

FILM SCORE BLOGS [Blog # 42]
[Friday, June 25, 2010 at 3:47 pm]

This is my scheduled day off (and tomorrow since on the rotating days-off scheduling you get Friday off and then Saturday because Saturday starts a new week). However, my office is short of help and wanted me to come in today on overtime. So I went in, punched in, but then five minutes later the supervisor came over and said I had to go home because there was a mistake. I wasn't supposed to come in, had too many hours overtime already, etc. Well, according to union rules, if management tells you to come in, and you do (swiping the card/punching in) then they have to pay you half of the minimum 8 hours anyway if they tell you to go home. So that's the easiest four hours I ever put in there—a once in a 25 year event. That's ok. After all the times I skipped my breaks and sometimes a lunch now & then over the years, doing extra work, then it's payback. What's funny is that I just got a phone call: they want me to come in tomorrow on overtime! Part of me really wants to go in but part of me knows that I'll be taxed quite a lot. The optimum number of overtime in any given pay period is about 8 hours. After that with the taxes the net pay you actually get will be a case of diminishing returns. Still I'll earn extra money to help pay my credit card bill quicker. I owe about \$2,300. I have \$1,100 in my personal account at the bank (not the family account, and not the credit union savings), so I figure by mid-August I should have it paid up—as long as I don't use my credit card again!

This free time today gives me the opportunity to finish my blog and finish my “CBS Collection” paper for the next FSR update. I already finished my Twilight Zone paper weeks ago. I first started this blog on June 9 (see below) but will date the blog officially on the closest “now” day (probably today if I do indeed decide to finish the job). At least the second half of this blog will be all or most of my posts at Talking Herrmann since my prior update of February 15. After this update in late June I may hold off on any further updates for the rest of the year. Considering that the 100th Herrmann birthday is coming up on June 29, 2011 I may need the long period to come up with something special for the next update. What I will precisely come up with is still unclear right now. It may involve the Box 109 sketches at UCSB that Herrmann intended for a CBS radio show (but the sketches never materialized into a finalized series of scores for the series involving Americana). It may involve audio clips of CBS music composed by Herrmann if I ever finally get the permission from CBS-Paramount. That would be nice to offer Herrmann fans but I may exclusively put them on the Herrmann Society site, or split them up. I haven't heard anything from the Society in a long time, so maybe not. But first I have to get the permission. I last reminded them (and sent sample clips) on May 23. Usually it's a very slow process securing permissions there because now they have to go up a chain of command. In the old days it was easier and quicker to get permissions because they had one person making the decisions and did not involve themselves with debates with lawyers or paralegals! But I did already get permission from them to let UCLA make a dvd-data disc (or photocopies) of the Box 109 material. Photocopies are fine but I would be limited to 100 pages, whereas with the data disc duplication from the microfilm lab at UCLA will include all pages (about 156 pages) and will look cleaner &

sharper. Another project I can do is a new Chord Profile of a Herrmann score—maybe *Sisters* this time. We'll see.

News: Made available on 6/22/10 from Warner Archive is the Max Steiner-scored movie, *Two On A Guillotine*:

<http://www.wbshop.com/Two-on-a-Guillotine/1000161725,default,pd.html?cgid=ARCHIVENEW>

At this date there are 591 titles available at that WBSshop.com site of the Warner Archive movies. I will not use my credit card now to purchase this \$24.95 disc. I'll wait until November when they usually have that annual event (before Xmas) of 10 dvds for \$100. I'll also re-purchase *Darby's Rangers* and *Ice Palace* because the discs were defective last time. Unfortunately I did not phone them within a month for a free replacement. After thirty days Warner Archive will not exchange (I did not know that at the time!). I'll also buy *Mara Maru* (also scored by Steiner, starring Errol Flynn and Raymond Burr). Also *Unfaithful* (Steiner again), *Room for One More* (Steiner), *Dr. Ehrlich's Magic Bullet* (Steiner), *Tarzan's Greatest Adventure*, and other titles. I am hoping by then they'll release more Max Steiner films, especially *The Hanging Tree*, *Hell on Frisco Bay*, *Youngblood Hawke* (I thought they released that once?), *Fort Dobbs*, *King Richard & the Crusaders*, *Miracle of Our Lady of Fatima*, *The Decision of Christopher Blake*, and others. I particularly am eager for *The Lion & the Horse* (1952), a wonderful "B" modern western film with an absolutely memorable score by Maxie.

[Wednesday, June 9, 2010 at 9 pm] :

Effectively working at getting over my recently acquired cold virus that I got at work (a few people there around me had it). I started feeling a bit bad Monday evening, developing intensity on Tuesday when I worked overtime an hour and 15 minutes. Fortunately I was scheduled off today because this is the worst day. But I knew what I had to do: Get my blood alkaline and keep it that way at least a few days. Cold viruses cannot sustain themselves effectively in an alkaline-reacting system. Alkalinity is destructive to colds. This means eating fruits (especially) & vegetables exclusively. Nothing will jolt your body into alkalinity more than a glass of orange juice with lots of freshly squeezed lemon into it. Plus I put a packet of Emergen-C Super Orange flavor in it as well. This acidic combination is alkaline-reacting in the blood. Also lettuce is excellent for colds.

A good alkaline level in the bloodstream is about pH 7.4. Neutral is 7.0. Normally our blood is alkaline but modern diets tend to throw the correct ratio of acid-reacting to alkaline-reacting foods out of balance. Ideally it should be 20% acid-reacting and 80% for alkaline-reacting (or alkaline-forming) for best balance and best health. People tend to eat too many acid-reacting foods such as meats, fats, etc. Of course REST is also important once you have the temporary disease.

[Thursday, June 10 at 5:32 pm] :

My alkaline-reacting strict diet seems to be working already. Yesterday I was almost hugging the Kleenex box and blowing my runny nose constantly. By this afternoon I only used tissue sporadically. Also my strength came back, hence I worked my scheduled day. I still felt lousy but I could do my route (and work overtime 25 minutes also). Upon awakening I had Trader Joes orange juice with half a big lemon squeezed into it. Then I had a small coffee with honey (coffee and honey are both Yin Alkaline forming foods), and finally a big slice of watermelon (no muffins as I usually have). At break at 8:30 am I had a raspberry yogurt (yogurt is fine for a cold virus). At around 10 am on my route I had five apricots I picked from my backyard fruit tree (had to eat them because they broke open in the bag due to pressure in my backpack). At lunch I had a \$1 side salad and a yogurt with fruit parfait at McDonald's. Right now I'm having Peet's coffee (Major Dickenson's) with honey. I'll wait for my wife for dinner because she may have bought lettuce and other vegetables for me. I weighed 159 pounds on Tuesday I believe, but right now I weight 155. If I keep this light but healthy diet going for a few more days at least I'll weight 150 pounds perhaps! I remember way back when I was 22 years old in early November 1972 when I came to California (moved from Syracuse, New York) I was a beanpole weighing 145 pounds (or even less). I wouldn't mind getting that extra slim again.

Yin Alkaline-reacting foods include fruits, most vegetables (except corn/legumes/beans/green peas that are Yang Acid-Forming foods), potatoes (tho a bit starchy), mushrooms, ginger, pepper, curry, cinnamon, natural wine (red wine especially is good), natural sake perhaps, sunflower and sesame seeds. You can't go wrong with these foods.

Yang Alkaline-forming foods includes millet, the only grain that is not acid-forming. Miso is included, salt, wakame, soy sauce, some teas such as ginseng and dandelion, and *maybe* milk but especially yogurt is alkalizing.

Yang Acid-forming foods includes meats and grains (except millet). Remember that meats, fish, cheeses breads, cereals, nuts, and legume vegetable are acid-reacting foods. Hard and semi-hard cheeses are definitely acid-forming.

Yin Acid-forming food would include soda pop, sugar, candy, alcohol drinks in general (beer, hard drinks), beans, nuts.

Most modern society diets tend to be about 55 to 45 or 60 to 40 ratio of acid-forming to alkaline-reacting. The acid-forming foods sometimes are classified as "concentrated" foods whereas alkaline-reacting foods are sometimes referred to as "unconcentrated" or lighter foods (such as fruits obviously). Acid-forming foods tend to be really high in non-metallic elements such as phosphorus and sulphur, while alkaline-forming foods tend to contain more metallic elements such as potassium, sodium, magnesium, iron, and calcium. Usually a large proportion of protein is in acid-forming foods. People tend to eat far too much meats (hence protein). Legumes have a lot of protein *and* starches (with greater difficulty in digestion). This protein-starch bad combination also includes bread & cheese, spaghetti & cheese, bread and cheese, meat & French fries, etc. They really tax the digestive system! The starch-sugar combination can

also be bad for the system, leading also to obesity. This includes donuts! Pies also. And pastries. Having a jam/jelly on bread sandwich is included. This can cause fermentation in the system. Taking a sweet desert or fruit on a full stomach is not good.

Now: If you think talking about food and health is not relevant to this site on film music, think again. The better or more coordinated and flowing the physical body is, the easier it is to manifest spiritual and artistic (musical) abilities that you can give to the world. The body-mind and spirit are intertwined in this three-dimensional reality. Feeling bad physically and emotionally is going to affect your creative output and quality. Very few composers and instrumental performers are going to be able to manifest an inspired work of excellence with his or her kidney or liver in bad shape—or even with just a bad cold or flu! So the creative forces within that individual may be willing to produce but *unable* to produce properly because the channel (the physical body) is diseased. You must be physically fit in this existence, in most cases, in order for the creative-spiritual forces to manifest as intended. Just not sleeping right will be detrimental to the creative forces. True, you cannot simply let temporary physical conditions become a handy excuse to not produce (after all, the show must go on!) but a severe-enough physical disturbance will not make the going easy or enjoyable! That's why it's easier to prevent than be cured of, see? If you know, for example, that smoking is going to be bad for you down the line, then you better take preventative measures and stop smoking. Simple as that. You'll be better off in your future probabilities. If you want to wear down your body, eat badly, drink alcohol profusely, take drugs, smoke, not sleep enough, have indiscriminate sex, gamble a lot, well, fine—but you'll be paying the price for it. You can have almost anything you want as long as you pay the price.

Maybe somebody of Beethoven's stature may be able to overcome great obstacles (such as deafness!) but it's very rare, and very very hard! Very few composers would be able to handle that huge stumbling block and make it into a stepping stone to greater character development. Maybe if Herrmann took better care of himself (such as stop smoking, eating right, moderating his emotions, etc.) he would've lived a lot longer and produced more beautiful works. Rozsa had a major stroke and that was pretty much the end of his creative work (certainly in films) and severely limited his out put as he was normally accustomed to.

