sounded 4X (notated on the second space from the top of the staff) to (Bar 2) dotted 8th to 16th to 8th (followed by an 8th rest) played 3X to two 16ths to dotted 8th to 16th. The timp in Bar 1 sounds *sf* > *pp* small octave Db rinforzando quarter note trem roll to same Db 16th (followed by a dotted 8th rest and then a half rest) to (Bar 2) small octave Eb 8th *pp* (followed by an 8th rest) down to Great octave Bb 8th (followed by an 8th rest) up to small octave Eb 8th (followed by an 8th rest) down to Great octave Ab dotted 8th sforzando-marked to Ab 16th. The harp in Bar 1 is arpeggiando (vertical wavy line rolled chord) on Great octave Db/Ab/small octave Db/F/Ab/Line 1 Db (D-flat major) quarter notes (followed by a quarter and half rest). In Bar 2, after an initial half rest, the harp is arpeggiando on Great octave Ab/small octave Gb/Bb/Line 1 Db (Gb maj/9) sforzando 8ths (followed by an 8th and quarter rest). The cymbal in Bar 2 sounds *ppp* a half note diamond-shaped trem crescendo. After a half and quarter rest in Bar 2, 12 *tutti* violins pluck pizzicato Line 1 C staccato 8th (followed by an 8th rest). Four violas play this pattern on small octave Gb staccato 8th. After a half and quarter rest in Bar 2, the English horn plays Line 1 C dotted 8th to C 16th. [end session 10:20 pm Wednesday]

[resume Thursday, April 16, 2009 at 5:56 pm]: The music changes in Bar 39 on page 16 (dvd location: 0:23:15) when you see three troopers scouting on top of a hill. One soldier says, 'I want three scouts to move out towards the hills,' he says...' I believe the key signature now is one flat. The english horn is *solo* playing Line 1 C [written Line 1 G] dotted quarter note to D 8th up to F dotted 8th down to D 16th to C dotted 8th up to A 16th to (Bar 40) G dotted quarter note to A 8th to F dotted 8th to D 16th to C quarter note decrescendo hairpin. Then horn I takes over as *solo* in Bar 41 on Line 1 A [written Line 2 E] dotted quarter note down to F 8th to G dotted 8th to F 16th to D dotted 8th to F 16th.

Violins I play *pp* Line 1 C half note to D to C quarter notes up to (Bar 40) D dotted quarter note to D 8th down to small octave A quarter note legato to middle C quarter note decrescendo. Violins II are divisi and bowed trem on small octave A/Line 1 C half notes to Bb/D quarter notes to A/C quarter notes to (Bar 40) Bb/D half notes to A/D quarter notes to Bb/Cb quarter notes. Violas play small octave A half note to Bb to A quarter notes to (Bar 40) Bb dotted quarter note to Bb 8th down to F up to Bb quarter notes. Bottom staff celli play *ppp* small octave C half note to Great octave Bb back to small octave C quarter notes to (Bar 40) Bb dotted quarter note to C 8th down to Great octave A quarter note up to small octave F dotted 8th to E 16th to (Bar 41) C# legato to D quarter notes down to Great octave F quarter note legato to G quarter note. Top staff celli play small octave C half note up to F down to C quarter notes up to (Bar 40) F dotted quarter note down to C 8th up to F dotted 8th to E 16th to (Bar 41) C# to D to same D to C quarter notes. CB play small octave F half note up to Bb down to F quarter notes up to (Bar 40) Bb dotted quarter note down to C 8th up to G dotted 8th down to C 16th up to (Bar 41) F quarter note tied to 8th note (followed by an 8th and quarter rest) and then pizzicato on small octave C quarter note.

The banjo in Bar 39 plays tremolo on Line 2 C dotted quarter note to F non-trem 8th up to F dotted 8th to D 16th to C dotted 8th up to A 16th to (Bar 40) G dotted quarter note trem to A 8th non-trem to F dotted 8th down to D 16th to C quarter note trem. The marimba in Bar 39 plays *ppp* in trem fashion small octave A/middle C half notes to Bb/D

to A/C quarter notes to (Bar 40) Bb/D half notes to A/D to Bb/Cb quarter notes to (Bar 41) A/Line 1 E to A/D quarter notes to BB/D half notes. Fag II plays *ppp* Great octave F half note up to Bb back down to F quarter notes up to (Bar 40) Bb half note tied to 8th note (followed by an 8th and quarter rest) to small octave C tenuto quarter note to (Bar 41) C# legato up to D quarter note to same D quarter note legato to C quarter note. After half/quarter/dotted 8th rests in Bar 39, Fag I plays Line 1 F 16th to (Bar 40) same F tenuto dotted quarter note to E 8th down to small octave A to Bb quarter notes. After the same rests in Bar 39, trumpet II plays *p* Line 1 A 16th to (Bar 40) G dotted quarter note to A 8th to F dotted 8th down to D 16th. After a half rest in Bar 41, trumpet I in a straight mute plays *mp* Line 2 D tenuto quarter note to C quarter note. *Open* Pos I plays middle C half note to D to C quarter notes to (Bar 40) D half note down to small octave A quarter note decrescendo (followed by a quarter rest). Pos II plays small octave A half note to Bb to A quarter notes to (Bar 40) Bb half note down to F quarter note (followed by a quarter rest). Pos III plays in Bar 40 small octave F dotted quarter note down to C 8th to E quarter note (followed by a quarter rest). After a half and quarter rest in Bar 40, the bass clarinet plays small octave G tenuto quarter note to (Bar 41) F half note to F to G quarter notes. After an 8th rest in Bar 39, the flute plays *mp* Line 2 A dotted quarter note tenuto up to Line 3 D to C quarter notes to (Bar 41) Line 2 Bb dotted quarter note to C 8th down to A to G quarter notes. Etc.

Shortly we come to the scene when the scouts see many Indians in the distance. However, some of those hostiles are quite close and one trooper gets an unwelcome fatal arrow stuck in his chest! This is in Reel 3/pt 5 starting at Bar 13 (dvd location: 0:24:35). All violins are *marcato sempre* playing in 2/4 time a series of 16th note figures with the first of the four notes per figure *rinforzando*-marked. So we find Line 1 Gb-F-Eb-Db 16ths (connected as a figure by two crossbeams) to C-small octave Bb-C-Db 16ths to (Bar 14) Eb-Db-C-Bb 16ths to A up to Line 1 Gb-F-Eb 16ths to (Bar 15) D-Cb-small octave Bb-Ab 16ths to the next figure of G up to Line 1 Fb-Db-small octave G crescendo to (Bar 16) small octave Ab *rinforzando* double-dotted quarter note *sfz* tied to 16th note (followed by a 16th rest). Violas play small octave Gb-F-Eb-Db 16ths to C up to Bb to middle C to Db 16ths to (Bar 14) Eb-Db-C-small octave Bb 16ths to A-Gb-F-Eb 16ths to (Bar 15) D up to middle Cb-small octave Bb-Ab 16ths to G-E-C#-G < *ffz* (Bar 16) Db double-dotted *rinforzando* quarter note to F 16th. VC play Great octave Gb-F-Eb-Db 16ths to C up to Bb-small octave C-Db 16ths to (Bars 14-15) the same notes as the violins but of course an octave lower register to (Bar 16) Great octave Ab double-dotted quarter note to Gb 16th. CB play small octave Gb-F-Eb-Db 16ths to C-Great octave Bb-small octave C-Db 16ths and then *col* celli.

After a quarter rest in Bar 14, horns I-II play forte small octave A [written Line 1 E] *rinforzando* 16th up to Line 1 Gb-F-Eb [written Line 2 Db-C-Line 1 Bb] staccato 16ths to (Bar 15) D [written A] *rinforzando* 8th (followed by an 8th rest) down to small octave G up to Line 1 Fb-Db-small octave G 16ths to (Bar 16) small octave Db/Ab *rinforzando* double-dotted quarter notes *ffz* to D/F *rinforzando* 16ths. After a quarter rest in Bar 15, horns III-IV are *col* the top staff horns. After a quarter rest in Bar 15, trumpets play forte small octave G up to Fb down to Db down to small octave G 16ths to (Bar 16) Ab dotted quarter note tied to 16th. After a quarter rest in Bar 15, the timpani beats forte Great octave G-G-G-G 16ths < *ffz* to (Bar 16) Ab quarter note trem roll tied to 8th note. The bassoons

in Bar 15 play *f* small octave D-Cb-Great octave Bb-Ab staccato 16ths to G up to small octave Fb-Db down to Great octave G 16ths to (Bar 16) Fb double-dotted rinforzando-marked quarter note down to Cb 16th. In Bar 16, Pos play *ffz* Great octave Fb/Ab/small octave Db/Ab (Db minor tonality) rinforzando 8ths (followed by an 8th and quarter rest). The tuba here plays *ffz* Contra-octave Ab rinforzando 8th note to Gb 16th. The gong sounds *fz* a rinforzando half note (notated diamond-shaped) let vibrate. The harp sounds *fz* as the trombones (Pos) but as quarter notes (not 8ths). Clarinets in Bar 16 play small octave Ab [written Bb] double-dotted quarter note down to F rinforzando 16th.

