

## Film Score Blogs [Blog # 44]

Monday, August 1, 2011 at 5 pm PDT

Okay. Sarah is ready to update this Film Score Rundowns site. She has already done most of the work for the various Back Pages. One project was to insert mini-rundowns of various scores in the Back Pages of the respective composers' pages. For instance, I did a fairly hefty mini-rundown of David Buttolph's *House of Wax* in my big dvd collection paper (on the Front Page). I wanted a separate link for that analysis in case various individuals were not interested in reading my massive 402-page paper (where *House of Wax* was originally given an analysis), "Bill Wrobel's DVD Collection, Review & Analysis." The same applies to Steiner's *A Distant Trumpet*, and also *Illegal*. The same applies to Goldsmith's *Supergirl* (End Title only), John Barry's *My Life*, and Herrmann's *Snows of Kilimanjaro*. Many other works I did not create separate links to Back Pages (so you'll have to read my 402-page paper : ).

Also in this update I wrote my JOURNAL OF POPULAR MUSIC HISTORY SNEAK PEEK: "The Deleted Music & Scenes from *Journey to the Center of the Earth*." As indicated below in the July 26 entry, I also wrote my "Introduction to the CBS Centenary Clips." This short three-page page is for my site but I wrote a far more comprehensive 11-page paper, "Bernard Herrmann's Legacy Left to CBS (and the world): CBS Centenary Clips," for the Bernard Herrmann site. Kurt has not update that site yet so I do not have a direct link just yet, but the general site link will suffice:

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

You will easily find the headline link for the CBS Centenary Clips section and my paper. Now, you may ask, what exactly are the CBS Centenary Clips? This refers to the Herrmann-scored television and radio music commissioned by CBS that I was allowed to put online in my site and the Herrmann Society site (thank you CBS!). My 21 audio clips are not in the Herrmann Society site, and none of the Herrmann Society audio clips are in my FSR site. So there are no duplications. You'll need to visit both sites in order to hear all of the audio clips. Definitely the Herrmann Society site has the overwhelming majority of CBS clips, and best quality clips (still mono, however, and a bit scratchy since the source material are from old tapes/transcription discs). To get to the clips on my site, go to the Herrmann Back Page:

<http://www.filmscorerundowns.net/herrmann/index.html>

Also included in the CBS clips are three synth renditions of the *Adventures of Ellery Queen* music Herrmann composed in 1939 for CBS radio—all performed by David Ledsam. I was hoping for more before the update but perhaps in the near future! The more the merrier for me because the Ellery Queen material is exceedingly rare—in fact, never heard since the radio shows are lost (no radio collectors have them).

Also, for those few who like to read about astrology and metaphysics, I have updated the "Other" Back Page with several more big items. Four of them involve Dr.

John K. Robertson's opus works (MAAT Texts). The first volume includes my paper (to the *Diamond Fire* periodical) on John after he passed away around ten or eleven years ago. I had great admiration for John's dedication to the metaphysical/spiritual field, and he personally knew the renowned Theosophist, Geoffrey Hodson. However, towards the end, John's high-level of writing took a severe dip (probably in part due to poor health from a stroke, etc.) so my paper is not as complimentary as it could've been! But to celebrate his high-level quality of research and writing earlier in his teaching career, I wanted to present his MAAT Texts material here for those few interested. All that was required is that credit is given to the author's identity, and that the presentation is for non-profit purposes (which it is). Mind you that I do not necessarily subscribe to all that John discusses in his material! The root belief is of course based on the theosophical system. My personal approach is a bit more eclectic. I like a lot (but not all) of what Seth/Jane Roberts taught. I like a good deal of what Edgar Cayce taught (but certainly not all because of the heavy strict Christian root beliefs or screening). I like the astrological approach, especially taught by Zip Dobyns, Rob Hand, and others—but I certainly do not let astrology rule my life, or even consult my chart a lot! It's just a helpful tool of awareness and perspective now & then. Also in my updated "Other" Back page I may include a paper and list of the asteroids (Minor Planets).

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[Tuesday, July 26, 2011 at 12:06 pm] :

Terrific news: On master 22 day (last Friday) just before 7 pm I received notification from CBS that I was granted official permission to allow my site and especially the Bernard Herrmann Society site to put online old CBS audio clips of Herrmann clips (Centenary Clips) to honor Herrmann's 100<sup>th</sup> birthday year and his legacy left to CBS (and the world). I had already tweaked several minutes ago my now-completed companion paper for the CBS Centenary Clips, "Herrmann's Legacy Left To CBS (And The World)." Kurt plans to update the site in the next several days so I do not have the specific Centenary Clips url, but the general site url will get you there:

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

On my FSR site here, I will be including Centenary Clips also. They will not be as many as presented on the Society site but they are not duplications. For instance, included twill be the "Sandstorm" cue from *Desert Suite*, "Lead-In D" from *Police Force*, and so forth. Also I will include *Ellery Queen* cues performed by David Ledsam on the synth. So far I have three of them. Perhaps I'll receive more before Sarah updates my site in early August.