[Monday, June 14, 2010 at 5:30 pm] : President Obama will be addressing a nationally televised speech tomorrow at 5 pm (western time) allegedly to “kick the ass” of British BP oil company that caused a massive oil spill tragedy in the Gulf Coast almost three months ago (and still gushing).

I am feeling a lot better from my bad cold virus. The alkaline diet is working. One guy at work came back after a three-day off weekend and he's still pretty sick and congested. He didn't do an alkaline-only diet. ...[6:14 pm]: Just had a new dinner item I thought I'd try—Andean Dream brand “Quinoa Pasta” spaghetti. It's not pure quinoa (an alkaline-forming food in most lists) because it is mixed with rice flour (mildly acid-forming) as well, but it tasted very good. I cut up a whole yellow pepper into my spaghetti sauce.

Now: There are going to be two presentations of Herrmann's *Wuthering Heights* opera coming up. One is very soon in France on July 14, and the other is in Minnesota several dates in mid-April 2011. Here are the links:

<http://www.festivalradiofrancemontpellier.com/2010/les-soirees-du-festival.html>

<http://www.mnopera.org/season?module=performances&showid=1949>

The French site you can Google Translate.

Opera-L discussion forum has several posts on the French performance in the Week 1 of May:

<http://listserv.bccls.org/cgi-bin/wa?A1=ind1005A&L=OPERA-L>

One poster said that the opera is a colossal bore and couldn't figure out why it would be revived! While I feel it is a rather heavy-handed opera, the music is beautiful. Personally I wish Herrmann had devoted time to do a romantic ballet, and perhaps a light opera. The closest to light fare he did was his delightful early tv work, *A Christmas Tale*. I enjoy that work more than I do *Wuthering Heights* actually.

I had the *Wuthering Heights* piano-vocal score published by Novello long before I worked on the full score. I would read the music as I listened to the old Unicorn-Kanchana three-cd set conducted by Herrmann (Pro Arte Orchestra). Well, even way back then I wondered why the Meditation section in Act 4 (3rd disc, track # 6 starting at 1:39; or Side 8 of the old LP's) was incomplete in the Novello score. If you go to page 230 into the top of page 231 you will find the Meditation (Section 19 in Act IV). However, all you read are the first 27 bars of the Meditation (call it Part or Section I); the rest of the Meditation (call it Part or Section 2) in the Novello score is not there. It seques immediately into Section 21 "Enter Cathy. Her whole manner portrays her long illness." Where is the rest of the Meditation that you hear in the cd set?? I figured I would find it in the full score when I studied it back in the Eighties sometime. Well, it's not there. Part I is there (starting in the middle of page 387) but not Part II of the Meditation. So obviously Herrmann decided he wanted to add a Part II (about 22 bars) way after the completion of the opera but in time for at least the old LP recording in 1972 I believe (I don't have the exact history of the performances and recordings in my head).

It is possible that the new addition by Herrmann is now in the Herrmann Papers at UCSB but at the time I researched the opera many years ago I did not notice it. Next time I go there (either mid-September or mid-October), I'll have the materials pulled and I'll verify then (verify whether Part II of the Meditation that Herrmann added is there or not). So if the Montpellier and the Minnesota performances play that Part II of the Meditation (and the music is not at UCSB or somewhere else) then the music will need to be reconstructed. As some readers may already know, Herrmann had already self-borrowed for the Meditation. My Self-Borrowing paper shows:

26.03 Andante Cantabile [R10/4] = Wuthering Heights (Act 4, Sect 19) page 230, p-v Novello

This of course is the *Andante Cantabile* (R10/4) of Ghost & Mrs. Muir, so it is only fitting that he would use more *Muir* music ideas as a Part II extension of the music. Herrmann was a chronic self-borrower and the music was "in the family," so to speak. The passages are close relatives at spots or actual identical twins! So, if you look at "The Spring Sea" cue from *Muir*, especially starting Bar 77 (3:28 on the *Muir* original. tracks) then you'll see the "kissing cousin" similar music for the Part II Meditation (harp motions, etc.) that you hear on the *Wuthering Heights* cd (or LP if you still have that one) but can not see in the written scores as originally written.

Of course even earlier in Act II Herrmann had self-borrowed:

26.02 The Passing Years [R10/3], Bars 1-12 = Wuthering Heights (Act 2, Sect 45) pp159-160 p-v

This again is the *Muir* score. As I wrote in my paper:

"...It is almost common knowledge among Herrmann devotees that *Ghost & Mrs. Muir* had a heavy influence on the final development of Herrmann's ambitious opera, *Wuthering Heights*, composed between April 1943 and June 1951. Certainly the main and end title music in *Ghost* have a very strong similarity, though not a note-for-note correspondence, to the romantic "Nocturne" segment of *Wuthering Heights*. Both scores have the same key signature of D-flat major/B-flat minor, the same lilting harp arpeggios, and wave-like effect of the strings, and other similar orchestral devices. However, upon closer scrutiny, the melodic line is different. This is an excellent example, as Herrmann phrased it, that the "style" is similar but the music thematically is rather different.

This is not to say there are not exact correspondences elsewhere. Indeed, the first twelve measures of "The Passing Years" in *Ghost* (R.10/pt3) is virtually identical to Act Two of *Wuthering Heights*, the beginning of Section 45, starting within p. 159 to the first three bars of p. 160 of the Novello p-v score, or starting at the end bar of p.276 to the third bar of p.279 in the autograph full score. Only minor differences are noted between the two scores (for example, the bowed tremolo eight notes descending in the third bar of "The Passing Years," played by the second violins choir. Moreover, the "Andante Cantabile" cue (R10/pt 4) of *Ghost* is later seen in Act 4, Section 19 of *Wuthering Heights*, p. 230 Novello piano-vocal score (or pp. 387-389 in the autograph full score).

(13) The "Prelude" of *Jane Eyre* was later used in Act Four, Section 1 of *Wuthering Heights* (see p. 207 in the Novello p-v score, starting with Bar 15, marked *andante*, and *molto sostenuto e espressivo*).¹ In the autograph score, it begins on p. 350. Did *Wuthering Heights* here influence *Jane Eyre*, or did *Jane Eyre* predate *Wuthering Heights*? Probably the latter as far as this section of music is concerned (Act Four) though it is also true that the same thematic

material was used (loosely, in a different meter) in Act 1, Scene 1 (p. 40 in the p-v score), Section 12 (“I know not whence I came...”). So it would be difficult in Section 1 to definitively ascertain which is the antecedent of the other since precise dates are not marked in each major section of *Wuthering Heights*. Two speculations are likely: (1) That the “Prelude” theme of *Jane Eyre* was originally composed for *Wuthering Heights* when it was first conceptualized in the Spring of 1943, and then later used in the immediate *Jane Eyre* project since it was a good “fit” musically for that drama, or (2) that the *Wuthering Heights* project was hardly more than an intangible concept, and so in time the *Jane Eyre* “Prelude” was incorporated and expanded upon in the *Wuthering Heights* score.

(14) The “Second Nocturne” cue of the 1942 film *Magnificent Ambersons* definitely predated and influenced its rather exact counterpart in Act Two, Section 33 of *Wuthering Heights* (pp. 145-148 in the Novello piano-vocal score). Both cues are marked as *adagio tranquillo* in common time. The notational devices of the flutes and harps are precisely the same but the solo cello line is notated differently and is more pronounced in “Second Nocturne....”

As I wrote in my *Ghost & Mrs. Muir* rundown:

“...Note: Herrmann self-borrowed this music for *Wuthering Heights*, Act 4, Section 19, located page 230 in the piano-vocal Novello score, or pages 387-389 in the full score. In the opera, this music is set in the key signature of B min (2 sharps or F#-C#) with the tempo marking of *Andante con malinconia*. The strings are also *con sords*. The music is the same except for some subtle differences. For example, in the opera version, the harp plays *pp* Contra-octave and Great octave B half notes let vibrate (followed by a half rest), repeated next four bars. In the *Muir* version, the harp sounds *ppp* Contra-octave and Great octave B whole notes instead. In the opera version, CB play *pp* Great octave and small octave B half notes decrescendo (followed by a half rest), repeated next four bars. In the *Muir* version, CB play only the Great octave B half note *ppp*. The first 27 bars of the *Muir* version are pretty much duplicated in the opera piece....”

In the Meditation section as shown in the full score of *Wuthering Heights* (page 387), Herrmann has the top staff of the celli designated with “1,2,3,4,5,6” players, while the bottom staff celli as “7,8” (two) players. Otherwise what I delineated in the *Muir* version online is pretty much the same.

By the way, in the p-v Novello score, page 43, at Section 16 of the score at this point (Act 1, Scene 1), there is a circled asterisk that states at the bottom of the page, “From this point until 23 this piano reduction barely indicates the orchestral figures and texture of the score.” Well, this is not surprising considering that these sections are elaborately and fully involved with the whole orchestra. Each of the three flutes have their own separate “6” figures with different notes, some staccato and some legato. Clarinets and violas have completely different figures, and so forth. This is the “On the moors, on the moors...” passages. So obviously three to five staves of material on the piano-vocal score will not easily convey the detailed notey complexities of lines given in

the full score. But this asterisk disclaimer should've been put later on that Meditation section of music, but stated far more emphatically: "From this point for two sections this piano reduction will indicate nothing of the orchestral figures and texture of the score." In the cd set this section starts on track # 9 9cd 1] starting at :31.

The piano-vocal Novello score is better than nothing but basically you can put that disclaimer on nearly everything in the complete score when compared to the fully orchestrated pages. For example, at the bottom of page 181 in the Novello reduction you find the *molto tranquillo* section (page 310 in the full score) located track # 12 [cd 2] starting at 7:02. You only have two staves. The top staff shows Line 2 A/Line 3 C#/D# whole notes marked as "Stgs." To next bar) Line 2 Eb/G/Bb/Line 3 Eb whole notes. The bottom staff shows the "Hp." Playing ascending "3" triplet value 8ths small octave A-Line 1 E-A up to Line 2 C# quarter note (followed by a half rest) down to (next bar) small octave Eb-Bb-Line 1 Eb "3" triplet value legato 8ths up to (top staff) G-Bb-Line 2 Eb "3" triplet value 8ths up to Bb quarter note (followed by a quarter rest).