[end session 10:23 pm Thursday]

[Thursday, April 23, 2009 at 5:54 pm]: Yesterday I received from UPS Ground my three dvds from WarnerArchive: *A Distant Trumpet*, *Sins of Rachel Cade*, and *Close To My Heart*. All three movies were scored by Max Steiner. I only had time to research a tiny fragment of the written score to *Sins of Rachel Cade*, so let's get into it right here in this blog. To start, here are at least some of the official cue sheet data on the score (I'll add the dvd timings):

SINS OF RACHEL CADE

Reels 1 & 2

1) Native	:08 [start of dvd]
2) Rachel	:08 [00:00:08 dvd]
3) Native	:33
4) Rachel	:45 [00:00:51 dvd]
5) Mission	:24 [00:08:40 dvd]
6) Car	:27
7) Antipathy	:19
8) Car	:26 [00:08:40 dvd]
9) Mission	:20
10) Fragmentary # 1	:14 [00:10:38]
11) Mission	:22
12) Faith	:37
13) Fragmentary # 2	:10
14) Mission	:19
15) Doctor	:20
16) Doctor Dead	1:54 [00:14:06 dvd]
17) Signal Drums	:57
18) Mission	:16

Reels 3 & 4

19) Fetish	:42
20) Signal Drums	:23
21) Signal Drums	:32

22) Grave	1:03
23) Abide With Me (Monk-Lyte)	1:06
24) Mission	:39
25) Native	:23
26) Native	:35
27) Bible Tale	:58 [00:28:35 dvd]
28) Scripture	1:04
29) Thahu	:30
30) Mission	1:04
31) Mission	:43

Reels 5 & 6

32) Mission	:22
33) Ominous	:21
34) Mission	:11
35) Native	:30
36) Priest's Warning	:31
37) Mission	:20
38) Operation	1:45
39) Kulu's Vision	1:13
40) Mission	:37
41) Dance # 1 (Howard Jackson)	1:32
42) Mating Dance	3:41
43) Post Mating Routine (H. Jackson)	:38

Reels 7 & 8

44) Meeting Dispensed	:19
45) Henri	:17
46) Mission	:24
47) Rejected	:30
48) Disappointment	:15
49) Sleeping Sickness	:28
50) Faith	1:10
51) Sleeping Sickness	:10
52) Child Dead	:13
53) Plane Crash	:43
54) Mission	:15
55) Religioso	:12
56) Faith	:21
57) Fragmentary # 3	:15
58) Tension	:36
59) Mission	:16
60) Chord	:18

Reels 9 & 10

61) Paul Operates	:27
62) Unrest	:16
63) Mission	:18
64) Rachel	:37
65) Public Approval	:25
66) Mission	:25
67) Rachel	:31
68) Another Rejection	:19
69) Rachel	:07
70) Last Operation	:33
71) Riolute	:34
72) Mission	:12
73) Native	:17
74) Rachel	:24
75) Swimming Pool	:34
76) Mission	:16
77) Wrong	:21
78) Rachel	:45
79) Mission	:17
80) Packing	:14
81) Rachel	:25
82) Departure Presents	:20
83) Faith	:21
84) Rachel	:27
85) Dejected	:33
86) Rachel	:33
87) Marcial	:22
88) Mission	:23
ETC.	

“Main Title” Cue # 38917. *Con Moto* in C time, 14 pages, 53 bars.

Instrumentation: 2 flutes, oboe, 3 clarinets, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, timp., bongo drums, Big Bass Drum, gong, vibe, harp, organ (8”-16”), piano, 12 violins, 4 violas, 4 VC, CB.

Violins I and flute I play *ff* Line 3 D rinforzando-marked 16th legato mini-slur to C# 16th back to D 16th (three-note figure) with that D 8th tied to D dotted half note and tied to (Bar 2) dotted half note and tied to 8th note (followed by an 8th rest). Repeat these two bars in Bars 3-4. In Bar 5 [dvd location 00:00:08], the flute and first violins then play brief teaser of the “Rachel” theme. We find once again Line 3 D half note to “3” triplet value descending quarter notes C#-Line 2 A-F# up to (Bar 6) C# half note to “3” triplet value descending quarter notes Line 2 B-F# up to (Bar 7) A half note to “3” value quarter notes G-D-Line 1 B up to (Bar 8) Line 2 F# half note legato mini-slur to E quarter note to a quickly ascending run of 32nd notes E-F#-G-A-B-Line 3 C#-D-E.

Back in Bar 1, flute II and violins II play *ff* Line 2 A rinforzando 16th to G# 16th to A 8th figure with that A 8th tied to dotted half note and tied to (Bar 2) dotted half note and

tied to 8th note (followed by an 8th rest), repeated in Bars 3-4. Then violins II play Line 2 F#/A half notes to “3” triplet value descending quarter note dyads F#/A to D/F# to Line 1 A/Line 2 D up to (Bar 6) same Line 2 F#/A half notes to “3” value quarter note dyads D/F# to Line 1 B/Line 2 D to Line 1 F#/B up to (Bar 7) Line 2 D/E half notes to “3” value unison quarter notes Line 2 G-D-Line 1 B up to (Bar 8) F# half note to E quarter note down to that ascending 32nd run of eight notes Line 1 E-F#-G-A-B-Line 2 C#-D-E. Flute II is *col* flute I in Bars 5 thru 8.

Back in Bar 1, top line (staff) violas play Line 1 G-A 16ths to G 8th tied to dotted half note and tied to (Bar 2) dotted half note and 8th note (followed by an 8th rest) and repeated next two bars. In Bar 5, these violas then play small octave A grace note up to F/B half notes to “3” triplet value quarter notes F/Line 2 C# to F/A to unison F to (Bar 6) small octave A grace note up to Line 1 F#/Line 2 C half notes to “3” value quarter notes F/A to small octave B/Line 1 F to unison D to (Bar 7) B/Line 1 D grace notes up to A half note to “3” value quarter notes G-D-small octave B up to (Bar 8) Line 1 E# legato to E half notes. Back in Bar 1, bottom staff violas play middle C-D 16ths to C 8th tied to dotted half note and tied to dotted half note and 8th note next bar (followed by an 8th rest), repeated next two bars. Then they are *col* top staff violas in the following four bars.

Back in Bar 1, top staff VC (celli) play small octave E rinforzando whole note tied to half note next bar up to Bb rinforzando half note (these two bars repeated in Bars 3-4). Then these celli play in Bar 5 Great octave A/small octave F# grace notes up to unison Line 1 D half note to descending “3” triplet value quarter notes C#-small octave A-F# up to (Bar 6) Line 1 C# half note down to “3” value quarter notes B-F#-D up to (Bar 7) A half note to “3” value quarter notes G-D-Great octave B up to (Bar 8) small octave F# half note legato to E half note. Back in Bar 1, bottom staff VC play Great octave E rinforzando-marked whole note tied to half note next bar up to Bb rinforzando half note to (Bar 7) A whole note and then (Bar 8) A whole note once again. Then these celli play Great octave A whole note tied to whole note next bar (repeated next two bars). CB are *col* bottom staff VC.

Back in Bar 1, the oboe is *col* flute I but written an octave lower register. Clarinet I is *col* flute I for the first four bars while clarinet II is *col* flute II (and violins II). Clarinet II plays small octave E rinforzando whole note tied to half note in Bar 2 up to Bb [written Line 1 C natural] rinforzando half note (repeated next two bars). In Bar 5, clarinet I plays *f* Line 2 F# [written G#] half note to “3” triplet value quarter notes A-F#-D up to (Bar 6) A half note to “3” value quarter notes F#-D-Line 1 B up to (Bar 7) E half note to “3” value quarter notes D-Line 1 B-G. In Bar 8, the clarinet I line then shows a triplet value quarter rest to Line 1 A to A# triplet value quarter notes to “3” triplet value quarter notes B-B#-C# [written Line 2 C#-Cx-D#]. Back in Bar 5, clarinet II plays Line 1 A rinforzando half note to “3” value quarter notes F#-D-Line 1 A up to (Bar 6) F# [written G#] half note to “3” value quarter notes D-Line 1 B-F# up to (Bar 7) Line 2 D [written E] half note to “3” value quarter notes Line 1 B-G-D and then *col* clarinet I in Bar 8. Clarinet III in Bar 5 plays small octave A [written B] whole note tied to whole note next bar to (Bar 7) A whole note to (Bar 8) A whole note once again. Back in bar 1, Fags play *ff* Great octave and small octave E rinforzando whole notes tied to half notes next bar up to Bb half notes (repeated next two bars) to (Bar 5) Great octave A whole note tied to whole note next bar and then (Bar 7) A whole note to (Bar 8) A whole note once again.

Back in Bar 1, horn III plays Line 1 C [written Line 1 G] *rinforzando* 16th to D [written A] 16th to C 8th tied to dotted half note and tied to dotted half note and 8th note next bar (followed by an 8th rest), and repeated next two bars. Horns I-II (bottom staff horn and top line horn in the top staff) play Line 1 G [written Line 2 D] 16th to A [written E] 16th back to G 8th tied to notes as given. In Bar 5, all three horns are unison on “3” triplet value quarter note rest to small octave F# up to A [written Line 1 C#-E] “3” triplet value quarter notes up to Line 1 D [written Line 1 A] half note. In Bar 5, the horns have a triplet value quarter note rest and then play “3” value quarter notes small octave A up to middle C# quarter notes up to F# [written Line 1 C#] half note. In Bar 7, after a triplet value quarter rest, they play small octave B up to Line 1 D [written Line 1 F#-A] triplet value quarter notes up to G half note. After a triplet value quarter rest in Bar 8, the horns play the triplet value quarter notes as clarinet I (but an octave lower register).