I was hoping to get my hardcopy issue of the current Journal of Popular Music History—the special Herrmann issue that includes two of my papers. I was going to read the papers from the other contributors and give a review. But so far I did not receive it via snail mail. If I get it in time, I'll write a review at the top of this blog.

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Friday, July 15, 2011 at 10:50 am:

I just completed my largest paper yet "Bill Wrobel's DVD Collection, Review & Music Analysis" of 402 pages! Perhaps it is a TMI (Too Much Information) paper! But I hope at least a few people will gain some good, useful, factual information from the analyses. My paper concept was to incorporate data on written scores of movies and television shows that was insufficient for a full treatment. For instance, perhaps I only had access to the Conductor score (not a fully orchestrated score), or I had only a handful of cues that were orchestrated, or I only had cue sheets. At any rate, instead of letting the materials gather dust somewhere in my garage, I thought I would incorporate the specific information in my comprehensive dvd collection reviews. Many reviews will be simply opinion reviews because I do not have even scant score or cue sheet information on the movies, but a fair number of them will include factual information. So this dvd review paper will be unique since I will be talking a lot about the music itself (not just a movie commentary per se). If I had another three or four months perhaps I could do an 800-page paper (!) but I think enough is enough, and I've gotten a bit tired of this long-term project.

I happen to be on vacation this week so I had time to devote in the completion of the massive paper. I was *planning* on updating my Film Score Rundowns site in time for the June 29<sup>th</sup> Herrmann centenary deadline but certain events outside my control prevented that. For example, another project I am involved with (CBS Herrmann audio clips that I hope to put online at the Herrmann Society) has been delayed at the other end where I need permission. Hopefully I *will* get the permission from CBS-Paramount within the next two weeks before I send all of my materials to Sarah for site loading in the first week or so of August. Then I can insert the url links and even perhaps include a few audio samples here on the Front Page of the Film Score Rundowns site. Also I am waiting to see if I can attain more synth renditions in the next two weeks of extremely rare *Ellery Queen* music Herrmann composed.

Another project just recently made available is my two papers for the Equinox Journal of Popular Music History : "The Deleted Music & Scenes from *Journey to the Center of the Earth*" and the shorter "Resources & Herrmann Research" paper. Here's the current issue link:

<http://www.equinoxjournals.com/PMH/issue/current>

I posted about it in Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3727>

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[Wednesday, February 16, 2011 at 7 pm PST: Watching Jeopardy! now with my wife showcasing two of the best contestants competing with the IBM answer and

question machine, “Watson”] Below is my cd review with a partial score description analysis:

CD Review: [Note: 1 \* is Lousy/Turkey; 2 \*\* is Mediocre/Below Average; 3 \*\*\* is Good/OK/Average; 4 \*\*\*\* is Excellent/First Class/Classic; 5 \*\*\*\*\* is Outstanding/Masterpiece/Best]

Tribute Film Classics’ (Stromberg conducting):

The Prince & the Pauper (Korngold) \*\*\*\*

As given somewhere far below in my Talking Herrmann post, I took my wife out for an early or pre-Valentine’s Day event last Saturday evening (Feb 12<sup>th</sup>) in San Pedro of the Golden State Pops Orchestra. Steven Allen Fox was the principal conductor, but William Stromberg was a guest conductor who musically directed Herrmann’s 1943 concert piece, *For The Fallen*. When we arrived at the Warner Grand about 7:45 pm or later, Bill was already giving a pre-show talk. His wife, Anna, was in the lobby greeting people at the Tribute Film Classics table interested in the various cds presented there. Since I had not purchased a film music cd in about two years (preferring to spend my discretionary money on dvds), I instantly was prepared to hand over a twenty-dollar bill for Tribute’s recording of *The Prince & the Pauper*. I quickly asked if the new Tribute recordings (*Naked & the Dead/Battle of Neretva* and also *The Adventures of Don Juan*) would be released soon (hopefully before Herrmann’s 100<sup>th</sup> at the end of June). Unfortunately, no, due to unexpected delays in receiving the masters or whatever.

Meanwhile I could enjoy listening to P & P (as I munch on M & M’s!)—but obviously not in the morning....Korngold is obviously a top-tier composer, both film and concert. Herrmann is a top-tier film music composer (bigger fan base than Korngold) but not quite so successful in the concert arena, in my opinion. Max Steiner is also obviously a top-tier film music composer (but he never delved into symphonic concert works except indirectly in a few of his films (*City for Conquest* and *So Big*). The night I listened to Korngold’s *Tomorrow* at the GSPO last Halloween Saturday was truly a magical, almost spiritual experience. You will probably not experience that in *The Prince & the Pauper* (not that type of work) but it is nonetheless an impressive score, and Tribute’s rendition of the music is a faithful realization of the music. While I cannot quite give it a magical or outstanding rating of five (\*\*\*\*\*) stars, I can give a spirited rating of four (\*\*\*\*) excellent stars. The performance and music of *Tomorrow* that evening would automatically get a five-star rating. I wish Tribute had a release of that one!