Well, first of all, in the full score you have clarinets and bass clarinet playing but their notes are not indicated in the p-v score. Clarinets play *pp* > *ppp* small octave E/Line 1 C# [written F#/D#] whole notes, while the bass clarinet plays small octave A [written B] whole note. Then you see violins I and violins II on the F.S. Violins I actually have six staves. The top staff is the "1st td." That shows *Div* those two violins playing *pp* Line 2 A/Line 3 Eb whole notes to (next bar) G/tied Eb whole notes. The Eb whole note in the first bar is actually tied to Eb whole notes next three bars. The next staff is the second stand playing Line 2 E/Line 3 C# whole notes to Eb/Bb whole notes next bar. The third, fourth, and fifth stands (staves) are silent in these two bars only. The sixth stand shows *divisi* Lines 2 & 3 Eb tied whole notes thru the next three bars. Violins II have five staves (five stands). The 1st stand shows *divisi* whole notes Line 1 E/Line 2 C# whole notes to (next bar) Eb/Bb whole notes. The 2nd stand shows small octave and Line 1 A whole notes to (next bar) Bb/Line 1 G whole notes. The third and fourth stands are silent in these bars only. The fifth stand shows *divisi* whole notes Line 2 Eb/Line 3 Eb tied whole notes thru the next three bars. The solo viola ends the previous passage on Line 2 C# dotted half note decrescendo *ppp*. While the F.S. shows C# whole notes, none play the enharmonic Eb (or D#) notes. They are notated as E-flat whole notes. So the p-v version is not technically correct. The tonality is A maj flat 5th (A/C#/Eb).

[Tuesday, June 15, 2010 at 7:01 pm]: The FSM Discussion Board had an interesting thread (most aren't or of any real substance!) dated May 22 when John Morgan and William Stromberg of Tribute Classics label discussed the status of the written score(s) for Max Steiner's *The Adventures of Don Juan* that they will newly record later in the year. Here's the link:

<http://filmscoremonthly.com/board/posts.cfm?threadID=68765&forumID=1&archive=0>

Bill volunteered information that Gerhardt "F"-ed up various parts and scores on a few cues for his recording back in 1974, blacking out with a pen bars he didn't want to

use! John later added that when doing the cuts in the original orchestral parts, Gerhardt scribbled over the music that was not used within a cue, making that part unusable for future use. Then John said, and I quote, “And I think it is not coincidental that the full score is missing for the MAIN TITLE, PROCESSION and FINALE.”

???? I am confused here. Those three full (fully orchestrated) score cues are missing, or did he mean the Parts for those full scores cues that still exist? Normally “full score” means the normally large pages orchestrated by the composer (in Herrmann’s case almost exclusively) or by the assigned orchestrators (such as Murray Cutter for Max Steiner scores). Everything is laid out in each page, all the instruments used for that respective page. The Full Score cues for *Don Juan* do indeed survive since I researched them and had some xeroxes made back in the late Eighties or early Nineties when Leith Adams pulled the score for me at USC/Warner Bros. Archives. I had permission from Warner Bros. Corporate to allow Leith to make copies. So if those three cues are now missing, this has nothing to do with Gerhardt. Perhaps they got misplaced sometime after I had looked at the full score. Moreover, nothing is blacked out by Gerhardt on any of the full score xeroxes I have in my possession, so apparently Bill meant that *just the Parts*, not also sections of the Full Score cues, were permanently damaged by Gerhardt. The “Main Title and Scene” is cue # 31152 (as I discussed in my online delineation of the vibrant score). The “London Processional” Reel 1/3-2/1, 32 pages, 169 bars, cue # 31155 is also there in full score. I had xeroxed a page or two but I also have my own hand-copied notes on index-sized cards. The “Farewell To Queen & Finale” Reel 12/2 was also there. I contacted Tribute Film Classics on May 23 about these statements that needed clarification but so far I haven’t received a response. Perhaps they are on vacation or did not get my emails....[update June 24...No response yet...No big deal.]

[Thursday, June 17, 2010 at 1:19 pm] : Day off today. Worked on the backyard, cutting grass, trimming, weeding, etc. Making Andean Dream brand of Quinoa Pasta spaghetti for lunch....Tony Hayward of BP is being grilled now by the U.S. Senate. Completely evasive, kicking the can of responsibility down the road. And of course the Chairman of BP yesterday calling the Gulf Coast sufferers small people” did not help BP’s image either! My wife got a big kick out of it when she saw the clip later on CNN and MSNBC.

In The Scarecrow Press brochure “Music 2010” there is an announcement on page 17 of a forthcoming book (September 2010 estimated) titled, A Research Guide to Film & Television Music in the United States by Jeannie Gayle Pool and H. Stephen Wright. Very interesting. Both people were intimately involved with the old Society for the Preservation of Film Music (SPFM). Wright was the “Editor” who assembled the SPFM publication in 1996 (I have a copy) titled Film Music Collections in the United States: A Guide. It runs over fifty pages. I may buy that new expanded and updated edition (192 pages) when it becomes available but we shall see. If I do I’ll make an online review in a future blog and give my rating (and see if I recommend it being worth buying or not). Probably I would suggest that the reader simply go to the local University library and access it for free. \$50 for this cloth book is a hefty price, I feel. A film music book that shows many reproductions of actual written score pages would be worth \$50 or more. An

example is the revised 2nd edition of Fred Karlin's On The Track (2004) thru Routledge. It's a whopping 553 pages and you can get it on Amazon for \$66.83. Maybe you can find a better price.

<http://www.amazon.com/Track-Guide-Contemporary-Film-Scoring/dp/0415941369>

Film Composers in America by Clifford McCarty is definitely worth the price asked then but I believe it's out-of-print. You can find a used copy for about \$10. That is clearly a hands-on detailed book, thoroughly researched and a valuable aid. Lyn Murray's Musician is a fascinating read and well worth the money at the time (\$17.95 in 1987). Get a copy. The All Music Guide to Classical Music: The Definitive Guide is an excellent reference source. It includes many film music composers but ignore others, notably Max Steiner! Whether Wright's and Pool's book is worth it, we shall see. I am hoping it will be a thoroughly researched reference guide, and by that I mean materials that were personally investigated by those authors at those depositories. A generalized reference book would not be anywhere as helpful as a detailed, hands-on approach (as I did with the CBS Collection). Are those authors simply going to lift information from the websites of those depositories (such as USC, UCLA, etc.) and paste the information in their book, padding it up in terms of pages but with no real "Guide" thru the materials?? Did any of the authors go, for instance, to Margaret Herrick Library (Academy of Motion Picture Arts & Sciences) to personally look at the Jerry Goldsmith sketches deposited there?

http://old.oscars.org/mhl/sc/goldsmith_jerry_sc.html

Did they interview researchers who are known to have done extensive research on specific collections? I mean, maybe they overlooked something and might want helpful advice or details from those researchers. Well, I know that I wasn't contacted, and it is well known that I have done long-term personal research at USC film music collections, UCLA, UCSB, Columbia/Sony Studios, Disney, etc. Well, we'll see what the guide offers. It might be a really terrific reference guide but I would think an exhaustive "guide" (instead of an "overview") would hold far more pages than under 200. But even a good overview book is better than nothing, and could be helpful to an aspiring film music researcher.

Also forthcoming (July 2010) is Warren Sherk's Film & Television Music: A Guide to Books, Articles, and Composer Interviews. Incidentally, he is also a current officer of the FMS Board. This book is more like it—632 pages, which seems to indicate that it is pretty comprehensive. The cost is \$75. If the previous forthcoming book is about 200 pages for \$50, and you triple it (300 pages) and triple the price (\$150) then you can see how Sherk's book might have a lot more value to the buck in terms of size. I might be especially interested in that reference guide. By the way, when I visited the Academy Foundation/Margaret Herrick Library to peruse the Jerry Goldsmith collection I noticed that Warren M. Sherk inventoried the material, all 24 linear feet (sketches for over a hundred pictures). It is possible I briefly met Sherk at that Library years ago but I do not remember now with any certainty. The gift by Goldsmith is dated October 29, 1997. Not every single score presented there are sketches. I believe (if my old notes are correct) that

Black Patch (1957) is a full score. *City of Fear* (1959 Columbia) is a full score. *Face of A Fugitive* (1959 Columbia) is a full score. *Patton* has some full score cues. *Wind & the Lion* has a Main Title full score. *Studs Lonigan* is a full score. Etc. I wonder if Wright's and Pool's book will differentiate like this or simply say they are all sketches? I am curious.

Incidentally I have made a rather unflattering assessment at times of SPFM's involvement with the CBS materials in my new online "CBS Collection 072 UCLA" paper that you access anytime on the site's "Front Page." I never gave such a detailed account of my experiences with SPFM management back then because (a) there was no logical paper venue to do so, and (b) there were a lot better things to do with my time than dwell on negative events from the past. However, since I would be writing a long paper precisely on the CBS Collection at UCLA, it would be remiss of me not to include information on SPFM's involvement because it was pivotal in the outcome of what became available (or not) to researchers such as myself. A few individuals there at the old SPFM management did a terrific job with the CBS materials, especially one friendly guy who was also a UCLA librarian. One technician (audio engineer) associated with SPFM (not management) who did restoration work on the actual materials I salute also. A few other individuals tried to do a decent job with the materials as well. Otherwise a few others in those days (remember all this happened about a decade and a half ago) were either unnecessarily difficult and/or incompetent, and others simply had no or little interest to help researchers such as myself (researchers who could also help them), or weak individuals who wanted to help but refused to do so for whatever reasons ("political," not wanting to argue with upper management, whatever). Oh, well. This happens in business and government too. You can have good management at times, and bad management at other periods. Management seemed to change to the worse around mid-1989 into 1990 and 1991 (according to people I talked to over the years who were really into SPFM back then). I really wasn't into the Society at any substantial depth until I encountered problems with them in 1997 tied to my CBS research. Remember that the old SPFM no longer exists as it was back then. Life is change, in flux, but many times not a total change because of the power of momentum. Habits and moving in a established grove are strong factors in staying the course (despite outer changes). One big outer change was a name change of the entity to the Film Music Society and eventually a big management change—although a few of those people from the Nineties are still intimately involved with that Society even now. Personally my bad experiences *then* left a rather disagreeable taste in my mouth so that I don't want *now* to be part of that organization. I tried to in 2003, especially with certain merchandize available if you were a member, but I could never reach a person there who ever answered the phone! I much preferred the first founding management and energy before that unfortunate change starting mid-1989 and had the reins of power for a decade or so. I do not know if the status of the Society has changed fundamentally with the name change but SPFM was originally chartered by the State of California as a public, non-profit organization specifically as an educational charity (although management in the late Nineties was not very charitable to me :)

I remember seeing a document openly available for reading at UCLA with the CBS materials (Deed of Gift materials 1991) in the B-425 reading room--a UCLA Music Librarians' Meeting dated December 5, 1991. One of the topics (Topic # 2) under discussion was SPFM and one of the founding fathers. They were discussing his activities now (1991) with his own organization at another school. They discussed how SPFM might take legal action for some reason or another regarding materials (although he was the founder), and how certain high members of SPFM management would go to that school, and so forth. Good Lord! I was perplexed when I read this. Why would a UCLA Music Librarian's meeting discuss intimate matters of SPFM? It is rather out of place, don't you think? Well, this only shows that certain UCLA music librarians and their activities were intimately interwoven with SPFM, and even brought their separate SPFM business to their paid UCLA duties (like a UCLA Music Librarians' meeting). It seems to me that if you going to wear that hat (SPFM hat) then wear it at a SPFM meeting, *not* at a UCLA Library official function like its own meeting. At any rate, I feared how it might be difficult to get cooperation from both SPFM and UCLA (or thru UCLA) because they were both in bed together. There potentially can be a cooperative-alliance side of this that could be indeed constructive, but it can also be seen as being suspicious. Doing SPFM business during a UCLA meeting is one example. It was only when I caught SPFM in a compromising position (improper dissemination of CBS materials to friends/collectors) that I finally got action done (have the transcription discs and Dats available to researchers). One analogy (the negative potential) that comes to mind in current days is how certain members of Congress (especially the Republicans) are in bed with the oil companies. A conflict of interest situation exists. One congressman (Joe Barton of Texas) a few days ago even apologized to Tony Haywood in the Senate hearing on the Gulf Oil Spill disaster because he felt that Obama gave BP a "shakedown" to get that \$20 billion "slush" fund!