Back in Bar 1, trumpets play *ff* Line 1 A/Line 2 D [written B/E] 16ths to A#/C# 16ths to A/D 8ths tied to notes as given earlier (and repeated in Bars 3-4). In Bar 5, the trumpets then play Line 1 F#/A/Line 2 D [written G#/B/Line 2 E] half notes to “3” triplet value quarter note triads F#/A/C# to D/F#/A to small octave A/Line 1 D/F# up to (Bar 6) F#/A/Line 2 C# half notes to “3” value quarter note dyads F#/B to D/F# to B/F (trumpet III is silent in this half-bar section). Then the three trumpets in Bar 7 play Line 1 D/E/A half notes to “3” value quarter notes D/G to unison D down to B up to (Bar 8) Line 1 F# to E half notes.

Back in Bar 1, Pos I in *felt* mute plays Line 1 C to D 16ths to C 8th tied to dotted half note and tied to dotted half note and 8th note next bar (repeated next two bars). After a triplet value quarter rest in Bar 5, Pos I plays small octave F# up to A triplet value quarter notes to Line 1 D quarter note (followed by one normal value quarter rest) to (Bar 6 with the Pos now “open”). After a triplet value quarter rest, it sounds A up to middle C# triplet value quarter notes to D-small octave B-F# triplet value quarter notes up to (Bar 7) B half note tied to quarter note (followed by a quarter rest) to (Bar 8) middle C# half note tied to “3” value quarter note to B# to C# triplet value quarter notes. Altri Pos in Bar 5 play Line 1 D half note to “3” value quarter notes C#-small octave A-F# up to (Bar 6) C# half note to “3” value quarter notes B-F#-D to (Bar 7) small octave A half note to “3” value quarter notes G-D-Great octave B up to (Bar 8) small octave G whole note. Actually I believe that was Pos III. Pos III in Bar 5 plays Great octave A whole note tied to whole note next bar, and then in bar 7 A whole note and resounded in Bar 8.

Back in Bar 1, the timpani beats Great octave E quarter note to E-E-E “3” triplet value 8ths (crossbeam connected) to E quarter note top E-E-E triplet 8ths again to (Bar 2) E quarter note to E-E-E triplet 8ths up to Bb-Bb-Bb to Bb-Bb-Bb triplet 8ths figures. Repeat these two bars in Bars 3-4. The timpani is then tremor rolled in Bar 5 on Great octave A whole note tied to next bar, and then tremor rolled on A whole note in Bar 7 and then again in Bar 8 (not tied, in other words). The top line bongo drum beats in Bar 1 two 16ths to 8th note figure (notated on the top space of the staff) followed by two quarter rests and then four 16ths to (Bar 2) to “6” sextuplet 16ths figure played four times. The bottom line shows a quarter note (notated on the bottom space of that staff) followed by a quarter rest and then another quarter note sounded (followed by a quarter rest) to (Bar 2) the same pattern. The gong sounds a whole note (notated as a four-sided diamond on the bottom space of the staff). After a half rest in Bar 2, the piatti sounds *forte* a diamond-shaped half note. The organ in Bar 1 plays Great octave E *rinforzando* whole note tied to

half note next bar up to Bb half note (repeated next two bars). After a half rest in Bar 3, the harp plays forte a gliss from the Great octave Bb half note up to (Bar 5) Line 3 D 16th. In Bar 5, the organ bottom staff plays Line 1 D/F#/A (D maj) half notes to “3” triplet value quarter notes C#/F#/A (F# min 2nd inversion) to small octave A/Line 1 D/F# to F#/A/D. The top staff plays this an octave higher register. In Bar 6, the organ then plays Line 1 C#/F#/A (bottom staff) and (top staff) Line 2 C#/F#/A/Line 3 C# half notes, and so forth (I forgot to add the triplet value quarter notes!). In Bar 7, the organ plays small octave B/Line 1 D/E/A (bottom staff) and (top staff) Line 1 A/Line 2 D/E/A half notes, etc. The piano (top staff) in Bar 1 plays Line 2 D/A/Line 3 D 16ths to C#/G#/Line 3 C# 16ths to D/A/D 8ths tied to dotted half notes and tied to next bar as given earlier. The bottom staff of the piano plays (not sure here). [vegetarian chili lunch break at 1:35 pm Monday, May 04, 2009...]

In Bar 21 [dvd location 00:00:47], the organ continues the whole note tie to Great octave A/small octave E/A/Line 1 C# (bottom staff) and (top staff) A/Line 2 C#/A (A major tonality). After a quarter rest in Bar 21, the chimes (bass clef) sound small octave A quarter note with the let ring short extending curve line (followed by a quarter rest) and then another A quarter note let vibrate. After a half rest in Bar 21, the timp is trem rolled on Great octave A half note crescendo hairpin up to (Bar 22) small octave D quarter note (followed by rests). After a half and quarter rest in Bar 21, the harp is gliss from Great octave A quarter note gliss line up to (Bar 22) Line 3 D 8th note (followed by rests in that bar). After a half and quarter rest in Bar 21, violins and violas play forte a “10” run of 32nd notes Line 1 (small octave for the violas) A-B-Line 2 C#-D-E-F#-G-A-B-Line 3 C#. Double bar lines traverse the page at the end of Bar 21, signifying a new section change in the music. Moreover, the key signature changes to D major (two sharps or F#/C#). The B-flat instruments such as the clarinets and trumpets have of course four sharps (two sharps added to the customary two sharps for the C-major/A minor key signature). The time signature also changes in Bar 22 to ¾ time for the rather waltzy official “Rachel” theme. The tempo-marking here is *con moto*.

So, in Bar 22 (dvd location 00:00:51), the Rachel Cade melody is played *Cantabile* by the violins, violas and oboe on Line 3 (Line 2 for violas and oboe) D dotted half note to (Bar 23) C# quarter note legato mini-slur to Line 2 (Line 1 for violas and oboe) A dotted quarter note down to F# 8th legato up to (Bar 24) Line 3 C# dotted half note to (Bar 25) Line 2 B quarter note down to F# dotted quarter note down to D 8th up to (Bar 26) A dotted half note.

Back in Bar 22, VC play *f* Great octave D grace note up to Great octave A/small octave F# tenuto-marked dotted half notes tied to 8th notes next bar (followed by 8th/quarter/8th rest marks) to (Bar 24) small octave D/A tenuto dotted half notes tied to 8ths next bar (followed by rests) to (Bar 26) Great octave B/small octave G dotted half notes tied to next bar. CB in Bar 22 play forte small octave D dotted half note tied to 8th note next bar (followed by rests) up to (Bar 24) F# tenuto dotted half note tied to 8th note next bar (followed by rests) to (Bar 26) D dotted half note tied to next bar.

The piano in Bar 22 (*ped*) sounds “3” triplet value ascending 8th notes Great octave D-A-small octave D to F#-A-Line 1 D-F# 16ths (connected as a figure by two crossbeams) to A-Line 2 D-F#-A 16ths to (Bar 23) Line 3 C# 8th (followed by rests). In Bar 24, the piano then plays Great octave F#-A-small octave D-F# 16ths to A-Line 1 C#-D-F# 16ths to (top staff) A-Line 2 C#-D-F# 16ths (D maj 7th tonality) to (Bar 25) B 8th

followed by rests. In bar 26, the piano then plays Great octave E-G-B-small octave E 16ths to G-B-Line 1 D-E 16ths to G-B-Line 2 D-E 16ths (E min 7th) to (Bar 27) B 8th.

The harp in Bar 23 plays forte descending 16th note figures Line 3 C#-Line 2 A-F#-D to C#-Line 1 A-F#-F to (bottom staff) C#-small octave A-F#-D 16ths down to (Bar 24) Great octave F# quarter note (followed by two quarter rests). In Bar 25, the harp plays Line 2 B-A-F#-D 16ths down to Line 1 B-A-F#-D 16ths to (bottom staff) small octave B-A-F#-D (B min) 16ths down to (Bar 26) Great octave E/B quarter note tied to 8ths (followed by 8th and quarter rests).

After a quarter rest in Bar 23, the vive sounds Line 1 C#/F#/A half notes let vibrate. After a quarter rest in Bar 25, the vibe then sounds small octave B/Line 1 D/F# half notes.