Of course finally we get to hear a modern stereo recording of the complete score, and this is obviously a great plus. I do not know what the recording strategies were but it appears they included highly satisfactory close-miking techniques. I did not so far hear annoying echoing effects, and the final mix *sounds* very good to my fussy-enough ears (both on my four-speaker stereo main system, my simple Panasonic cd player and also on my computer using Windows Media Player with both my good speakers and the Sony

special earplugs). The Moscow Symphony Orchestra players did very well (getting more adept to the demands of film music). The percussive effects were especially clear-cut, strings excellent, and fine woodwinds. I have to pay greater attention to the brass, especially the horns where in the past I found intonation problems. If anything the brass were perhaps not as vibrantly highlighted as, say, the old Warner Bros. orchestra showcased in the golden years, but that's ok. It's a minor matter of balance. As I now write I am listening to track # 34 "Fanfares" (and # 36 "God Save The King"), and the high brass sounds fine to me from these two very short cues. The conducting by Stromberg is quite good and faithful to the original intent of the music. Only in one or two instances did I have an issue with the tempo in comparison to the original tracks (such as "Duel"—way too fast in the Tribute rendition) but otherwise the sound and execution are fine. The 32-page colorful booklet is a bonus. Errol Flynn on the cover in such color tones and title layout is an attractive treat. My only quibble is the omission of any written score reproductions. Ok, let's get to a cue-by-cue rundown of most or even all of the tracks:

-Track # 1 "Main Title" [1] Nice-sounding track. It demonstrates a rousing opening sequence that eventually ends softly and satisfactorily. It is not Korngold's best Main Title (*The Adventures of Robin Hood*, *Kings Row* and *Sea Hawk* would probably be contenders for Top Three) but correspondingly neither is the movie itself a Top Three entry in the films Korngold happened to score. It's a good film but not a great one. However, always remember that the composer is a great one. He's a 50-ton gorilla amongst all film composers in a room, pretty much like King Kong! Just look at his name: KOrNGold. Or KORNGOLD.

I wonder if Morgan-Stromberg augmented the orchestra, especially the strings (I suspect so)? The original orchestrations for the Main Title shows 8 violins I, 6 violins II, 4 violas I, 2 violas II, 4 VC I, 2 VC II, and 2 CB. Expanded strings would be an asset, I would think. The Maestoso (initially) Main Title is in the key signature of E major (4 sharps). All violins are divisi bowed trem *sfp* < on Lines 1 & 2 B half notes in 2/4 time, and the vibraphone is trem rolled between those half notes. The bells are struck *rinforzando*-marked on Lines 1 & 2 B quarter notes. The celeste is trem rolled between small octave and Line 1 B half notes *rinforzando*-marked. The English horn plays Line 1 B [written Line 2 F#] half note while the oboe plays on Line 2 B half note. Flutes II & III are on Lines I and 2 *sforzando*-marked half notes. After a quarter and dotted 8<sup>th</sup> rest, the horns start the Main Title theme forte on small octave B [written Line 1 F#] *rinforzando* 16<sup>th</sup> note up to (Bar 2) Line 1 E [written B] tenuto quarter note up to B [written Line 2 F#] tenuto quarter note to A# [written E#] tenuto double-dotted quarter note (and other horns here play small octave B/C#/E double-dotted quarter notes) to small octave A#/C#/F# *sforzando* 16<sup>ths</sup> to (Bar 3) small octave B/E/G# *sforzando* half notes tied to dotted quarter notes. The trumpets play small octave B [written Line 1 C#] 16<sup>th</sup> up to (Bar 2) Line 1 E [written F#] tenuto quarter note, and so forth. Incidentally the horns here sound quite fine to me (no intonation problems). Then at the end of Bar 2 the violins start to take over the theme on Line 2 F#/A#/Line 2 C#/F# 16<sup>ths</sup> to (Bar 3) G#/B/E/G# quarter notes and so forth (the violas and celli also play the theme). The celeste plays 32<sup>nd</sup> note figures, while the piano plays *arpeggiando* quarter note chords, harp II plays ascending to

descending glisses, and so forth in Bar 3. Nice combined and interesting orchestral effects.