Now: I investigated further into SPFM ("Society for the Preservation of Film Music") and read the September 12, 1988 "Agreement, Preamble, Constitution, And By-Laws of The Society for the Preservation of Film Music." It states further that SPFM is a voluntary, not-for-profit corporation for the purpose of (a) educating the public about film music; (b) increase awareness of the "artistic value" of film music; (c) preserve written scores, published & unpublished, of any and all types; (d) document the history of film music; (e) publish scholarly papers; (f) serve as a distribution center of film music information;(g) establish relations with libraries/archives/societies/ etc. This Society came into official existence as of July 17, 1983, but it became an approved/authorized California non-profit tax exempt organization on September 1, 1983. The title page on the left showed 15 names under "Directors" with the four names in bigger font under the positions of President, Vice President, Secretary, and Treasurer. Then names with no position titles numbered eleven. Below this under "Advisors" were 26 names (including many composers). The address at the time was on Wilshire Boulevard in Los Angeles.

Page 2 discusses the Constitution. Article II is "Objectives." The two objectives are to preserve film music and to educate the public thru activities and publications. The first goal listed is "to provide scholarships & grants for scholars to engage in film music

research.” Hmmmm....well, at the time, SPFM wouldn't give me the time of day, so I doubted if they would have given me a grant to pursue my detailed research of the CBS Collection! But to be fair, I never asked. I'm an independent type. Next listed goal is to present a wide range of events, including retrospectives honoring film music composers, live music concerts, seminars & lectures. I don't know how many of those events occurred beyond the annual composer dinners. Next goal is to keep active files on composers (etc.) and “encourage accurate and intelligent research in a neglected area of film history.” Hmmmm....and yet when I offered my expertise for free regarding the Herrmann materials (etc.) at the CBS Collection, providing accurate information, I got a reply from SPFM saying my help didn't make a whole lot of sense to them (despite me pointing out how their lists were at least 28% wrong)! See my CBS Collection paper for details on this. The next goal they strived for in the Constitution is to engage in scholarly research thru oral interviews with film music people, and thru the examination of primary sources of information (such as the CBS Collection). Yet, as stated, they wanted no part of my scholarly research I was willing to give to them free. Go figure. Remember that this was before I got involved with the Internet in mid-1998. By then I started to share my information freely with the world thru posts and by January 1999 thru my Film Score Rundowns site that Matt Gear set up for me. The next stated goal is to preserve original recordings, manuscripts, etc. Terrific. Just don't keep them to yourselves or buried in boxes. Try to get a permanent (library) site with consistent and reasonable hours where researchers can finally go and study and hear these materials. As far as I can tell, this doesn't exist yet after all these years! The next stated goal is to coordinate the donation & dissemination of film music collections to institutional libraries for preservation and access. Terrific. I heard that they were planning to do just that with the Disney scores to go to UCLA, I believe. Did it happen yet or was the project abandoned for some reason? Well, why wait. I simply went several times to Disney Studios to their Music Library to study scores. The next stated goal is to publish a high quality newsletter and/or journal. There's no journal but there is The Cue Sheet publication. I have a whole bunch of them. I think the earliest one I have is Vol. 1, No. 3 (July 1984). The first article is “Miklos Rozsa Honored by SPFM” describing its first career achievement award to him on April 17, 1984. You can access the contents of the issues at:

<http://www.filmmusicsociety.org/special/cuesheet/cuesheet.pdf>

The final goal stated is to encourage the publication of scholarly research in film music, including the National Union Catalogue of Film Music holdings.

This Union Catalogue (NUCFM) received a grant from the L.J. Skaggs and Mary C. Skaggs Foundation of Oakland, Ca. I just looked at the FMS site and did not find any such Union Catalogue publication that was supposed to be “a comprehensive list of all film music holdings, archives, and collections currently housed in various repositories throughout the United States, including film studio archives and music libraries, university libraries, government facilities, and private collections.” I guess it was never accomplished. Perhaps that forthcoming reference book I mentioned above (A Research Guide to Film & Television Music in the United States) will be a shadowing of this.

Another version (perhaps the originally intended version) appears to be the UNION CATALOG OF MOTION PICTURE MUSIC that is being compiled and published by The International Film Music Society. But that was announced April 1993 in a Filmus-L post by a or the founder of SPFM. So I don't know what the status of the work is now. I suspect that it is just way too big a job for just one man, or two men, or three even (or should it be four even?! The plan, at least back in 1988, was to create the catalog and then make it available on-line thru institutional libraries. Obviously this was way before the phenomenal advances in computer technology by the late Nineties and beyond. The idea is to generate listings of holdings on a given collection, all the holdings of a given composer, and so forth. Well, of course now you have certain analogous systems or databases such as OAC:

<http://www.oac.cdlib.org/>

But in many cases the information is generalized because many collections have not been inventoried with exact detail. Still it will give you an excellent idea of what is available. So the plan for NUCFM was to catalog the Warner Bros. Archives at USC, the Republic Collection at BYU, the Waxman and Rozsa Collections at Syracuse University, LOC materials, etc. So I guess the project never got in a full-speed-ahead mode (probably due to lack of funding and necessary volunteer help). Well, at least with my CBS Collection paper I have provided a sort of Union Catalog database for one specific collection, but even then I did not have time to identify every single cue in every single box! Unless you can get a lifetime grant from somebody, you'll need time for, say, a mate, kids, a job, listening to music, sleeping, etc.

OK. Page 3 of the SPFM Constitution has "Article III: Membership." Interestingly it states that the Board of Trustees constitutes the legal voting membership, and that it may also establish non-voting membership categories. Then Article IV : Management states that the Board will comprise of no fewer than ten people, and the selection of officers (who serve three-year terms) is by majority vote of the Board then serving in office. So dues-paying members do not have a one-man and one-woman equal vote as the "insiders" who actually have the *only* vote. So if a Board is corrupt, say, then it can perpetuate that condition as long as it wants or choose to elect cronies. Public members (remember: this is supposed to be a "public benefit" organization!) have absolutely no say-so or vote in the matter. This is a fundamental error in the Constitution. No democracy, no ability to "vote the bums out" if need be.

That's enough of the SPFM Constitution, and of SPFM itself. I've discussed it at great length in my "CBS Collection" paper. I've disclosed what I needed to set the record straight based on my experiences, and I'm tired of talking about it, and want to move on to far more enjoyable endeavors. Others may write glowingly about the old SPFM, and that's terrific. That's *their* experiences, and they were in harmonious synch with that organization as it was managed then. They supported each other much as UCLA and SPFM supported each other, both wearing each other's hats (such as having SPFM business being taken care of in UCLA Music Librarians Meetings). But my disclosures are not quick, ill-informed opinions because I know of what I speak. I worked on the

CBS Collection for many years, contacted people involved with SPFM and UCLA, and have lots of documents. Perhaps somebody might object and attempt to rewrite history but they better have good independent documentation. As I stated before, I think SPFM was worthy of admiration for its ideals and goals—especially in the early years. Then there was a management change and some lousy actions and decisions made that disenchanted various dues-paying members (and some Board people) and alienated me in my serious film music research. The Film Music Society incarnation in the last seven or eight years or so I am not involved with. I wish them good luck.

Now: As I first briefly discussed in a Talking Herrmann post (see below), Herrmann had an idea to do an opera in three acts titled “Mansfield Square” (alternate title: “A Sense of the Past”) based on a story by Henry James. The instrumentation was supposed to be 2 flutes, 2 oboes, 2 clarinets, bass clarinet, sax, 2 bassoons, harpsichord, organ, harp, 4 horns, 2 trumpets, 3 trombones, timp, 2 batt, strings. The libretto was by Ursula Vaughan Williams. The characters in the “Present” included Ross Penderell, “an American aged about thirty. Historian and inheritor of an eighteenth century London house.” Also James Hudson: “An American long settled in London. Friend to Ross and Uncle to Aurora.” Also Aurora: “An American aged about twenty seven.” Also Mrs. Symes, a caretaker. In the “Past” characters include Frederick Penderell: “An American visiting London. In love with Mary.” Ext is Mrs. Widmore: “Cousin to Frederick’s mother, a widow living in London.” Next is Peregrine (Perry): her son, an extravagant young man. Next are two daughters, one is Mary who is in love with Frederick, and another in love with Ross. Also we find Coram Walcot, a painter. Then we have Thomas & Joseph, servants to the Midmores.

The opera never materialized. Not even a sketch or two was written that I could find. At least with his proposed Organ Symphony he started to write several bars of music.

3/22/10:

Talking Herrmann: Frederick Delius in Bagdad
Reply by: Bill Wrobel

<http://www.classiconline.com/catalogue/product.aspx?pid=445746#>

If you register to the site above you can click on the green triangle and hear the beginning of that Rhapsody.