The bassoons in Bar 22 play *f* Great octave D/A tenuto half notes tied to 8th notes (followed by an 8th rest) to (Bar 23) D/A dotted half notes up to (Bar 24) F#/small octave D 8ths (followed by rests) to (Bar 25) Great octave F#/small octave D dotted half notes to (Bar 26) Great octave E/B 8ths (followed by rest marks). Clarinet III in Bar 22 plays Line 1 F# tenuto half note tied to 8th note (followed by an 8th rest) to (Bar 23) F# dotted half note to (Bar 24) A 8th (followed by rests) to (Bar 25) A dotted half note to (Bar 26) G 8th (followed by rests). After a quarter rest in Bar 22, clarinets I-II play forte Line 1 D/F# tenuto quarter notes to F#/A tenuto quarter notes tied to 8th notes next bar (followed by an 8th rest) to F#/A tenuto quarter notes tied to 8ths (followed by an 8th rest). After a quarter rest in Bar 24, these clarinets play small octave A/Line 1 D tenuto quarter notes up to D/F# tenuto quarter notes tied to 8ths next bar (followed by an 8th rest) to D/F# tenuto quarter notes tied to 8ths (followed by an 8th rest). After a quarter rest in Bar 26, they play small octave G/B quarter notes to B/Line 1 D quarter notes tied to 8ths next bar, and so forth.

[Ride To Hospital] Reel 1/2 –2/1. Cue # 38918. *Moderato* in C time, 23 pages, 91 bars. Key signature of E maj (4 sharps). Dvd location: 00:08:40. Scene: The Peter Finch character says “Give my regards...” to Rachel as she leaves to be taken to the Dibela Mission Hospital.

12 violins play *dolce mf* Line 2 G# half note crescendo hairpin to G# dotted quarter note to F# 8th to (Bar 2) G# quarter note up to B quarter note to same B quarter note down to E quarter note to (Bar 3) F# half note to F# dotted quarter note to E 8th. After a half rest in Bar 1, four violas play *mp* > small octave G#/B tenuto half notes (repeated next bar). After a half rest in Bar 3, violas play A/B half notes decrescendo hairpin. Four VC play *mf* Great octave E quarter note legato up to B half note to same B staccato-marked quarter note *p* (repeated next two bars). Two basses play *mf* small octave E tenuto dotted half note (followed by a quarter rest) and repeated next two bars. After a half rest in Bar 1, the harp is arpeggiando (vertical wavy line rolled chord) *mf* on small octave G#/B/Line 1 E/G#/B half notes *let ring* (repeated next bar). After a half rest in Bar 3, the harp is arpeggiando on small octave A/B/Line 1 D#/F#/B (B Dom 7th) half notes let vibrate. After a half and quarter rest in Bar 1, the bassoon plays *mf* Great octave B rinforzando quarter note legato mini-slur down to (Bar 2) E 8th (followed by 8th/quarter/8th rests) up to B rinforzando quarter note down to (Bar 3) E 8th (followed by rests) up to B quarter note.

Skipping to Bar 69 (dvd location 00:10:11), violins I play in 2/4 time Line 1 A/Line 2 D half notes tied to (Bar 70) 8ths and tied to 16ths (followed by a 16th rest). Violins II play this on Line 1 D notes. Violas play small octave C/G notes in this pattern. Then they play along with the low woodwinds an interesting, almost Herrmannesque, effect of unison Line 1 D rinforzando-marked 8th to “3” triplet value 16ths C-small octave Bb-A to (Bar 71, *Rit.* In C time) G dotted half note tied to 8th note (followed by an 8th rest). For this six-note pattern located on the dvd at 00:10:13, two clarinets and the bass clarinet play Line 1 D [written E] rinforzando 8th to “3” triplet value 16ths C-Bb-A [written D-C-B] to (Bar 71) G [written A] dotted half note tied to 8th note (followed by an 8th rest). Fags play small octave D rinforzando 8th to “3” 16ths C-Great octave Bb-A to (Bar 71) G whole note tied to whole notes thru Bar 75. Fag I in Bar 75 actually now plays small octave F whole note tied to half note next bar decrescendo to E half note tied to (Bar 77) whole note held fermata. Fag II in Bar 76 plays Great octave C whole note legato up to (Bar 77) small octave C whole note held fermata. VC in Bar 70 play Great octave D/A 8ths plucked pizzicato (followed by an 8th rest). Then they play *arco* small octave D rinforzando 8th to “3” triplet value 16ths C-Great octave Bb-A to (Bar 71) G dotted half note tied to 8th note (followed by an 8th rest). CB in Bar 70 pluck small octave D/A 8ths (followed by an 8th rest) and then are *col* VC.

In Bar 72 (dvd 00:10:17), *div* violins I play *mf espr* the “Mission” motif. We find Line 2 C/E half notes to Line 1 B/Line 2 E dotted quarter notes to B/D 8ths to (Bar 73) C/E up to E/G quarter notes to E/G half notes tied to whole notes next bar to (Bar 75) D/G whole notes to (Bar 76) F/A half notes to E/Line 3 C half notes tied to whole notes in Bar 77 held fermata and decrescendo hairpin. Divisi violins II in Bar 72 play Line 1 E/A half notes to E/G dotted quarter notes to D/G 8ths to (Bar 73) E/A to G/Line 2 C quarter notes to G/C half notes tied to whole notes next bar. In Bar 75, violins II top line play C-Line 1 B-A-B quarter notes while bottom line violins II play Line 1 G whole note. In Bar 76, they then play A/Line 2 C half notes up to C/G half notes tied to whole notes held fermata next bar. Violas return in Bar 75 to play small octave F whole note and also Line 1 C-small octave B-A-B quarter notes to (Bar 76) F/A half notes to E/G half notes tied to whole notes held fermata next bar.

VC in Bar 72 start to play the counter-melody line. We find small octave A half note to G legato to F quarter notes to (Bar 73) E half note up to “3” triplet value quarter notes G-A-middle C up to (Bar 74) “3” triplet value Line 1 A half note to G triplet value quarter note to “3” triplet value quarter notes A-G-C to (Bar 75) Line 1 D whole note legato to (Bar 76) C whole note tied to whole note held fermata next bar. CB in Bar 71 play Great octave G whole note tied to whole note next four bars up to (Bar 76) small octave C whole note tied to whole note held fermata in Bar 77.

The harp in Bar 72 plays ascending 16ths Great octave G-small octave C-E-A to Line 1 C-E-A-Line 2 C# up to E quarter note (followed by a quarter rest). In bar 74 they play ascending 16ths Great octave G-small octave C-E-G to (top staff) middle C-E-G-Line 2 C up to descending 16ths E-C-Line 1 G-E to (bottom staff) C-small octave G-E-C to (Bar 75) Great octave G quarter note followed by rests. In bar 76, the harp plays ascending 16ths small octave C-F-A-middle C up to (top staff) “5” quintuplet 16ths F-A-Line 2 C-F-A to Line 3 C quarter note decrescendo (followed by a quarter rest). In Bar 77, the harp plays ascending “3” value 8ths small octave C-E-G to Line 1 C-E-G to Line 2 C-E-G decrescendo up to Line 3 C quarter note.

Two bar lines traverse the page at the end of Bar 77. The temp marking in Bar 78 is now *A Tempo*. The dvd location is 00:10:38. In Bar 80 is where the good but soon-to-be-dearly-departed doctor asks Rachel, "How was the trip?" Underneath he's anxious to get his hands on the nitro pills for his failing heart. Unfortunately, the pills were not included in the package!

The bass clarinet is *solo* in Bar 78 playing Line 2 C# [written D#] quarter note to "3" triplet value descending 8ths Line 1 B-A-Eb to F half note (repeated next bar). Incidentally, this is the "Fragmentary No. 1" listed on the cue sheets. In Bar 80, the bassoon in the "k" tenor clef is now *solo* playing *mf* this fragmentary "small talk" motif. We find Line 1 G quarter note to "3" triplet value 8ths F#-F-D to E half note, repeated next bar but this time that E half note is tied to whole note held fermata in Bar 82.

Back in Bar 78, the piano sounds *pp* small octave A/B/C# mini-cluster of rinforzando-marked whole notes with *ped* (pedal sustained), repeated next bar. In Bar 80, the piano then sounds the Ab/Bb/Line 1 D/E cluster of M2 and M3 interval whole note tones, repeated next bar. It then sounds A/B/D/E whole notes in Bar 82 held fermata. Back in Bar 78, violins I are bowed trem *pp* on middle (Line 1) whole note rinforzando-marked (repeated next bar) to (Bar 80) E rinforzando whole note to (Bar 81) E whole note trem tied to whole note held fermata next bar. Violins II in Bar 78 are bowed trem on small octave B rinforzando whole note (repeated next bar) to (Bar 80) Bb/Line 1 D trem whole notes to (Bar 81) same Bb/D but tied to whole notes held fermata next bar. Violas are bowed trem in Bar 78 on small octave A rinforzando whole note (repeated next bar) to (Bar 80) Ab whole note to (Bar 81) Ab whole note and this time tied to whole note held fermata next bar. So musically this fragmentary section is a mild suspense or mild tense section characteristically.