The secondary theme starts in Section 4 (cd location 00:44) of this cue. So I believe at the end of Bar 16 the violins play Lines 2 & 2 C# to D 16ths to (Bar 17) E-E-E-E tenuto-marked quarter notes to (Bar 18) E quarter notes to D-C# 8ths to Lines 1 & 2 B tenuto quarter notes to C#-D legato 8ths to (Bar 19) E-E quarter notes to E legato to rinforzando F# quarter notes, and so forth. Bar 21 starts Section 5 (00:55 cd) with the strings playing a series of half notes (most are bowed trem *pont*) while the celli, harp I and clarinet continue the melody line softly *p*. You can clearly hear the gong sounding *ppp* here and again later in Bar 25. The cue ends with six violins II bowed trem *p* on Line 1 G#/B whole notes decrescendo hairpin and held fermata, After a half rest held fermata, four violins II are bowed trem *p* > on Line 2 G# half note held fermata, and 4 violins I on Line 2 B half note bowed trem. Violas are bowed trem on small octave G#/B whole notes held fermata. Three celli (bottom staff) play non-trem whole notes Great octave E/B/small octave G#, while altri celli (top staff) are bowed trem on Great octave A whole note held fermata. CB are silent here. After a half rest, the celeste plays *pp* Line 1 G#/B dotted quarter notes held fermata (followed by an 8<sup>th</sup> rest). Harp II plays Line 1 G#/B quarter notes let vibrate followed by rests. After a half rest, harp I sounds harmonics (tiny circle above the notes) Line 1 G#/B quarter notes (followed by a quarter rest held fermata). Flute I sounds *pp* Line 1 B whole note held fermata, and flute II on Line 1 G#. Bassoons play Great octave E/B whole notes tied from the previous bar, and horns on small octave E/G#/B [written small octave B/Line 1 D#/F#] whole notes. Of course the tonality is the simple E maj (E/G#/B).

Once again, a nice cue. Oh, incidentally, I forgot to mention that the original timing of this cue recorded about 74 years ago is 01:36 duration. The Tribute rendition is 01:43, so a little slower tempo. This is not unreasonably slow, and it allows the listener to savor the music more. I'd rather have the tempo be a bit slower (but not too slow as in the Herrmann London label recordings) than too fast (rushing it).

#### -Track # 2 “A Prince Is Born” Reel 1/2 [2]

The original track timing by Korngold is 33 seconds. Stromberg's version is precisely the same. Good job. The scene's date is 1537 in swinging London. The cue is initially *Allegro* in 2/2 time. The key signature is the common C major (no sharps/no flats). Of course for the B-flat transposing instruments such as the clarinets and trumpets, the standard two sharps (F#-C#) are placed at the start of Bar 1.

The three trumpets (each with its own staff) herald the fanfare, a jubilant declaration of the birth of a prince. The trumpets sound great (no intonation problems that I could detect). Friedhofer's tiny orchestration writing leaves much to be desired (!) but it appears that the trumpets sound *ff* (maybe its *sf* or *sforzando*-marked) Line 2 C/E/G [written D/F#/A] half notes (C maj tonality root position) tied to 8<sup>th</sup> notes down to Line 1 E/G/Line 2 C (C maj 1<sup>st</sup> inversion) staccato 8ths up to F/Bb/D staccato 8ths to F#/B/D# 16ths to Bb/C#/F 16ths crescendo and legato to (Bar 2) a repeat of Bar 1, and so forth. The triangle sounds a quarter note trill roll to 8<sup>th</sup> note (followed by rests) and repeated next bar. After a half/quarter/8<sup>th</sup> rest, the snare drum beats *f* < an 8<sup>th</sup> note to (Bar 2)

staccato 8<sup>th</sup> note, and so forth. After a half and quarter rest, harp I sounds forte Line 1 F quarter note gliss line up to (Bar 2) Line 2 G staccato 8<sup>th</sup>. After a half and quarter rest in Bar 3, the 12 violins play forte a rush of ascending 32<sup>nd</sup> notes Line 1 A-B-Line 2 C-D-E-F#-G-A to (Bar 4) Line 2 E (violins II) and Line 2 G#/B (violins I) half notes *ff* > tied to 8<sup>th</sup> notes (followed by rests). Violas play the run of 32<sup>nd</sup> notes an octave lower register to (Bar 4) Line 1 B half note tied to 8<sup>th</sup> note. VC/CB are silent here. After a half and quarter rest, harp I is arpeggiando (vertical wavy line rolled chord) on Line 1 A/Line 2 C/E/A quarter notes to (Bar 4) Line 1 E/G#/B/Line 2 E/G#/B quarter notes arpeggiando again (followed by a quarter and half rest). That's A minor to E major chords. After a half and quarter rest in Bar 3, the high woodwinds play Line 2 A (Line 1 for the oboe) quarter note up to (Bar 4) the combined E major tonality notes as half notes tied to 8ths. The piatti sounds an x-headed quarter note let vibrate in Bar 4 (repeated next bar). In Bar 4 the three horns take over the fanfare. By the way, they sound good and strong here. No problems detected by my ear. Good job. They play *sf* Line 1 E/G#/B [written Line 1 B/Line 2 G#/F#] rinforzando-marked ( > ) half notes tied to 8<sup>th</sup> notes, and so forth.