The Delius opening is certainly not an "exact match" but it's in the general ballpark where Herrmann perhaps took the germ of the musical construction and ran with it, make it cleaner and firmer in form. Good job in catching that germ!

http://imslp.info/files/imglnks/usimg/0/0f/IMSLP28241-PMLP62036-Delius_Dance_Rhapsody.pdf

If you click on the site above you can get a free download of the written music for that Delius piece. The time signature is 2/4 whereas Herrmann's piece ("The Princess") is 3/4. Herrmann's "melody" line is a 13-note one whereas the Delius piece is an 11-note construction, and played by the 12 violins I in Herrmann's piece, not by the bass oboe in the Delius piece. The chord structure is different as well (C# minor for the Delius piece's opening chord)

<http://img715.imageshack.us/img715/4254/imglh.jpg>

{ Image <http://img715.imageshack.us/img715/4254/imglh.jpg> }

talkingherrmann mailing list

Talking Herrmann: Shepperton / Denham - help needed

Reply by: Bill Wrobel

I found this page at UCLA (Herrmann Collection) imaged below via ImageShack. It is a sort of recording log that gibes the times of recording but not the dates. I believe there is another page to this but so far I cannot find it. If I do, and if it gives the date of recording, then I'll add it in reply. Normally I do not find recording dates on the scores, and I do not believe there are Recording Logs in UCSB except for the re-recordings Herrmann conducted (perhaps). There's a box at UCSB that gives recording sessions information for the commercial recordings I believe. I plan to visit UCSB in a few weeks, so if I have time, I'll look for information regarding those original studio sessions--but I very much doubt they'll be there (otherwise I probably would've noted them long ago). You'll probably need to find them at the specific Studio archives (if they still exist).

In the CBS Collection, however, at UCLA they included the official Recording Logs for many scores recorded at Studio City--precise dates and times (including breaks!), who was the conductor, the mixer, etc.

<http://img267.imageshack.us/img267/7852/img0001dov.jpg>

{ Image <http://img267.imageshack.us/img267/7852/img0001dov.jpg> }

talkingherrmann mailing list

Talking Herrmann: Shepperton / Denham - help needed

Reply by: Bill Wrobel

This recording log (one of three separate days) was found inside the Naked & the Dead materials I pulled at Warner Bros Archives at USC long ago. Usually I do not find stage logs but this one was there. I know it is very faint and hard to read in the image below but the date is 5-17-58 at Stage 7. And (very importantly) it is a "stereo scoring" session! The mixer was Vernon Hanson, the recorder was Wofe, and the stagemen were Hanson, Barons, Gannon. The "Director" is the conductor (who was Herrmann--as indicated in the other two sheets). The "Crew Call" was at 8 am. The "Company Call" was at 10 am. At 10:40 am Take R1 P2 they recorded the non-Herrmann piece "Zing Wentr the Strings" and "So. American Way" and "Some Sunday Morning." After the lunch break they recorded first R14 P3, and so on. They were finished at 5:57pm.

By the way, I heard the rumor that somebody found these once "lost" tapes. If true then expect Varese or somebody to release these original tracks! It'll be a glorious sounding cd!

Meanwhile the original recording tapes of "The Secret" (Story of Nathan Hale) from The Great Adventure are available at UCLA in the CBS Collection, Deed of Gift # 2 as I indicated in another post. FSM or Prometheus should take advantage of this opportunity! Maybe somebody should alert them, and may the best man win who gets to them first!

By the way, I finally (after all these long years) was able to hear the music on the show, and it's amazing! Better than Williamsburg in terms of the Colonial period style (and more). Cue I that Herrmann composed was NOT used in the show (instead, strangely enough, the music editor used stock music from TZ of Herrmann's ("Where Is Everybody?" and another composer). So this is another reason why the original sessions should be tapped for release because the music was never heard. It would be a World Premiere release. Cue III (when Hale disembarks onto British territory in New Jersey) is very fast-paced and exciting once the gunshots start. It's the best cue of the lot.

<http://img171.imageshack.us/img171/4301/img0002dr.jpg>

{Image <http://img171.imageshack.us/img171/4301/img0002dr.jpg>}

talkingherrmann mailing list

Talking Herrmann: Shepperton / Denham - help needed

Reply by: Bill Wrobel

Here's a partial Recording Log (I had to crop a bit due to size) of the Rawhide episode Herrmann scored, "Encounter at Boot Hill." I believe the great Sutton Roley directed this one (I'll check). Included but not seen here are 3 trombones and percussion (timpani).

<http://img299.imageshack.us/img299/2544/img0003ew.jpg>

{Image <http://img299.imageshack.us/img299/2544/img0003ew.jpg>}

talkingherrmann mailing list

Talking Herrmann: Shepperton / Denham - help needed

Reply by: Bill Wrobel

Here's a big part of that exciting sequence in Cue III of Nathan Hale (The Secret) when the British fire on the colonials (Hale included!). Rather unusual Herrmann stylization here even with the Colonial period mode. Reminds me a bit of Rossini. "Action-packed music, Pee-Wee!"

<http://img338.imageshack.us/img338/3391/img0006zx.jpg>

{Image <http://img338.imageshack.us/img338/3391/img0006zx.jpg>}

talkingherrmann mailing list

4/3/2010:

Talking Herrmann: Herrmann's Small Diary

New topic by: Bill Wrobel

The following are isolated pages of Bernard Herrmann's short diary that Steven Smith cited on pages 25-27 (hardcover version) of his bio on Herrmann. The tiny diary is located in the last folder of Box 13 at UCSB that I perused on Friday (April 2). You will find some portions in the image below not quoted in Smith's bio (and he quoted most of the small diary), especially the January 26, 1931 entry (the final diary entry). The diary was "small" in two ways: (1) the sheer volume of material is merely ten pages; (2) the physical dimension of the diary was only about 6 by 5 inches when spread out. The rest of the tiny document contained names, addresses, dates, etc. There is another small booklet in there at Box 13 that is specifically an address book.

For such a young man at the time of writing these few diary entries (he was several months short of his twentieth birthday), Herrmann certainly had a depressive, grumpy old man temperament! Especially read the quotes in Smith's book. He did not possess any Zen-like acceptance or ok-ness of his life and environment. He did not cheerfully whistle thru a snowy late autumnal day. Instead he reacted emotionally and negatively to the weather. What does weather have to do with inner joy? He was a rather gloomy fellow (and critical). If I had known him personally, I doubt if I would've liked him as a personality. Max Steiner I think I would've really enjoyed knowing personally! Max would be far more fun to be with in a social setting, more playful, far more humorous.

Do the limits of the man or his conditioning or character make the music, or is it more the music transcends the man (the composer)?? Herrmann certainly had great musical talent and a unique voice. But was that because of the limits or flaws of his personality and beliefs--or despite them?? A sunshiny, cheerful Herrmann type would've produced far different music perhaps?? I wish he wrote far more in his diary. That way his beliefs shaping his artistic expression may've been more evident.

-In another Box (# 14) is contained a bunch of canceled checks of Herrmann's from 1970/71 when he lived on Bluebird or Bluebell or whatever street that was. Being a "blue" type of temperament, it's no wonder he lived on a street that has "blue" in it! :)

-More Herrmann research info another day. Time for bed!

{Image <http://img255.imageshack.us/img255/7273/imgzh.jpg>}

<http://img255.imageshack.us/img255/7273/imgzh.jpg>

talkingherrmann mailing list

Talking Herrmann: 'Mansfield Square' Herrmann Opera
New topic by: Bill Wrobel

During my research of Herrmann boxes at UCSB, I found in Box 3 (I believe--I'll check my notes later) a script for a proposed opera, music by Bernard Herrmann. It is titled Mansfield Square: A Sense of the Past. No mention of it was given in Smith's bio on Herrmann. In the same box was the script for King of Schnorrers as well. Herrmann already had specific instrumentation in mind but I did not find any preliminary sketches for the opera.

Below is an image of the title page:

{Image <http://img25.imageshack.us/img25/5940/r16aj.jpg>}

<http://img25.imageshack.us/img25/5940/r16aj.jpg>

4-5-10:

Talking Herrmann: A CHILD IS BORN (Box 75 UCSB)

New topic by: Bill Wrobel

A Child Is Born television play (mini-opera!) was a CBS production in the mid-Fifties. The music by Bernard Herrmann is excellent (of course) and you may be able to find a copy of the music on cd somewhere:

<http://www.kritzerland.com/carol.htm>

The written music is within Box 75 (alongside A Christmas Carol) at UCSB in the Herrmann Papers collection. I was there again on Friday. I may expand the UCLA-UCSB Photo Tour with added CBS material that I already had permission on. Meanwhile here is an image or two of the music. Immediately below is the Section K lilting music as Mary & Joseph show up on the Innkeepers' doorway. Very sweet music (not gloomy at all!), totally appropriate musically for the scene.

{Image <http://img251.imageshack.us/img251/6092/r110.jpg>}

<http://img251.imageshack.us/img251/6092/r110.jpg>

Here's another example of dialog a minute or two before the doorway scene. As you can see, some of the words have been changed in red pencil.

{Image <http://img251.imageshack.us/img251/5721/r19l.jpg>}

<http://img251.imageshack.us/img251/5721/r19l.jpg>

Talking Herrmann: A CHRISTMAS CAROL (Box 75 UCSB)

New topic by: Bill Wrobel

In 1954 for CBS television, Herrmann wrote A Christmas Carol that had loads of delightful, cheerful music (relatively unusual for Herrmann's normal style!). As I mentioned before, it shows a side of his musical stature that could have easily expressed in, say, ballet music. Of course we also have good helpings of moody, atmospheric music

in this musical feast for the holiday. But overall the music is uplifting and optimistic in nature because it is a classic tale of personal redemption.

Below are some samples of the score, starting with "The Tombstone."

{Image <http://img405.imageshack.us/img405/5056/r118a.jpg>}

<http://img405.imageshack.us/img405/5056/r118a.jpg>

Next is "The Office" cue, Reel 1/pt 5, more of a neutral cue leaning towards mild somberness.

{Image <http://img263.imageshack.us/img263/8413/r123ap.jpg>}

<http://img263.imageshack.us/img263/8413/r123ap.jpg>

Next is the "Prelude" music:

{Image <http://img153.imageshack.us/img153/8702/r120a.jpg>}

<http://img153.imageshack.us/img153/8702/r120a.jpg>

talkingherrmann mailing list

Talking Herrmann: A CHILD IS BORN (Box 75 UCSB)

Reply by: Bill Wrobel

I forgot to include a sample of Herrmann's own sketch of the title page music for the score. He deleted a few bars here on this page (and also later in the score). It's good that the sketches survived because usually he trashed his sketches. Very few sketches survived of his feature film scores, including *On Dangerous Ground* and *Beneath the 12 Mile Reef* that I sampled in previous posts.