Here's an April post:
"Talking Herrmann: The Passing of Richard Arnell
Reply by: Bill Wrobel

"Not only that but Arnell is not even mentioned in "The DEFINITIVE Guide to Classical Music, namely ALL MUSIC GUIDE TO CLASSICAL MUSIC (tiny print crammed into 1600+ pages). You'll also only find one selection of his works (one of his ballets) in ClassicsOnline.com:

<http://www.classiconline.com/catalogue/product.aspx?pid=681908>

"By the way, if you listen to that clip from "Punch & the Child," I wonder if you, like I did by perhaps odd association, feel that it shares the same general character of Herrmann's ON DANGEROUS GROUND? Generally, however, I do not hear much of Herrmann in his music, so to speak. ODG seems to come closest to much of Arnell's on-edge overall style but I do not have much of his music. My first impression of Arnell's music was that I found it interesting in its changeable way, kinetic, often intense. There is a rather INTERRUPTIVE quality to a lot of his music that takes a bit of getting used to, although he can be steady-as-it-goes when he wants to (THE LAND perhaps). Herrmann

tended to have more follow-thru or consistency or completeness. He is a very good composer but not my habitual cup of tea. I think he was a lot more experimental in styles than Herrmann. I liked the other "A" Brit better (Arnold). Arnold would somewhere make my Top Hundred list of favorite composers--but not Arnell. Herrmann would be in the Top Ten list, as would Tchaikovsky, Max Steiner, Wagner, maybe Liszt (certainly in the Top Twenty) and so forth. Charles Koechlin is quite masterful and sophisticated, on a whole different level. Balakirev is quite good--I like those Russkies!"

END OF QUOTE

[Tuesday, May 05, 2009 at 1:31 pm]:

Vacation week—and well-deserved too! This morning I phoned Charter cable and changed the package lineup that was starting to get expensive because the promotion had ended. We had the Premium Package that included HBO, Cinemax, Showtime, etc. I got rid of that package. The total bill this month would've been \$90.91. Now it will be \$78.32. I have the basic Digital Home Package (basic cable, expanded basic cable, digital receiver, etc.) and, for \$10 more, Digital View & Digital View Plus. This includes the SciFi Channel (that I already had before, included somehow in Expanded Basic Cable, along with Sundance, History Channel International, etc.) Bloomberg, National Geographic, BBC America, Independent Film Channel, Style, and several more. I particularly like Biography (Channel 126 in my area). In fact I am watching it now in the background: "William Shatner." In fact there are many Star Trek-related episodes today because of the release of the new Star Trek movie on Friday. Perhaps my wife and I can see it early on Friday.

The channels I normally watch are MSNBC (56), CNN (61), Discovery Channel (59) especially shows like "Man vs. Wild," SciFi (122) especially "Star Trek: Enterprise," History Channel (69) and History Channel International (134), CBS News (2), and so forth.

[Friday, May 08, 2009 at 11:58 am]: My wife & I both enjoyed the new *Star Trek* last evening that we saw at AMC at 7 pm. It's one of those alternate universe scenarios but done very well. I half-expected that by the end of the movie the "old" or familiar Trek universe would miraculously be restored but instead the writers/producers logically will keep the "new" trek universe in place for future sequels! The "old" Spock (Spock Prime) will be there, however. Zachary Quinto did an excellent job as young pock, and Chris Pine as well for his role as young Kirk. In fact we liked all of the new actors and characterizations. We particularly liked Uhuru (played by Zoe Saldana) and Bruce Greenwood as Christopher Pike. The Captain Nemo character (played by Eric Bana) is not a highlight but I guess you need an evil villain in a Star Trek movie! The "Bones" character (played by Karl Urban) was delightful too. Chekov and Scotty are okay. The Giacchino score is all right but not up to par with the inspired talent of Jerry Goldsmith or even James Horner. I won't purchase the cd soundtrack.

[Saturday, May 09, 2009 at 3:21 pm]: I bought ten fescue sod at Home Depot and Earthgro Garden Soil all for \$29.84, planting the grass in the middle back area where Deborah used to live. A big area had dried up in the last three weeks for some reason. The Association will pay for the supplies. My labor was free.

By the way, I rented the remake of *Day the Earth Stood Still* starring Keanu Reeves. I have to return it at Blockbuster tonight. While I liked the first half hour, more or less, the movie went downhill after that. The film lacked the far more engaging elements of the original classic film. There is no way Tyler Bates' score could approach the mastery demonstrated by Herrmann's score (although I felt Herrmann overused the theremin). There was nothing memorable that attached to my psyche in the new score, unlike Herrmann's music that captivated me immediately. In fact, I did remember several sequences of irritating music during the interrogation sequence. I *did* like the far more intimidating huge Gort in the remake, showing up around the 23 minute point. Unfortunately towards the end of the movie, Gort transforms into billions of tiny robotic creatures with a very voracious appetite. I preferred the two or three story robot Gort over a gray swarm cloud of teeny-weeny robots flying about eating trucks and what not! I really disliked that stepson of Doctor Helen. I believe this annoying little kid was named Jacob. That character was not needed in the script—or at least Gort could've vaporized the brat early in the movie! At about the 48 minute section of the movie, I could not understand why the military sent drones at attack Gort since Gort was not threatening anyone (just immobile, inactive). That was an illogical part of the script. Very mediocre film. I would say don't even bother renting it.

Now I'll continue my newest rundown: Herrmann's score for the *Twilight Zone* episode, *90 Years Without Slumbering*. ...

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[Monday, May 11, 2009 at 7:36 pm] : I was off today but tomorrow I start back to work after my eleven days of vacation. I did about three or four hours of yard work for the Association.

In my previous blog (Blog # 39), I briefly discussed Horner's Huck Finn score and delineated a part of cue V, I believe. Well, yesterday afternoon I found in one of my document boxes my hand copied version of the first seven bars of the "Main Titles" designated as M-10 [CED 186]. Instrumentation initially: Jews harp, harp, guitar, celeste, violins I, II, and violas.

In Bar 1, the harp plays *p* in C time small octave G up to Line 1 D to C to D 16ths (connected as a figure by two crossbeams) with this figure played four time (4X) in this bar and repeated thru Bar 4 to (Bar 5) G-D-C-D 16ths to small octave F-Line 1 D-C-D 16ths figure played 3X (repeated next bar) to (Bar 7) Line 1 E-small octave B-A-G# 16ths played 3X to small octave E quarter note gliss "A maj" upward. The guitar plays the same as the harp thru Bar 6 but written an octave higher register. The guitar in Bar 7 plays Line 1 E up to B-A-G# 16ths figure played 4X.

In Bar 2, the Jews harp plays *pp* Line 1 B-B-B-B quarter notes (repeated thru Bar 6). In Bar 7, the percussionist then goes to the triangle and sounds *p* a quarter note (notated on the second line from the top of the staff) (followed by an 8th rest) to another quarter note (followed by an 8th rest) to quarter note trill.

In Bar 2, the celeste sounds *p ped* Line 2 D-D-C-C 16ths figure to D-D-Line 1 G-G 16ths figure up to D-D-C-C 16ths again to D-D-Line 1 G-G 16ths (repeated next two bars) to (Bar 5) Line 2 D-D-C-C 16ths to D-D-Line 1 F-F 16ths up to D-D-C-C 16ths up to D-D-Line 1 D-D 16ths (repeated in Bar 6) to (Bar 7) Line 2 E-Line 1 B-A-G# legato

16ths figure played 4X. The bottom staff of the celeste in Bar 7 plays Line 1 B-G#-E-small octave B 16ths played four times.

In Bar 2, six violins I pluck *pizz* in the *p* dynamic level Line 2 D-C 8ths (crossbeam connected) to D-Line 1 G 8ths (crossbeam connected) up to D-C to D-G 8ths again (repeated next two bars) to (Bar 5) D-C to D-Line 1 F 8ths to D-C to D-Line 1 D 8ths (repeated next bar) to (Bar 7) Line 2 E-Line 1 B-A-G# 16ths to Line 1 B 16th (followed by a 16th and 8th rest) to another such B-A-G#-B figure. In Bar 2, six violins II pluck Line 1 F=F-F-F quarter notes (repeated next two bars). I forgot to copy what was played in Bars 5-6 but here the violas show up to play small octave G-F-G-F quarter notes (repeated next bar) to (Bar 7) E-E-E-E quarter notes. Violins II in Bar 7, after an initial quarter rest, pluck Line 1 B-G#-E-small octave B 16ths to G# 16th followed by a 16th and 8th rest) to B-G#-E-B 16ths again.

After an 8th rest in Bar 4, the B-flat trumpet shows up to play *mp* I believe Line 1 D 8th. I say "I believe" because I am not sure if this is a transposed cue or, as I suspect due to past precedent, a "C" concert score. I suspect a concert score because certain primary notes in various bars correspond to the same notes in the C instruments such as the violins. So we find Line 1 D stand-alone 8th legato up to G up to Line 2 C (G-G 8ths are crossbeam connected) down to B-A to B-G 8ths up to (Bar 5) Line 1 D whole note. After an 8th rest in Bar 6, the trumpet plays Line 1 D-D 8ths (crossbeam connected) up to G 8th up to Line 2 C-C 16ths figure to B-B 16ths to A 8th figure to B down to G 8ths up to (Bar 7) Line 2 E whole note.

That's all I have of the Main Title. I never heard the music. But I did find xeroxes of some title pages of other cues. These include M-23 "Running From Scree," M-51 "Carnival Music," M-71 "Procession to Paradise Plantation," M-81 "Running to the Cave," and M-82 "In The Cave." I believe Horner himself orchestrated the score—very large and bold. He used Judy Green Music sheets P=559 with the already printed instruments such as two staves for the flutes, two staves for oboes, 3 staves for clarinets, two for bassoons, two for horns, etc.