### -Track # 3 “Tavern and Palace” Reel 1/3 [3]

More of the same fanfare as in the previous cue, and then an expansion into other material as we see the birth of another boy, but this one a poor boy who will ten years later look exactly like the princely boy. The Tribute recording of this cue sounds fine.

### -Track # 4 “Tom” [4] R1/4 and “Tom Continuation” [5] R2/1

Ominous but active music. The tempo-marking is *Energico* (Herrmann never used that one!) in C time. The strings and horns are featured in “Tom” (Reel 1/Part 4). Korngold displays a rather dissonant assembly of notes, but they are not necessarily cluster-wound. You have m2 and M3 (minor 2<sup>nd</sup>/major 3<sup>rd</sup>) intervals but also similarly A2 (augmented 2<sup>nd</sup>) intervals. Somewhat jarring or unsettling but these for Korngold represent the slums in the scene, and the mistreatment of Tom by his dad. Intro to Father Andrews. In Reel 2/1 the boy sneaks back home, and dad steals book.

The violins are divided into three staves (4 each). Violins I sound forte in the grace bar small octave G 8<sup>th</sup> to (Bar 1) same G and Line 1 F# [M7 interval] staccato 16ths (followed by a 16<sup>th</sup> rest) to G 8<sup>th</sup> again to G/Line 1 F [m7 interval] 16ths (followed by a 16<sup>th</sup> rest) back to G 8<sup>th</sup> to middle C# rinforzando dotted quarter note back to small octave G 8<sup>th</sup> to next bar's activity. Violins II play G 8<sup>th</sup> to (Bar 1) Line 1 Eb 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) back to G 8<sup>th</sup> up to middle C# 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to G 8<sup>th</sup> up to B dotted quarter note back to G 8<sup>th</sup>. Violins III play G 8<sup>th</sup> up to (Bar 1\_ middle C 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) back to G 8<sup>th</sup> up to B 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G 8<sup>th</sup> to G# dotted quarter note, and so forth. Violas play small octave G 8<sup>th</sup> to (Bar 1) Ab 16<sup>th</sup> back to G 8<sup>th</sup> to Ab 16<sup>th</sup> back to G 8<sup>th</sup> to F# dotted quarter note in the rest pattern already given. *Sords* horns small octave G [written Line 1 D] 8<sup>th</sup> to (Bar 1) to same G staccato 16<sup>th</sup>, and so forth. After a half and 8<sup>th</sup> rest in Bar 1, the cymbal sounds an x-headed quarter note let vibrate while the snare drum plays a five-note ruff of four 32<sup>nd</sup> notes (grace notes) to 8<sup>th</sup> note. The piano and VC/CB also play staccato 8ths to dotted quarter notes. Etc.

### -Track # 5 “The Bench” [6] Reel 2/2

Not one of my favorite cues! It simply isn't very likeable. Besides, it sounded a little off at the 15-second point. The Korngold old timing is 46 seconds for this cue, while the Tribute version is 44 seconds (slightly faster). Scene: Boy at rainy court.

-Track # 6 "The Prince" [7] R3/1

Scene: The prince eats and later visits the King. The original recording by Korngold for the film is 3:05, while Tribute's duration is noticeably slower at 3:24. Nice cue. Interestingly, some of this music vaguely reminds me of John Williams music, especially the *Vivo* section from 1:55 thru 2:02. I'm not sure from which score but I believe the light-hearted music was probably for a Harry Potter movie. I would have to dig out the movies and try to ferret out the similarity to Korngold's piece here. Williams is such a chameleon composer with varied influences. But I swear there is at least a general ballpark match here, if only in the outfield in terms of similarity or even a playful quotation. If I find it later I'll insert it here....

-Track # 7 "Biscuit and Seal" [8] Reel 3/2

Good cue. A mildly suspenseful variation of the Main Title is played here (and in the next cue) starting at the sixteen-second point. At :30 violins I play small octave A to B trill 8ths to I believe Bar 13 (start of page 4) Line 1 D quarter note back down to small octave A-B trill 8ths up to D quarter note back to A-B 8ths to (Bar 14) C# half note, etc. Violas play this pattern but on different notes, as also I believe the bass clarinet. Then a new section starts in Bar 15 with the ominous *Grave* tempo-marking and in the key signature of 6 sharps (F maj). The piano is especially accentuated here but the motif is also played by the CB and bassoon.

The old Korngold track duration is 1:52, while the Tribute version is 1:53 (virtually the same tempo).