{Image <http://img369.imageshack.us/img369/4532/r116.jpg>}

<http://img369.imageshack.us/img369/4532/r116.jpg>

Next is the full score version:

{Image <http://img96.imageshack.us/img96/3154/r122a0001.jpg>}

<http://img96.imageshack.us/img96/3154/r122a0001.jpg>

Talking Herrmann: 'Mansfield Square' Herrmann Opera
Reply by: Bill Wrobel

You are correct, KOP. Except he failed to mention the title of the opera, and did not have it in the Index. The "46" Footnote shows merely, "Vaughan Williams, Mar. 1985"--so I don't think he realized what the title was or saw the script (as given in the image here).

talkingherrmann mailing list

Talking Herrmann: JOY IN THE MORNING (Box 68 UCSB)
New topic by: Bill Wrobel

In Box 68 at UCSB is the conductor/copyist version of Herrmann's score for Joy in the Morning. The full score is lost, probably buried in that infamous MGM landfill. Below is the image of "The Hallway" cue to show you the nature of the existing music. It's a pretty good reduction so it is probable a full score could be interpolated if anyone was interested in a new recording (although I doubt if that will happen).

Incidentally, this cue opening by Herrmann is very much like Wagner's Gotterdammerung. Pretty much a lift, in essence. In my London Rings cd of that opera conducted by Solti, it is found in cd # 1, track # 7 starting at 1:43. In the Dover edition, go to page 73, Rasch. section in 3/4 time ("Jetzt erblickt sie Siegfried nochmals in der Tiefe...").

{Image <http://img682.imageshack.us/img682/1271/r117a.jpg>}

<http://img682.imageshack.us/img682/1271/r117a.jpg>

Talking Herrmann: JOY IN THE MORNING (Box 68 UCSB)
Reply by: Bill Wrobel

Here's the Wagner quotation:

{Image <http://img689.imageshack.us/img689/3089/imght.jpg>}

<http://img689.imageshack.us/img689/3089/imght.jpg>

The real test is actually hearing the audio clip but I cannot do that. You'll need to dig up the music yourself if you're really interested. I recommend buying the Ring set

anyway because it's highly dramatic music, and Herrmann of course had Wagnerian romantic leanings.

Talking Herrmann: JOY IN THE MORNING (Box 68 UCSB)

Reply by: Bill Wrobel

James:

Most likely, based on comparing conductor and composer's sketch versions (or, in Herrmann's case since he orchestrated himself, comparing conductor/copyist versions with the full score), those dates on the conductor title pages are the copyist's own dates.

For instance, North by Northwest was written (as annotated by Herrmann at the end-page of the full score he orchestrated) between January 10 and March 2, 1959. However, the "Finale" in the three-stave conductor version states 3/16/59. One of the final cues in the movie is "The Stone Faces" (Reel 15/5). The date given on the conductor title page is 3-9-59. Herrmann had already finished the score a week earlier. "On the Rocks" is dated 3-13-59. The "Overture" on the three-stave conductor cue is dated 2-25-59, a week before Herrmann had finished writing the complete score.

Smith was incorrect in stating that the score was "lost" since at least the conductor version still exists, but perhaps at the time of research he did not realize that that version was available. Perhaps it did not arrive at UCSB until much later. I made my hand-copies based on the image example above at UCLA I believe--or maybe it was at USC. For some reason, a copy was there. I'll try to find my old notes and determine exactly when and where I hand-copied them. Apparently a copy was then made and given to UCSB.

talkingherrmann mailing list

Talking Herrmann: Concert Recordings (Box 3 UCSB)

New topic by: Bill Wrobel

Box 3 at UCSB had a wealth of information for those interested in what Herrmann conducted and when. Many program sheets were there and whatnot. The first folder indicated the Byron Concert that Herrmann conducted on Sunday, April 21, 1974 at 7:30 pm. He conducted "FanFare for Heroes" by Arthur Bliss; "Harold in Italy" by Berlioz; "Lament of the Muses--the Death of Lord Byron" by Rossini; the premiere of "Isles of Greece" by Elizabeth Macoonchy (??? but I'm not sure of my spelling); and the 2nd half of the concert was devoted to "Lord Byron" by R. Arnell.

In the "Music of Our Time" program dated Wednesday, November 6, 1946 at 7:30 pm (BBC Symphony Orchestra), Herrmann conducted Diamond's "Round for Strings," Rubbra's "Symphony # 3," Ives' "Prelude & Fugue" from the 4th Symphony, and the Devil & Daniel Webster suite by Herrmann.

I did not have time or sufficient interest to focus on this box. I am not all that interested in what Herrmann conducted of other composers' work (although it can be valuable to know in some respects) but far more in Herrmann's own written music. There was a lot of King of Schnorrers materials in this box too (programs, script, personal communications, etc). One program had dated Aug 17-Sept 12, 1970, Goodspeed Opera House, East Haddon, Conn. Instrumentation was a flute, oboe, 2 clarinets, bassoon, 3 trumpets, 2 horns, trombone, harp, 1 batt., strings. I had long ago hand-copied some of the conductor version cues (the full score was nowhere to be found), but I neglected to note exactly where I had obtained the score. I assumed it was at UCSB but David & Zach cannot find it. I had pulled several probable boxes where it might be contained but it wasn't there. I doubt if I had studied it at UCLA. It's a mystery to me now. My intention was to take photos on my 35mm but that'll have to wait!!

I also asked about the whereabouts of the 1969 lecture on Ives Herrmann recorded in early 1969. Smith apparently listened to it since he referenced it in the bio. Last October (I believe) I had a cd burned for me by David on what everybody thought was the lecture on Ives (according to the University inventory list) but alas the tape was actually the June 1972 Player Lecture done in London. So here's another mystery. Where is the Lecture on Ives? Is it "lost" or mis-labeled or what??? Perhaps Chris Husted knows, and if David or Zach ever contact him or he them, then maybe we'll know the whereabouts of the missing lecture. Martin Silver died over a year ago so we cannot ask him! Oh, well. Probably the only solution is to painstakingly hear all of the tapes in the inventory and determine if the Lecture on Ives can be found--but nobody has time for that. With University budgets evaporating in these tough economic times, it's tough to find help. I was hoping to get my xeroxes of the Box 109 sketches of CBS material ready by Friday last but there wasn't enough help. Instead I'll spend about \$215 to get a digital copy on dvd or cd format--much more costly but the images will be better and it will keep the colors (red pencil marks, etc). Besides I understand xeroxes have a 100 page limit and there are about 156 pages in that box, so this way I can get the whole Box 109 collection instead of trying to make the painful selection and deletion process. At AHC in the University of Wyoming, they can make available scores over 100 pages but it'll cost more after the 100th page. And this applies to their data-cd versions as well.

talkingherrmann mailing list

Talking Herrmann: Herrmann music in TV commercial
Reply by: Bill Wrobel

I researched Box 11 at UCSB at least once 9 or 10 years ago (if not also years before but I do not remember) that holds many legal and financial documents. One doc that told what Herrmann earned (royalties statement) simply had one line that stated Ascap Lawsuit followed by \$10,000. So he settled for ten big ones (when ten big ones were still big back then!). David (Herrmann) fought Goliath (ASCAP) and David won. Ten cheers for David!

Brian, what did Herrmann's lawyer have to say to you about the matter? I'd love to know. I assume it was an out-of-court settlement?? "Here's \$10,000 if you agree to drop the lawsuit"???? That means Herrmann had to give a third to his lawyer, right?

Why Smith did not want to discuss the lawsuit in his bio is beyond me. He should've known about it since the Herrmann materials were delayed in coming to UCSB for several years due to one of Herrmann's daughters contesting the will (which daughter was it??). Martin Silver seemed pretty pissed about it! I was there when he complained how certain materials were STILL being delayed. I suppose Smith felt it involved a matter after Herrmann's death so it did not have great relevance to the bio. However, if Herrmann's daughter contest had won in her favor, then probably Smith would not have had a lot of materials for his research in easy access! I saw an unsigned version of a Herrmann will in one of the boxes but obviously a short version. There was no mention that I remember seeing regarding willing his materials to UCSB (thanks to Silver's suggestion!). I did see that he gave \$5,000 to Louis.

As for the Herrmann Estate man, as G. stated, Husted (Brian: not "Hustead") has been gone a long time. David Seubert has been the curator of the Performing Arts Collections (including the Herrmann Papers) since at least the fall of 1999 , so Husted was no longer involved there in that capacity since then. He got the Herrmann Estate position I suppose because of his capacity formerly at UCSB (immediate hands-on with the scores) and being under Silver for years. I don't remember when Husted first showed up at UCSB. Silver was the only one directly involved when I first researched at UCSB sometime in 1982 I believe (or perhaps Fall 1981--I forgot the date when the scores finally showed up and when Raksin notified me).

There will always be pros & cons in terms of who is in charge of the Herrmann Estate. People had issues with Chris (so did I at times) but at least he knew and loved the music and was quite actively involved. And he would at least answer my inquiries most times. As for Patton, good luck in getting him to answer your emails and snail mails! At least in my experience, he never did--and I tried several times. Rather unprofessional, in my opinion. Some people think the best "Pro" (versus "Con") is to get a man who is in the "business" but I feel differently (at least as the primary qualification). We need the best man for the job, and this includes a love and great familiarity in the music of Herrmann (that Husted had), and the great ability to deal diplomatically & easily with the public and fans interested in Herrmann's music and not letting the position of authority get to his head (that Husted had problems with now & then!). So that's the first requirement and THEN having proficiency in the music "business" would be a plus. Patton may be a terrific business guy (I don't know him) and highly capable in the business aspect, but he

doesn't answer emails or research requests (in my experience), and his Herrmann Estate website has collected cobwebs for years (it hasn't been updated for at least 4-5 years!). He has never posted on this official Herrmann Society site either. That's curious.....I don't think he's the right man for the job either. Of course I don't think Potter is the best man in the job as Postmaster General (he's my boss) but I have no control or vote in that either!

How about you, Brian?? You're a lawyer in the business, very interested in the music itself, and I think Norma should consider you for the job!! I think there should be at least two people involved in the Estate: one person could do the activities where the other is weak at, while the other people can do the stuff he is strongly capable of.

Brian, why are you still interested in this Estate matter and Husted and trying to "reopen the kettle of fish"?? Are people who are in contact with you making complaints to you??

talkingherrmann mailing list

Talking Herrmann: Herrmann music in TV commercial
Reply by: Bill Wrobel

Michael:

Yes, my eyesight isn't quite as good as it used to be too--especially on the other 15 " screen computer! Fortunately my main computer has a 17 " old-fashioned monitor but I'd like some day to get a nice wide flat screen if I ever get the extra money!