In M-51 "Carnival Music" (CED 197) in 4/4 time, we find the oboe playing *f* Line 1 A-Bb-A-G# 16ths to A dotted half note tied to whole note next bar. Horner wrote "snake charmer" above the oboe phrase. Repeat in Bars 3-4. The CS-80 (I suppose an old synthesizer device) is written in on the piano top staff line. It plays *quasi concertina* forte Line 2 A up to Line 3 D down to A quarter notes up to Line 3 D quarter note tied to whole note next bar (repeated next two bars). In Bar 2, the piatti and bass drum sound *f* two quarter notes (the piatti notated on the top line of the staff, and the bass drum on the bottom line of the same staff) to half notes (repeated in Bar 4). After a half and 8th rest, the Indian Drums sound forte six 16ths to (Bar 3) a whole note.

M-82 "In The Cave" (CED 209) has the flute (or both flutes) playing *ppp* < Line 3 Db whole note tied to half note in Bar 2 in 2/4 time steady crescendo to (Bar 3 in 4/4 time) Line 3 C whole note *mp* > tied to whole note next bar. The oboe plays tied Line 2 A notes in this pattern in Bars 1-2 and then tied whole notes on Ab *mp* > in Bars 3-4. The clarinet(s) play I believe Line 2 Fb [written Gb] whole note tied to half note in Bar 2 (violins II I believe also play Line 2 Fb tied notes but in trill effect). But there is a tone variance in Bar 4. Well, it's time for bed so I'll let this cue go, especially with this annoying discrepancy or doubt about the precise tones. I really dislike it when in a score some cues are transposed and others are "concert" or "C." This happens also if you have

different orchestrators in a score—such as when Al Woodbury did transposed cues but Jeff Alexander did “C” versions. Annoying.

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[Wednesday, May 13, 2009 at 5:52 pm] : In Horner’s *Something Wicked This Way Comes*, I had xeroxed several pages (mostly from the Main Title and Reel 2/1). In the latter, I have page 6 in the section of music just before the onscreen statement, “Hello, Matthew. What are you doing here so late?” Here in Bar 21 (*poco cresc*), violins I play Line 2 A half note legato to B half note to (Bar 22) Line 3 D to E quarter notes to G half note tied to whole note next bar to (Bar 24) a resounding of G whole note *mp*, and so forth. Violins II in Bar 21 play Line 2 E to F# half notes to (Bar 22) A to B quarter notes to Line 3 C# half note tied to whole note next bar to (Bar 24) D whole note. Violas top staff play Line 1 G to A half notes to (Bar 22) Line 2 C to D quarter notes to E half note tied to whole note in Bar 23 to (Bar 24) G whole note. Violas bottom staff play middle (Line 1) C# to D# half notes to (Bar 22) F# to G# quarter notes up to Bb half note tied to whole note next bar to (Bar 24) another sounding of Bb whole note. Top staff celli play small octave B-A-G#-F# quarter notes legato to (Bar 22) E to D quarter notes to C# half note tied to half note next bar to C half note up to (Bar 24) *div* whole notes small octave Bb/Line 1 D. Bottom staff VC play in Bar 21 Great octave F# (I believe—or possibly F) whole note (tied from the previous bar that I do not have so I cannot verify the precise tone) and tied to next two bars to (Bar 24) Great octave Bb/small octave F whole notes. CB play the same Great octave F# tied whole notes to (Bar 24) Great octave Bb whole note.

After a half rest in Bar 21, the first oboe sounds *pp cresc* Line 1 B half note to (Bar 22) Line 1 D to E quarter notes to G half note tied to whole note next bar to (Bar 24) F whole note *mp*. Oboe II, after an initial half rest, plays Line 1 F# half note to (Bar 22) A to B quarter notes to Line 2 C# half note tied to whole note next bar to (Bar 24) Line 1 Bb whole note. Clarinet I initially follows the viola top staff line and plays Line 1 G [written A] to A [written B] half notes to (Bar 22) Line 2 C to D [written Line 2 D-E] quarter notes to E [written F#] half note tied to whole note next bar to (Bar 24) F quarter note decrescendo hairpin (followed by a quarter and half rest). Clarinet II follows the violas bottom staff bottom staff line and plays Line 1 C# [written D#] half note to D# [written E#] half note to (Bar 22) F# to G# quarter notes to Bb [written Line 2 C natural] half note tied to whole note next bar and tied to quarter note next bar (followed by rests). The bass clarinet follows the top staff VC line. It sounds Line 1 B [written Line 2 C#] quarter note to A-G#-F# quarter notes to (Bar 22) E to D quarter notes to C# half note tied to half note next bar to C half note to (Bar 24) small octave Bb quarter note (followed by rests). Of the woodwinds, the flutes show up in Bar 24 playing *mp* Line 3 D/G whole notes. The bassoons here play Great octave Bb/small octave F whole notes.

The *open* bottom staff horns in Bar 21 play *p* small octave B to A to G# [written Line 1 F#-E-D#] quarter notes to F# quarter note tied to quarter note next bar > *pp* to G# quarter note to Bb half note tied to whole note next bar to (Bar 24) Bb whole note. In Bar 22, top staff horns play *pp cresc* Line 1 C to D [written Line 1 G-A] quarter notes to E [written B] half note tied to whole note next bar to (Bar 24) D whole note *mp*. In Bar 22, *open* trombone I (top staff) plays *pp cresc* small octave E to D quarter notes to C# half note tied to half note next bar (followed by a half rest). After a half rest in Bar 23, bottom

staff Pos play $p <$ small octave C half note. In Bar 24, all Pos (all *open*) play. Here we find these trombones playing p Great octave Bb/small octave F/Line 1 D whole notes.

After a half rest in Bar 23, the piano sounds p a diatonic (*white key gliss*) glissando from Great octave F quarter note straight gliss line up to (Bar 24) Line 3 G quarter note (followed by rests). The bottom staff of the piano in Bar 24 play Contra-octave and Great octave Bb half notes let vibrate (followed by a half rest). The celeste in Bar 24 is arpeggiando (vertical wavy line rolled chord) on small octave D/Bb/Line 1 F/Line 2 D/G half notes let vibrate (*ped*) followed by a half rest. The *solo* harp in Bar 24 plays *mp* descending to ascending 16th note figures Line 3 G-F-D-C (connected by two crossbeams) to Line 2 F-D-Line 1 Bb-F 16ths to D up to F up to Bb to Line 2 D 16ths to F-Line 3 C-D-F 16ths. I am not 100% sure what tonality Horner intended in Bar 24 but the basic tonality is Bb maj (Bb/D/F) but expanded perhaps to the Bb maj 6 (Bb/D/F/G). With the harp notes, we could even have the Bb maj 6/9th chord (Bb/D/F/G/C). The second half note chord in Bar 21 appears to be the B Dom 7th (B/D#/D#/A) to (Bar 23) D Dom 7th (D/F#/A/C) half notes.

In M1A (I believe the Main Title) the clarinets and horns are *col*. If indeed transposed (as I believe it is), the clarinets play Line 1 C [written D] dotted 8th down to small octave G 8th up to Bb 16th figure played twice to D quarter note down to Bb up to Line 1 D 8ths to (Bar 2) F [written Line 2 C] quarter note to E-Eb 8ths to D quarter note to C-small octave Bb 8ths to (Bar 3) A 8th to A dotted 16th to Bb 32nd note figure to middle C up to Eb 8ths to D dotted 8th down to Bb 16th figure legato to G-G-Bb-Line 1 D 16ths to (Bar 4) F quarter note to E-Eb 8ths to D quarter note to C-small octave Bb 8ths. After an 8th rest, the Gr. Cassa sounds an 8th note (followed by an 8th rest) to 8th note followed by an 8th rest) to 8th rest) followed by an 8th rest). In Bar 1 only. I don't have the bottom half of page 1.