-Track # 8 "The Prince Goes Back"[9] Reel 3/3

*Lento misterioso* in C time. The same pattern is played here at the start of the cue. Violins I in the grace bar play *p* < small octave Bb to middle (Line 1) C 8<sup>th</sup> note trills to (Bar 1) Eb tenuto quarter note back down to Bb-C 8<sup>th</sup> note trills to Eb quarter note to Bb-C trills again to (Bar 2) D half note tied to quarter note down to Bb-C 8<sup>th</sup> note trills to (Bar 3) D tenuto quarter note to A-B 8<sup>th</sup> note trills to D quarter note to A-B 8<sup>th</sup> note trills again, and so forth. The violas play small octave F to F# 8<sup>th</sup> note trills to (Bar 1) E (natural) quarter note trill to F-F# 8<sup>th</sup> note trills to E quarter note trill, and so forth. VC top staff play Great octave G-G# 8<sup>th</sup> note trills to (Bar 1) C/G double-stopped quarter notes, and so forth. Violins II in Bar 1 play small octave Bb quarter note trill to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same pattern in the second half of the bar. After a 32<sup>nd</sup> rest in the grace bar, the harp plays a run of 32<sup>nd</sup> notes Great octave G-A-Bb-small octave C-D-Eb-F-G-A-Bb-Line 1 C-D to (Bar 2) Eb 8<sup>th</sup>, etc. The cymbal is trill rolled. Either a clarinet or bass clarinet (not clearly indicated here but probably is the bass clarinet) plays small octave G-G# 8ths (trills) to (Bar 1) G quarter note trill to G-G# 8<sup>th</sup> note trills, and so forth. After a half and quarter rest in Bar 1, a *sord* horn plays *p* < small octave Bb up to middle C [written Line 1 F-G] 8ths legato to (Bar 2) D *rinforzando* dotted 8<sup>th</sup> to D 16<sup>th</sup> to D-D 8ths to D tenuto quarter note decrescendo hairpin (followed by a quarter rest). In

Bar 2 two clarinets are trill on small octave Eb/A half notes tied to quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

The original Korngold duration for this cue is 1:36, while the Tribute rendition is 1:42 (a bit slower).

#### -Track # 9 “The Captain” [10] Reel 4/Part 1

*Allo Moderato* in 2/4 time. The key signature is the simple C major/A minor (no sharps or flats). The first three bars here in this recording seems a little odd. I think the balance or accentuation is off somewhat so that instead of the violins (etc.) being highlighted playing the 8<sup>th</sup> to 16<sup>th</sup> note ascending figures, the staccato two-note figures were accentuated instead (played by the clarinets, bassoons, snare drum, piano, violas and contrabasses). I think the violins and flutes should've been heard better in the final edit balance mix. No big deal but noticeable to me.

Anyway violins I sound *p* small octave Ab 16<sup>th</sup> (followed by a 32<sup>nd</sup> rest) to Bb 32<sup>nd</sup> note to Cb 16<sup>th</sup> (followed by a 32<sup>nd</sup> rest) to Db 32<sup>nd</sup> note to next four-note figure of D 16<sup>th</sup> (followed by a 32<sup>nd</sup> rest) to Eb 32<sup>nd</sup> note to Fb 16<sup>th</sup> (followed by a 32<sup>nd</sup> rest) to G 32<sup>nd</sup> note. Etc. They and violins II continue this pattern in Bar 2 (along with the english horn) and then, in Bar 3, violins II and both flutes play it. In Bar 4 in 4/4 time, violins I are bowed trem on Line 3 Ab whole note while violins II are bowed trem on Line 2 Ab whole note. [end session Sunday, February 20 at 12:17 am. Time for bed!]

#### -Track # 10 “The Boys Go To Play”[11] Reel 4/2

Indeed a playful, fun cue. Sounds good here. The Korngold original track is 51 seconds, while the Tribute version is only slightly faster at 49 seconds.

#### -Track # 11 “Mirror” [12] Reel 4/3

Scene: Change of clothes. Very nice; good cd rendition. I like the effect on page 15 of the cue (Bars 57-60, Section 14) when they laugh (“Don’t bother me, my lad!”) and then in page 16 (Bar 61) we come to another section change (15) where they compare themselves in the mirror with the change in clothes. So Section 14 still has the key signature of 4 sharps. In Bar 57 (cd location 1:22), after an 8<sup>th</sup> rest, flute II and piccolo (and celeste) play forte descending staccato 8<sup>th</sup> notes Line 2 B-A-G# (crossbeam connected) to F#-E-D#-C# (crossbeam connected) to (Bar 58) Line 1 B 8<sup>th</sup> (followed by rests) while flute I takes over here on Line 2 B-Line 3 C#-Line 2 A-G# staccato 8ths to F#-E-D#-C# to (Bar 59) Line 1 B 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 58 the piano plays as the flute (and an octave lower register). After an 8<sup>th</sup> rest in Bar 59, violins I play *mp* Line 2 C# down to A to G# 8ths to next figure of F#-G# staccato 8<sup>th</sup> to “3” triplet value 8ths A-B-Line C# ) no longer staccato) to (Bar 60) D#-E 8ths to “3” triplet value 8ths F#-G#-A to B-Line 3 C#-D#-E-F#-G#-A-B 16ths. Violins II enter in on this in Bar 60 as violins I but an octave lower register. Violas play as violins I in Bar 59 but an octave lower register to half of Bar 60. After a half rest in Bar 60, flute I and piccolo play *p* < the rapidly ascending 16ths Line 1 B-Line 2 C#-D#-E-F#-G#-A-B. After a half rest the harp is gliss from small octave B up to (Bar 61) Line 3 C. At the end of Bar 60 horn I sounds forte small octave G 16<sup>th</sup> (more later).