Well, personal emotions such as involved in Herrmann's will contested by one of his offspring (as I understand from another Thread a few years back) can have mighty public consequences. Herrmann specifically willed his materials to go to UCSB for safety and perusal by researchers and other interested public. His scores were meant to be part of a creative legacy to be easily accessed. It takes a lot of nerve and gall for an offspring to contest a will since she never wrote one note of that material. It is not her enormous creative output and labor but her father's--and he willed it to UCSB, not to her. Why contest this part of the will and hold up progress?? Was she afraid the materials would not be safe in a state of the art air-conditioned massive safe or be properly handled??? I doubt it. So what was the motive? I think in most cases of contesting of wills, the main motive is \$\$\$\$\$\$\$.

So which daughter was it? I'd like to know. Where is the public record on it? I could not find (so far) the public record on it thru the Internet. Where was the contesting of the will filed?? Probably another reason Smith neglected to handle this part of Herrmann's affairs (even though after Herrmann's death) was because it would be too much of a touchy matter, too "political" or whatever, so he stayed clear of it. Perhaps this was wise (certainly the easy way out) but it was not something a newspaper man would do. He

would dig out the facts impersonally and report them. Smith has never posted on Talking Herrmann, so I doubt if he will ever want to report on this matter! I guess he figured he might make himself open to criticisms about his book (like Richard Littlefield's lukewarm review in the special Herrmann issue of the The Journal of Film Music) and so didn't want to be bothered or defend himself. By the way, I met him there at UCSB. We both shared the Reading Room at the time he was researching for the book. I liked the book a lot but there were three black holes--the important music/analysis dimension (the lack of any analysis, nor was there even one note of written music shown!), the neglect of discussing the ASCAP lawsuit (Herrmann was the only one at the time to fight that Goliath and succeed), and the neglect of discussing the contesting of Herrmann's will by one of his daughters.

At any rate, if she had succeeded in contesting the will to her favor, then we would be in a far different probability right now. I and other researchers would've still be able to research his music at UCLA but all of other stuff (excluding Universal-Revue tv works) would have not been available for public perusal (unless you got permission from the copyright holders/Studios and they happened to have a copy) but in her own private lock & key. Herrmann's own creative works belong to the world (to research), not to one private collector or family member! That's why I am totally against any auctions of such autograph scores sold to private parties. Or at least make copies and give them to a University. One thing I would've liked Smith to have discussed is why it took so long to finalize the contesting. It took about six years or somewhat more before the material was available at UCSB. Brian, is it normal for a will to be contested to take several years like this?

talkingherrmann mailing list

4-16-2010:

Talking Herrmann: Mark Your Calendar: May 20 & 21(The Virginian)
New topic by: Bill Wrobel

I thought I would give Herrmann devotees a heads-up and advise to mark your calendar.

On Thursday, May 20 on the Westerns Channel, the "Nobility of Kings" episode of The Virginian will air at 4:30 pm Eastern/Pacific. The next day, Friday, May 21 will be the "Show Me A Hero" episode. Both have original scores by Bernard Herrmann.

Wednesday, May 19 kicks off a great trio of classic television experiences three days in a row with the "Big Ghost Basin" episode of Cheyenne that airs immediately after The Virginian (around 5:45 pm). This is a terrific and scary episode that guest stars Slim Pickens, originally aired March 12, 1957. You can say it has rather horror/sci-fi elements--perhaps better titled "Big Monster Basin."

http://www.starz.com/series/Cheyenne/Cheyenne_29

Charles Bronson is in this Herrmann episode (as he will be in a future episode!). Lois Nettleton is terrific playing his wife. The music is of course terrific--although I prefer "Show Me A Hero." Also Leonard Nimoy is in that episode just before he started his Spock role for three years on tv. You'll also see the highway patrolman from Psycho. But George Kennedy is in "Nobility of Kings" and he's great in that one, taunting Ben Justin. Then again, in "Show Me A Hero" is Richard Beymer in the starring role. His wife is played by Sherry Jackson who was a little girl when she co-starred in *The Lion & the Horse*--one of my all-time favorite "B" westerns!

<http://www.tv.com/the-virginian/nobility-of-kings/episode/93292/summary.html>

<http://www.tv.com/the-virginian/show-me-a-hero/episode/93293/summary.html>

So, if you don't have the Westerns Channel, get it in time for mid-May. I believe it might be free in April but since I pay for it, I cannot tell! But that's what I heard.

talkingherrmann mailing list

4-17-2010:

Talking Herrmann: Pianofiles.com (Herrmann full scores, etc.)

New topic by: Bill Wrobel

I am curious what readers' comments & opinions are on this site:

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

There are others like it on the Internet but it appears from my brief research that pianofiles is the biggest and the baddest of the lot in terms of intellectual property theft. See the following:

<http://www.ipthieves.com/?p=73>

As an example, I shook my head in disbelief when I noticed that two clowns there were hoping to "trade" my old Half-Diminished Seventh paper (that is still freely available on my site!) for what??? Music sheets?? Some other paper??

<http://www.pianofiles.com/search/music/sheets/half-diminished+seventh%3A+the+bernard+herrmann+chord>

As another example, at least one clown (two probably) are trying to "trade" John Morgan's orchestrations/reconstructions of the SHE Main Title music composed by Max Steiner:

<http://www.pianofiles.com/search/music/sheets/she+%28main+titles%29+orchestrated>

They are both six pages so I assume they are the exact same document. One explicitly states, "Full Orchestrations by John Morgan." Guess which one is "Dumb" and which one is "Dumbest"??

And of course, since this is a Herrmann forum, you will want to check out the Herrmann files--over 400 of them!

<http://www.pianofiles.com/search/music/sheets/Bernard+Herrmann?page=6>

A few people there have a couple dozen Herrmann full scores. Some openly state "from microfilm." It is obvious that the microfilm at the Library of Congress was used to make copies. It can get pretty lax over there, I understand. You will notice how many dozens of times the same file(s) floats around via different people in this site?? One person gets, say, a Herrmann file of Mysterious Island of 200 pages, and it shows up next day under his name hoping he can lure a "trader" instead of the bunch of others with the exact same file of 200 pages! But once one person starts the process (say, somebody who photocopied Herrmann scores at the Library of Congress, most likely) then it gets cloned over and over and over again.

Most or even 99% of these people are "collectors"--not genuine researchers who have worked hard to get these scores legitimately, especially the rare ones. These people are insatiably greedy, collectors who won't be bothered with helping others but to get "more" and "more." If you happen to have something he wants to fill a hole in his collection, then he'll give you what you want right now. Instant gratification. . No research, no application, no legitimacy. Plus the fact that it is intellectual theft, especially the complete score is given--no fair use examples of one or two sheets, no educative discussion, nothing. The host (pianofiles) gets around the legal aspect by not providing direct links for download--but let the "traders" do it for them, and privately. Of course a lot of sites do this with video images such as YouTube.

These collectors probably got the fruits freely from others at first and then turned around to barter with them to get their hands greedily on other scores for their collection. No personal research--just the easy way out. It's akin to the epidemic of many school (including college) where students cheat, crib, purchase answers--and even some school administrators do it themselves and change their students' scores in order make the school look good! I saw it on CNN just this past week. I don't know. Maybe I'm just old-fashioned, but I like to see people EARN it, work for it, make an application of personal research, make connections and associations in understanding the artistic process, etc. Oh, well. But what gets me is this mentality of barter, quid pro quo, or "for sale" or "Gimme something I want or I won't even give you the time of day--let alone help you."

And, of course, you have these characters begging a reconstructionist, say, to please give them their work so that they can learn from a Golden Age composer, but then turn around and try to barter it away so that they can collect more goodies they never had to work on to get legitimately. These characters ask for private help and then offer such fruits freely given to them on a public site instead of keeping it private for personal research & study. They prostitute it publicly, but instead of selling it for money, they want a "trade." Sleazy.

Anyway, I thought readers might be interested in knowing about this site and others like it (megaupload, etc) if some of you didn't know about it already. What are your own opinions of such sites?? I am interested in your viewpoints, even if you approve of them (although I don't!).

talkingherrmann mailing list

4/20/2010:

Talking Herrmann: CBS Records EZ Cue Library cds available
New topic by: Bill Wrobel

In case anyone is interested, Hank Moore's GEMM site has over a dozen cds of the CBS Records EZ Cue Library audio music. This EZ Cue system came after the already established CBS Music Library system that utilized music from various composers (including Herrmann) to be used as "stock" music for many CBS episodes that did not have original scores. These shows included Perry Mason, Gunsmoke, Have Gun Will Travel, Twilight Zone and other excellent shows dominant on television from 1957 thru 1963 especially. What GEMM has currently available are:

CBS E-Z Cue Music Library Electronic Effects EZQ 101[

CBS E-Z Cue Music Library Ethnic: African, American Indian EZQ 102

CBS E-Z Cue Music Library Drama, Documentaries EZQ 103. Note: This one has various Fred Steiner cues such as cue # 4457 "The Unknown," and Lyn Murray cues, Richard Shores.

CBS E-Z Cue Music Library Drama, Documentaries EZQ 104. Note: This one has a lot of Rene Garriguenc cues such as #4494 "For A Free World," Van Cleave's "Berlin Wall" and so forth.

CBS E-Z Cue Music Library Comedy Backgrounds EZQ 105. Note: Murray, Hatch, etc)

CBS E-Z Cue Music LibraryDramatic, Suspense EZQ 106. Note: Mostly Tommy Morgan's music, especially "Haunted" cues. Also J. Moody.

CBS E-Z Cue Music LibraryDramatic, Anthologies EZQ 107. Note: Various cues such as "Skyline" by Fred Steiner or cue # 4435 at 1:21 duration. Also Shores' "Big Theme" etc.

CBS E-Z Cue Music LibraryEthnic: Spain EZQ 108

CBS E-Z Cue Music LibraryWestern Backgrounds EZQ 109. Note: Lots of Moraweck.

CBS E-Z Cue Music LibraryWestern Backgrounds EZQ 110. BIG NOTE: I would probably favor this cd because if you like Jerome Moross, you'll love this cd. It's all by Moross from the "Bearbait" episode of HGWT.

CBS E-Z Cue Music LibraryMexican Backgrounds EZQ 111

CBS E-Z Cue Music LibraryDance Band EZQ 112

CBS E-Z Cue Music LibraryDramatic, Dark Bridges EZQ 113. Note. Wm. Barnett cues, cues by Cines such as his many "Transitions," Garriguenc cues such as "Grief" and Moraweck.

CBS E-Z Cue Music Library Dramatic, Dark Backgrounds EZQ 116. I forgot to check the Catalog to identify the cues.

CBS E-Z Cue Music Library Western Backgrounds EZQ 118. Note: Lots of Goldsmith starting CBS cue # 3842. Also some Moross, Drasnin ("Far Horizons") and Fred Steiner ("Appalossa").