In Bar 8 (start of page 3), we find a series of 16th note figures played by the flutes, clarinets, pianos, violins and violas. Violins are split into three staves with four violins per staff, all plucking the 16th notes pizzicato. The top staff violins pluck $p <$ Line 1 F-small octave Bb-Line 1 C-Eb (connected as a figure by two crossbeams) to Ab-Db-Eb-Gb 16ths up to Line 2 C-Line 1 F-Gb-Line 2 Db 16ths up to F-Line 1 Bb-Line 2 C-Eb 16ths to (Bar 9 in 2/4 time) Line 2 Ab-Db-Eb-Gb 16ths down to C-Line 1 F-Eb-Gb 16ths *de3crescendo* hairpin, and so forth. Middle staff violins pluck middle C-F-small octave Bb-C 16ths to Eb-Ab-Db-Eb 16ths to Gb-Line 2 C-Line 1 F-Gb 16ths up to Line 2 C-F-Line 1 Bb-Line 2 C to (Bar 9 in 2/4 time) Eb-Ab-Db-Eb 16ths down to Line 1 Gb-Bb-Db-Eb 16ths *de3crescendo*. Bottom staff violins pluck small octave Bb-Line 1 C-F-small octave Bb 16ths to Line 1 Db-Eb-Ab-Db 16ths to F-Gb-Line 2 Db-Line 1 F 16ths up to Bb-Line 2 C-F-Line 1 Bb 16ths to (Bar 9 in 2/4 time) Line 2 Db-Eb-Ab-Db down to Line 1 F-Gb-Ab-Db 16ths. All violas pluck $p <$ small octave Gb-Gb-Gb-Gb 16ths to Bb-Bb-Bb-Bb 16ths up to Line 1 Db-Db-Db-Db 16ths up to Gb-Gb-Gb-Gb 16ths to (Bar 9 in 2/4 time) Line 1 Bb-Bb-Bb-Bb 16ths down to Db-Db-small octave Bb-Bb 16ths *de3crescendo* hairpin. Flute I plays $p <$ Line 1 F-F-F-Eb 16ths up to Ab-Ab-Ab-Gb 16ths up to Line 2 C-C-C-Db 16ths up to F-F-F-Eb 16ths up to (Bar 9 in 2/4 time) Ab-Ab-Ab-Gb 16ths down to C-Line 1 Bb-Ab-Gb 16ths. Flute II plays Line 1 F-F-F-Eb 16ths up to Ab-Ab-Ab-Gb 16ths (same as flute I so far) to (variance from flute I now) Gb-Gb-Gb-Gb 16ths up to Line 2 C-C-C-C 16ths up to (Bar 9) Eb-Eb-Eb-Eb 16ths down to C-Line 1 Bb-Ab-Gb. Clarinet I plays (if transposed) Line 1 C-C-C-C [written D-D-D-D] 16ths to Eb-Eb-

Eb-Eb [written F-F-F-F] 16ths to F-F-F-F 16ths to Bb-Bb-Bb-Bb up to (Bar 9) Db-Db-Db-Db 16ths (followed by a quarter rest). Clarinet II plays small octave Bb-Bb-Bb-Bb 16ths up to Db-Db-Db-Db 16ths (followed by a quarter rest) up to Gb-Gb-Gb-Gb 16ths to (Bar 9 in 2/4 time) Bb-Bb-Bb-Bb 16ths down to F-F-Db-Db 16ths. Clarinet III (sharing the same staff as clarinet II) plays small octave Gb-Gb-Gb-Gb up to Bb-Bb-Bb-Bb up to Line 1 Db-Db-Db-Db 16ths (followed by a quarter rest) to (Bar 9) a quarter rest followed by Db-Db-small octave Bb-Bb 16ths decrescendo. Piano I plays small octave Gb/Bb/Line 1 C/F 16ths played 3X to Gb/Bb/C/Eb 16ths (connected by two crossbeams) to the second figure of Bb/Db/Eb/Ab played 3X to Bb/Db/Eb/Gb 16ths, and so forth (too much to get into since this is not an official rundown!). Piano II plays this *8va basso*.

The bass clarinet in Bar 8 plays small octave Bb [written Line 1 C natural] whole note down to (Bar 9) F [written G] half note to (Bar 10 in 4/4 time) E [written F#] whole note tied to (Bar 11 in 2/4 time) half note. The Contra-bassoon and trombones and CB plays the same but written an octave lower register. The tuba plays Contra-octave Bb whole note crescendo up to (Bar 9) F half note decrescendo to (Bar 10) E whole note crescendo and tied to half note next bar. The theremin is actually used in this score at this point playing Line 2 Bb half note crescendo down to Line 1 Bb half note up to (Bar 9) Bb half note down to (Bar 10) G whole note tied to half note next bar. The VC pluck *pizz* small octave F 16th (followed by an 8th rest) to Eb 16th (both notes connected by two crossbeams) up to Ab 16th (followed by an 8th rest) to Gb 16th up to Line 1 C 16th (followed by an 8th rest) to Bb 16ths up to Line 1 F 16th (followed by an 8th rest) to Eb 16th to (Bar 9) Line 1 Ab 16th (followed by an 8th rest) to Gb 16thg down to C-small octave Bb-Ab-Gb 16ths.

I managed to find in my research a three-stave sketch of Reel 3M4 of *Dances With Wolves* composed by John Barry. Violins I and violas are designated for the top staff; Pos/tuba/8 horns for the second staff; cellos/harp/bass for the third staff. The time signature is 4/4 in the key signature of three flats. Violins I and violas play *mp* Line 1 Eb half note tied to 8th note down to small octave Bb quarter note up to Line 1 Eb 8th up to (Bar 2) G dotted quarter note down to Eb 8th tied to half note (*C mi* is indicated above the staff). The second staff brass play Great octave Eb/Bb/small octave F/A/G/Ab whole notes to (Bar 2) Great octave C/G/small octave Eb/G/Line 1 C half notes tied to 8ths (followed by an 8th rest) to C/G/Eb/G/middle C tenuto quarter notes. The bottom staff celli (most noticeable) and harp play Great octave Eb up to G 8ths up to small octave G down to Eb tenuto-marked quarter notes down to Great octave Bb tenuto quarter note down to (Bar 2) Great octave C up to G 8ths up to small octave Eb quarter note tied to 8th to D quarter note to Eb 8th. CB play arco Great octave Eb whole note down to (Bar 2) C whole note.

In Bar 3 (marked above the top staff *Ab*), the violins and violas play Line 2 Eb half note tied to 8th note to F tenuto quarter note to Eb 8th legato down to (Bar 4) Line 1 Bb dotted half note tied to 8th note (followed by an 8th rest). Bar 4 is chord labeled as *Bb7* (B-flat Dominant seventh or Bb/D/F/Ab). This is the 5-4-4 chord structure. Starting with Bb go up 5 steps (to D) then go up 4 steps starting with that D (to F) and the final 4 steps starting with that F up to Ab. The second staff brass play Great octave Ab/small octave Eb/Ab/middle C/Eb whole notes to (Bar 4) Contra-octave Bb/small octave D/F/Ab/D dotted half notes tied to 8ths (followed by an 8th rest). Celli and harp play Great octave

Ab up to small octave Eb 8ths up to Line 1 C tenuto quarter note down to small octave Ab tenuto quarter note down to Eb tenuto quarter note down to (Bar 4) Great octave Bb up to small octave Ab 8ths up to Line 1 D quarter note tied to 8th note legato down to small octave D-C-Great octave Bb 8ths.CB play Great octave Ab whole note to (Bar 4) Bb whole note.

In Bar 5 (marked as *Ab*) the violins and violas play Line 2 C half note tied to 8th note down to Line 1 Bb tenuto quarter note to Ab 8th to (Bar 6, marked as *Eb*) Bb dotted quarter note down to Eb 8th tied to half note. Brass play Great octave Ab/small octave Eb/Ab/Line 1 C/Eb whole notes to (Bar 6) Great octave Eb/Bb/small octave F/G/Bb half notes tied to 8ths (followed by an 8th rest) to Eb/BB/F/G/Bb tenuto quarter notes.

In Bar 7 (labeled as *Fmi*), violins and violas play Line 1 Ab half note tied to 8th note to F quarter note to Eb 8th to (Bar 8, marked as *Bb7*) F dotted half note tied to 8th note (followed by an 8th rest). Second staff brass play Great octave F/small octave C/F/Ab/C whole notes to (Bar 8) Contra-octave Bb/small octave D/F/Ab/Line 1 D dotted half notes tied to 8ths (followed by an 8th rest). Bottom staff VC and harp play Great octave F up to small octave C 8ths up to Ab down to F down to C tenuto quarter notes to (Bar 8) Great octave Bb up to small octave Ab 8ths up to Line 1 D quarter note tied to 8th note down to small octave D-C-Great octave Bb 8ths.Then in Bars 9 thru 13, the top staff strings repeat Bars 1 thru 5. Etc. Time for bed!

[Sunday, May 17, 2009 at 8:52 pm]: Big but thankfully short-lived jolting earthquake at 8:39 pm! About a 5.0 magnitude with the epicenter under nearby Lennox (near Hawthorne close to L.A. Airport—about the intersection of the 405 & 105). I was on the computer looking up information on Goldenthal when the trembling occurred and then a sudden jolt. Books and other loose items fell. The cats ran under the bed! A skunk eating our cat food outside scooted away real fast!

Talking Herrmann: Obscure Herrmann radio shows come to light
Reply by: Bill Wrobel

The specific link to get the MP3 shows:

<http://www.otrcat.com/hallmark-playhouse-p-1359.html>

Herrmann scored four episodes towards the very end of the shows offered:

Hallmark Playhouse 510405 119 Rest And Be Thankful
Hallmark Playhouse 510412 120 Joy Street
Hallmark Playhouse 510419 121 For America
Hallmark Playhouse 510426 122 Two Years Before The Mast
Hallmark Playhouse 510503 123 A Breath Of Air
Hallmark Playhouse 510510 124 A Man's Mother
Hallmark Playhouse 521214 191 Home For Christmas

Hallmark Playhouse 521228 192 A Man Called Peter

"Rest & Be Thankful" was indeed scored by Herrmann although it was conducted by Lyn Murray. "B. Herrmann" is written on the top right of the title page of the written score that I obtained in December 1997 from the American Heritage Center at the University of Wyoming. It only cost me \$13.40 for a xeroxed copied. At the time I asked Matt, the archivist there, to check to see if anything of the Superman music was in the Klatzkin Collection there (nope). Tonight I'll contact AHC to see if they might have the other three Herrmann-scored episodes as they did the "Rest & BE Thankful" written score--but I rather doubt it. The logical assumption is that "Rest & Be Thankful" was in the Lyn Murray Collection there, so if indeed he ghost wrote some of the cues (or adapted the music), then probably the other three episodes that clearly credit Herrmann won't be in the Murray collection. But it won't hurt to ask!

http://catalog.uwyo.edu/cgi-bin/Pwebrecon.cgi?v1=1&ti=1,1&Search%5FArg=Lyn%20Murray&SL=None&Search%5FCode=GKEY%5E%2A&CNT=20&PID=u9x3-DS_BcYKTK-mYKH9-HdIgMt&SEQ=20090707190529&SID=6

To check the 75 music collections, go to SCORES:

<http://catalog.uwyo.edu/cgi-bin/Pwebrecon.cgi?hd=1,2&SC=Subject&SA=Scores%2E&PID=XSFYHaCvGy0vCySbOnUm49PZF3D-&HIST=0&SEQ=20090707224928&SID=2>

You will find several very familiar names including Rene Garriguenc, David Buttolph, Les Baxter, Herman Stein, and others.