The previous key signature is now canceled in Bar 61 with four naturals. The tempo-marking is now suddenly slow (*Subito Lento*) still in C time. Violins I play *fp* Lines 2 & 3 C half notes to Lines 1 & 2 B up to C to D down to B legato 8<sup>th</sup> notes (repeated next bar) to (Bar 63) Lines 1 & 2 G half notes to F to G to Ab to F 8<sup>th</sup> notes (repeated next bar). Violins II play Line 2 E/G half notes legato mini-slurs to F/Ab half notes to (Bar 62) E/G half notes down to D/F half notes to (Bar 63) C/E half notes down to B/Line 2 Db half notes to (Bar 64) C/E half notes to B/Line 2 Eb half notes. Divisi violas play Line 1 G/Line 2 C half notes to Ab/D half notes to (Bar 62) G/C half notes down to F/Ab half notes to (Bar 63) E/G half notes to F/Ab half notes to (Bar 64) E/G half notes to F/A half notes. CB play Great octave and small octave C whole notes tied thru the next three bars at least. After a quarter rest, a solo cello plays small octave G half note tied to dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest), repeated next bars. Bottom staff celli are divisi. After a quarter rest, the top lines sound small octave G quarter note *pizz* (repeated next bars) while the bottom line celli here play Great octave C whole note tied to next bars. So in Bar 61 we have C maj (C/E/G) to D half-dim 7<sup>th</sup> (D/F/Ab/C) tonalities. It seems that sophisticated film composers like Korngold and Herrmann (and others) like to use half-diminished sevenths in certain mood scenes.

That horn played small octave G [written Line 1 D] 16<sup>th</sup> at the end of the previous bar up to (Bar 61) Line 1 C [written Line 1 G] tenuto quarter note up to G [written Line 2 D] tenuto quarter note to F [written Line 2 C] double-dotted quarter note down to small octave G 16<sup>th</sup> (repeat next three bars). Etc.

-Track # 12 “Prince Outside Palace” [13] Reel 4/4  
Fine. Scene: Hides Seal & boys separated.

-Track # 13 “The Next Morning” [14] Reel 5/1  
Fine, largely ethereal music and recording.

Cue [15] Reel 5/2 [Missing cue??] “Prince” runs.

-Track # 14 “Pauper Goes to King” [16] Reel 5/3

Somewhat meditative but also plodding (repetitive) cue but nevertheless beautiful to hear. In Bar 5 the solo violin and flute play Line 3 C half note to Bb-C-Db-Bb 8ths (the last two 8ths are tenuto-marked) to (Bar 6) C quarter note tied to 8<sup>th</sup> note. *Sord* trumpet plays *espr* Line 2 C [written D] half note to Bb-C-Db-Bb 8ths to (Bar 6) C quarter note tied to 8<sup>th</sup> note. We heard this before in “The Mirror” cue. So the mirror-image prince (actual pauper) meets up with his dying “father.”

In Bar 6 violins I play Line 3 C/E/G half notes crescendo hairpin to B/D#/F#/A (B Dom 7<sup>th</sup>) half notes (followed by two tight slashes to indicate a slight break). In Bar 7 they then play C/E/G to B/D#/F/A half notes to (Bar 8) Eb/G/Bb half notes to D/F#/A/Line 3 C (D Dom 7<sup>th</sup>) half notes. Violins II in Bar 6 play Line 2 G half note crescendo to F#/A half notes decrescendo hairpin (repeated next bar) to (Bar 8) Bb half note to A/Line 3 C half notes. Violas play Line 2 C/E half notes to B/D# half notes, and so forth.

-Track # 15 “That Is My Son” [17] Reel 5/4

Short cue with the fanfare starting at :26. Trumpets play *sub p* < Line 1 E/A/Line 2 C# half notes tied to 8<sup>th</sup> notes to C#/E/A staccato 8ths to D/F/Bb 8ths to “3” triplet value E 16<sup>th</sup> to F/Ab/C 16ths to G/Bb/D 16ths to (Bar 7) A/Line 2 C#/E half notes tied to 8<sup>th</sup> notes, and so forth. Trombones in Bar 6 play Great octave A/small octave E/middle C# half notes tied to 8<sup>th</sup> notes followed by rests (no close-spaced tightness for this A major chord). The tuba plays Contra-octave A half note tied to 8<sup>th</sup> note. The cymbal and the triangle play half notes tied to 8<sup>th</sup> notes as well. Etc.