CBS E-Z Cue Music LibraryComedy Farce EZQ 121

CBS E-Z Cue Music LibraryMotion, Metropolitan, Chase EZQ 124. Note: Shores such as "Restless" plus Garriguenc, and Steiner's "Big City Moods." Also here's a detailed look at Side 2 from the original disc:

EZQ 124 - Side 2 EZT 524 B

MOTION - Metropolitan , Chase

1. Tall Trapper IV Dramatic moderato motion bridge to :25
#3809 t.3 tail
2. Tall Trapper V Subdued relentless motion 1:03
#3810 t.2

3. Tall Trapper VII "Period" moderato chase-bridge :30
#3812 t.4

- ABOVE COMPOSED BY B. HERRMANN - BMI -

4. Fightlet Intense fast but deliberate motion :48
#4298 t. 2 builds to chase motion to flareout
F. Steiner – BMI
5. Star Gazers Cheerful opening; metropolitan :17
#4335 t. 2
Wm. Lava – ASCAP
6. Battling Jockeys Violent chase to dark chord 1:35
#4343 t. 2, bars 1 to 54
Wm. Lava – ASCAP
7. Bob's Triumph Fast chase 1:39
#4452 t. 2
Wm. Lava
8. The Kite Cheerful relaxed motion; somewhat 1:36
#4865 t. 3 dreamlike at times
F. Steiner – ASCAP
9. Light Metropolitan Light relaxed metropolitan motion :49
#5168 t. 4
R. Garriguenc – BMI
10. CBS Theme # 2 Cheerful metropolitan light-comedy :05
t. 2 tag
B. Guteska – CBS Owned

CBS E-Z Cue Music Library Fantasy EZQ 125. Note; Goldsmith from his Twilight Zone episode "The Invaders." Plus Fred Steiner and more Goldsmith.

CBS E-Z Cue Music Library Descriptive, Pastoral, Landscapes EZQ 129. Note: cues from E. Cines, H. Kay, Van Cleave ("I Sing the Body Electric") Lava, one "Tall Trapper" cue from Herrmann, etc.

CBS E-Z Cue Music Library Western Backgrounds EZQ 139. Note: Goldsmith (Gunsmoke's "The Visitor") and T. Morgan cues.

CBS E-Z Cue Music Library Western Backgrounds EZQ 148. Note. Ernest Gold cues on Side 1, then here's Side 2 material in detail:

WESTERN BACKGROUNDS

1. Lorene Suite Suspense Cheerful cantering motion 2:20
#5374-G t.3
H. Kay - ASCAP
2. Doc's Buggy Rural laconic motion (featuring :31
#4870 t.2 solo violin)
F. Steiner – ASCAP
3. Strange Conflict Dark hit to intense chase bridge :50
#4337 t.2 to soft concerned underscore that
Wm. Lava – ASCAP builds to chord of resolution
4. Camp Scene Sofy relaxed Western scene; very :53
#4357 t.3 lyric and pastoral
F. Steiner – BMI
5. Mendel Fights Chase or fight :38
#4363 t. 2
F. Steiner
6. Chase Cully Chase or fight; resolves to tail :51
#4216 t.2 at end
F. Steiner – ASCAP
7. Western Street Light cheerful Western-street :25
#4173 t.2 movement
R. Garriguenc – BMI
8. Chase – Gunfight Chase; resolves into dark, slow per- 1:51
#4176 t. 2, bars 7 to percussive mood
end
R. Garriguenc – BMI
9. Western Girls Warm lyric Western underscore :35
#4097 t. 2
F. Steiner – ASCAP
10. Catch Them Hoss's Light cheerful chase to tail :38
#4116 t. 2
Fred Steiner - ASCAP

CBS E-Z Cue Music Library Dramatic, Suspense EZQ 152. Note: Goldsmith TZ "Nervous Man" cues, plus Rosenman cues such as "Lonely Man" and B. Green's "Haunted House" and so forth.

talkingherrmann mailing list

Talking Herrmann: CBS Records EZ Cue Library cds available
Reply by: Bill Wrobel

Here is the direct link to that section of the GEMM site:

<http://www1.gemm.com/item/CBS--E-d-Z--PRODUCTION--MUSIC--LIBRARY/CBS--E-d-Z--PRODUCTION--MUSIC--LIBRARY/GML700236161/>

So I think #124 would be a good bet, and #110, and maybe #148. At least I would pick them. Each reader will have his or her own individual interests.

talkingherrmann mailing list

5-18-10:

Talking Herrmann: BBC Radio 3 'Psycho' Lecture Rundown
Reply by: Bill Wrobel

Thanx for the heads-up on this radio presentation (with 5 days left, it states). I listened to much of it but since my computer has the old dial-up method, there was a lot of annoying buffering/interruptions. Not enough bandwidth on my end.

They started with the Elfman Batman Suite that is available in the concert circuit (92 pages in length). The introductory music (W/B logo on screen I believe) is very nice indeed, initially played "distant" by the four horns and then augmented by the low clarinets, bass clarinets, bassoons, and C. Fag. Then the sparkling glock plays descending 8th note figures G-F#-D-B (in effect the G maj 7th inversion).The harp plays the same.

Anyway, doesn't this intro music sound a bit familiar to us Herrmann fans? The commentators failed to connect the dots about this music by Elfman and the fact that he

openly emulated Herrmann as the master. To my ears, these intro bars remind me of the Sunrise cue from Herrmann's Journey to the Center of the Earth. Elfman was paying a homage to Herrmann here, at least unconsciously to my ears. Same overall character but certainly not the same structure of notes, etc.

By about the 35 minute point, Hazelwood discusses some of the intricacies of the Psycho score. I am very happy he did this, and the way he did it with the help of the willing orchestra players. Excellent. I have issues with some of the explanations but overall he did a fine job. He seemed to focus on the "Bb min key" as he put it in the Prelude music. But more accurately Herrmann designed it as the Bb minMaj 7th (Bb/Db/F/A) although Hazelwood talks about the "natural A" and how it's added to the Bb minor chord. Overall it is essentially a tonal cue but I don't think the commentators emphasized the fact that much of the score is non-tonal, that he based it in part on his Sinfonietta early work. And although Herrmann has the minor/Major seventh emphasized at the onset in terms of tonality, the half-diminished sevenths is used twice as much in the score when Herrmann goes tonal (maybe roughly 50% of the time, although several cues are totally atonal). As I kept listening I was fearful that we would neglect that other popular device Herrmann used besides the half-dim 7th chord--the tritone intervals. It's all over the place in the Prelude and much of the score. Fortunately when discussing the "Finale" he finally mentions the tritone factor with the end chord of low D and the Ab minor (Ab/Cb/Eb) over it since D up to Ab is a tritone interval.

The Psycho Prelude track is far too slow to my ears. It does not capture the frenetic energy Herrmann intended originally, and suffers accordingly. Too laid back!

talkingherrmann mailing list

5-19-10:

Talking Herrmann: Mark Your Calendar: May 20 & 21(The Virginian)

Reply by: Bill Wrobel

Just a reminder that those Herrmann-scored episodes of The Virginian are airing tomorrow (Thursday, May 20) and Friday, May 21 on the Westerns Channel. If you never heard Herrmann's music in these episodes, here's your chance. If you don't have this cable channel, then I reckon you'll need to find somebody plenty quick who does. He can record the shows for you.

Tonight on Cheyenne{/} was that "Big Ghost Basin" episode. That scene just before sunset near the end of the show when Cheyenne (Clint Walker) and Gary Owen (Slim Pickens) have a discussion in the basin at camp time is classic comedy relief in an otherwise serious story.

Cheyenne: "Well, this is where we camp tonight"

Owen : "Why here? Man, this is the brushiest part of the whole basin. You can't see nothing. And it's spooky.

Cheyenne: "I can see you're going to be a real help."

Owen: "Hey, I'll gather some wood and build us a big old fire!"

Cheyenne: "I wouldn't do that if I were you. This thing down here, whatever it is, don't like fires. Take a look at that, where I built a fire last night."

Owen: "Choked with dirt, smothered. Must be a man. Animals won't go near a fire."

Cheyenne: "Oh, they won't, huh? Take a look at those tracks. They look like a man?"

Owen: "I'll be dog-goned. Them tracks weren't made by nothing I've ever seen before. Bodie, let's get out of here!"

ETC.

What I found especially interesting in this episode was a British character, Jim Harwick, who was in Africa as a young man and bought a ranch out here in the West. He hired Bodie to scout the ghost basin because of rustlers and killings. He was played by Geoffrey Toone. Well, if you listened to his voice, you'd be scratching your head, muttering to yourself, "You know, I've heard that voice somewhere before." Well, fact is, Toone's voice was the one dubbed to replace the actor's voice who played Paris in Helen of Troy.

talkingherrmann mailing list

5-20-10:

Talking Herrmann: Mark Your Calendar: May 20 & 21(The Virginian)

Reply by: Bill Wrobel

Hope you recorded it. On a second or third hearing, you might find a self-borrowing yet!

"Nobility of Kings" is an excellent episode and a fine score. Lois Nettleton is terrific in it. It was great having her so prominent in the story-line, giving it added emotional depth with her vulnerability and willingness to please. Ben, with his reoccurring self-doubts about himself, could not sufficiently satisfy her needs for warmth and strength, and so responds easily to the innocent attentions of the Virginian. Lee J/ Cobb is terrific too in

this episode. As given,, I liked the score a lot, especially the bravado theme for the herd and bull. I probably liked the episode more than the score itself in comparison to "Show Me A Hero." That is, "Nobility of Kings" is a deeper story with greater emotional depth than "Show Me a Hero" and the music fits wonderfully. However, I tend to be partial towards Herrmann's "Show Me A Hero" a bit more than "Nobility of Kings." The opening motif is a grabber. The chase scene when Trampis goes after the runaway wagon is energizing. The Main Title or opening credits motif (heard again later in various spots) is really nice. The storyline has a little bit of emotional depth but it's really more a general action-suspense story. It's great seeing those actors in there (such as MR. Speck!). More about this in a later post tomorrow perhaps.

talkingherrmann mailing list

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5-21-10:

Talking Herrmann: Mark Your Calendar: May 20 & 21(The Virginian)

Reply by: Bill Wrobel ()

Watch your speech, Mr. Big ("you probably shouldn't be alive"), and stop projecting your own failings upon others (despite your grandiose "Mr. Big" pseudo-identity) who are trying to have a rational discussion. It is counter-productive for you to demean participants as "you freaks" because nobody will take you seriously and will simply ignore you from now on ---like myself from this point on.

talkingherrmann mailing list

Completed Friday, June 25, 2010 at 6:56 pm

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