Jim talked about self-borrowings. It was second nature for Herrmann to borrow from himself extensively! Well, one of the middle cues in "A Man's Mother" is the source of the breezy "Flirtation" cue in "Beneath the 12 Mile Reef." Once I get to hear all of the three episodes soon, I'll look for more besides those Jim mentioned. Moreover, I am slowly researching the Box 109 rare sketches by Herrmann circa 1945 (see my Herrmann Photo Tour on the Society site). Herrmann self-borrowed from them as well! For example, sketch # 46 "Mother's Day" and also sketch # 66 (III) was later used in THE KENTUCKIAN cue "Miss Suzie" (dvd 00:33:35 or track # 17 of the fine Tribute cd). Sketch # 59 IX was later used in that movie's "The Pearl" and "Finale" cues. Sketch # 66 (I) was used in that movie's Bound for Texas theme--but even before in the "Untitled" score of the Corwin episode, cue IX. Sketch # 33 "Huck Finn" was later used in THE KENTUCKIAN in "The Bar" cue/ Sketch # 13 "Edison" is a variation of the theme.

I proposed an idea that the Box 109 sketches should be orchestrated and perhaps made available for World Premiere performances (via permission from CBS) in time for the Herrmann Centennial. I plan to orchestrate at least several. I'm trying to secure

permission from CBS to get the Box 109 contents xeroxed since my time for researching and hand-copying is quite limited due to my day job (with overtime!). We shall see.

Apparently the episodes scored by Herrmann of Transatlantic Call (according to "Norman Corwin & Radio: The Golden Years") were:

-Feb 14, 1943 "New England"; Feb 18 "Washington D.C."; March 14 "Midwest: Breadbasket & Arsenal."

Incidentally, Jim alerted me to Corwin actually still being alive and quite well (!) so I e-mailed him regarding those Box 109 sketch titles such as "Appleseed," "Horace Talor," "Lincoln's Prayer," and many others--but he replied, "Dear Bill: None of the subjects in your memo on Herrmann is familiar to me.

Regards,
Norman Corwin"

Jim thought that perhaps (a Big "if") Herrmann planned to do the 1946 series "American Portrait" that would conceivably fit the historical personages described in many of Herrmann's sketches. Curiously, one of the shows was...(according to the radio gold index site)..."American Portrait. August 3, 1946. CBS net. "Two Years Before The Mast". Sustaining. A series of well-written and produced biographical sketches of famous Americans. The story of Richard Dana and how he wrote his famous book and helped to bring law to the sea. Milton Bacon (narrator), Howard Rodman (writer), Howard Barnes (director), Walter Black, Curtis Beaver (composer, conductor). 29:31. Audio condition: Excellent. Complete. "

Was there really a composer named Curtis Beaver, I wonder?? A Pseudonym perhaps? I'll have to check deeper. No Google hits besides the few radio shows given in the gold index site.

I am hoping that THE FREE COMPANY radio shows available may have some Herrmann scores:

<http://www.otrcat.com/free-company-p-48737.html>

Talking Herrmann: Obscure Herrmann radio shows come to light

Reply by: Bill Wrobel

Nice to hear from you again, Dejael.

There are several full scores I'd LOVE to be able to study. One of these are the SUPERMAN cues (but I fear them lost forever due to the mysteries involved). Although, I may add, I've seen an adaptation or arrangement of the Superman theme or March in a

television collection of themes published by Hal Leonard (I believe). I do not know if it was faithful to the original, and the Flying Music was not included. Apparently (I read somewhere) the so-called Superman cues were originally written for a certain serial before the series came on, and then the music was appropriated for the Superman show. I rather doubt if H.B. Gilbert wrote the music. Did he officially claim to?? He was the President of the old SPFM and he probably would've commented on the matter to people over the years.... He used various pseudonyms in the first season, including "Joe Stahl" (as did Joe Mullendore), and he used the name "Serge Dupre" and "Pierre Domat" and "Joseph Szipive!

I'd also, to follow my initial thought, love to see the full score of MOONRAKER (composed by John Barry). I contacted MGM but they referred me to EMI, and EMI never replied! I'd love to see the written full scores to many of the British cues used in the second season of The Adventures of Superman, especially "Crime Doesn't Pay" by Jack Beaver (a rather perfect compact cue), "Eerie Night" by F.G. Charrosin, "Tell-Tale Heart" by John Foulds, and many others. But I fear them lost. Apparently Sidney Torch conducted the original tracks with the New Century Orchestra. You can access the music in the KPM site (see KPM 504 CD and 505). I've discussed this before in other posts and in my blogs.

I'd LOVE to see the full scores to all the Universal-Revue shows Herrmann composed - especially The Virginian, Bob Hope Chrysler Theater, AHH, etc. But that very hard not (Universal Studios) is impossible to crack (no researcher policy). But I heard that maybe that nut is starting to show a crack. For instance, Varese released the Universal tracks to LONELY ARE THE BRAVE. And I believe Stromberg mentioned that he's trying to get in so as to rerecord the Hitchcock material. Any luck yet? Other people are interested in getting the original tracks to the AHH (prefer that). If anyone gets access, contact me. I'd love to be an aide

[August 19, 2009] :

Incidentally I did receive a reply from AHC and thought I would include the information below:

“Thank you for contacting the American Heritage Center (AHC) at the University of Wyoming regarding your research in the Lyn Murray Papers #2928. Unfortunately, at this time there is no guide to the Murray Papers, and there are thirty or so boxes in the collection. We have surveyed the collection seeking materials by Bernard Herrmann, but thus far, have been unsuccessful in locating references in the collection. Since there is no guide, the reference department could only conduct quick search in the boxes (and we could not invest the time to conduct an item by item search in each and every box). We did cross-reference Herrmann, Hallmark Playhouse and the specific titles you provided thorough all of our holdings, but did not locate additional collections to search.

“I will submit a request to have a listing of the contents of the Lyn Murray Collection completed. Requests for box contents lists by patrons can be completed in a few weeks, or a few months, depending on the projects already in process. I will contact you when the listing is complete. Another option is for you to visit the collection on-site, or hire a proxy researcher to conduct the item level search needed in order to answer your research questions. Should you be interested in pursuing either of these two options, please let me know and I would be glad to provide additional details for you.

“I am sorry that thus far we have been unable to locate the specific items you are seeking. I will be in contact when the collection guide is completed and will forward a copy to you...”

From The Early Class Sessions: Book I—A Seth Book, page 22:

“The whole self is involved not only in this reality but in other realities. The whole self sends a portion of itself into various realities. These portions of the whole self are to learn to materialize as best they can the strength and energy as they know it in whatever camouflage they find themselves. The whole self gives you, therefore, a responsibility—and it leaves it mainly up to you.

“The whole self gives you help at times. For within you is the knowledge of your connection with the whole self. And you are never given a chore more difficult than your abilities.

“When an artist paints a picture, you can look at the painting and say, ‘Ah, the artist was in a certain frame of mind’ or: ‘Look at the dull colors and the dreary landscape’ or : ‘Look at the wild colors and the fantastic forms’ or: ‘See, there is no form and yet there is marvelous vitality.’ ...And so are each of you artists [or composers] and you create the world that you know. And when you look at the world you know you can say, ‘Look, this is what I have created!’ And if you do not like what you see, then there is no point in ripping apart the painting or ripping apart the framework of your life. Instead, you change your pigments. And, in this case, your pigments are your thoughts and your imagination. And then you change your painting.” [2/3/1970]

From 3/12/68:

“Your own entity knows your strong points and your weak points, and it gives you life situations and it hopes that you will solve these problems. No one makes you solve these problems. You can accept them or run away from them. No one tells you that you must develop. Nevertheless, the desire to develop is within you. You will find your own way...Now, whenever you are truly joyful, you are on the right track. No god ever meant or intended that you suffer. God is a joyful being. To the extent that you do not realize that you exist in Him you are sorrowful. To the extent that you do not develop your abilities and project them into physical realities you are sorrowful. To the extent that you do not live up to your potential are you sorrowful...”

End of quote.

All right. Now it is time that I leave you in this blog. I wish you a fond good day or evening!

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