-Track # 16 “The King Is Dead” [18] Reel 6/1

Nice combined effect and interplay of instruments starting at :20. At the end of Bar 9 (start of page 3) the bassoons and violas play an ascending sweep of 32<sup>nd</sup> notes *piu mosso* small octave D-E-F# to G#-Bb-Line 1 C-D to (Bar 10) small octave Ab 8<sup>th</sup>. After a dotted 16<sup>th</sup> rest in Bar 10, violins play forte middle C rinforzando 32<sup>nd</sup> note to D rinforzando 8<sup>th</sup> tied to quarter note held fermata and tied to 16<sup>th</sup> to C 16<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Celli also play middle C 32<sup>nd</sup> note to D 8<sup>th</sup> tied to quarter note and 16<sup>th</sup> to C rinforzando 16<sup>th</sup> but then continues the plummet on 32<sup>nd</sup> notes small octave Bb-Ab and so forth. After a half rest in Bar 11 the violas return to be trill on small octave G# half note to F#-G# 16ths to (Bar 12) B half note tied to 8<sup>th</sup> note *p* >. And so forth.

-Track # 17 “The Dog” [19] Reel 6/2

Good cue. Odd how it reminds me at about the :36 point with the brass alarm effect how it could fit in *Wizard of Oz* tied to the Wicked Witch’s soldiers about!

-Track # 18 “The Church” [20] Reel 6/3

Regal but low-keyed cue. A nice quiet enough cue but not a bestseller cue.

-Track # 19 “Riot” [21]

Now this cue is in sharp contrast to the previous one. It’s a fast-paced, fun cue, and rather interesting especially with the added percussive effects employed (:52 point, for instance). I would’ve expected Stromberg to push the tempo even faster with this particular cue, but interestingly there was only one-second difference (faster only by a mere second) with his version’s duration compared to Korngold’s (so virtually identical).

-Insert [21 ½]

-Track # 20 “Dining Scene” [23] Reel 7/2

The longest cue of the bunch, Korngold manages to keep it varied and interesting, adding elements of comic relief (via bassoon, etc). Nicely performed here. The Korngold duration is 3:50 whereas the Stromberg version is 3:44 (just a bit faster).

I am now going to skip comments on many tracks but will give the cue information, although I should mention that “The Murder” cue (Track # 24) is interesting music, lots of percussive effects.

- Track # 21 “The Crown” [24] Reel 7/4
- Track # 22 “His Majesty” [25] Reel 8/1 Pass the rose water.
- Track # 23 “Exit” [26] Reel 8/2 Thought of raising money.
- Track # 24 “The Murder” [27] Reel 8/3 Father Andrews killed.
- Track # 25 “Street Scene” [28] Reel 8/4 Court scene/ Miles knocks on door.
- Track # 26 Nuts Knocker [29] Reel 8/5
- Track # 27 “Pauper’s Coronation” [30] Reel 9/1
- Track # 28 “Flirt” [31] Reel 9/2 Miles at Inn.
- Track # 29 “Robbery” [32] Reel 10/1

-Track # 30 “Knife Fight” [33] Reel 10/2

Scene: Thwarts murder/ Miles fights Tom’s dad.

Active cue but not as memorable as soon-to-come “Duel” cue. *Allo* in C time, the key signature is Ab maj/F min (4 flats)/ The orchestrator is Milan Roder. His orchestration handwriting is top-notch (aka highly legible/readable!). He articulated his writing precisely and rather artistically.

After a quarter rest in Bar 1, the cymbal is initially solo on a dotted half note trem roll *p* (held fermata) tied to 8<sup>th</sup> note next bar. After a half rest and then a quarter rest held fermata, 4 violins I play *p* < Line 2 C 16<sup>th</sup> to D-Eb-F-G-Ab-Bb 32<sup>nd</sup> notes to (Bar 2) Line 3 C 8<sup>th</sup> *mf* (followed by an 8<sup>th</sup> and quarter rest) to Eb/Line 3 C 8<sup>th</sup> pizzicato (followed by an 8<sup>th</sup> and quarter rest) to (Bar 3) Eb/C 8ths (followed by rests). Four violins II play the same Bar 1 rush of notes but an octave lower register to (Bar 2) Line 1 B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to Bb/Line 2 F 8ths pizzicato, and so forth. The woodwinds play a different pattern after the initial rush of notes in Bar 1. So the first 2 flutes play the run of notes to (Bar 2) Line 2 Bb/Line 3 C quarter notes tied to 16<sup>th</sup> notes and then playing same Bb/C-Bb/C-Bb/C 16ths to Bb/C quarter notes tied to 16ths and then resounding the same Bb/C 16<sup>th</sup> dyads three times to (Bar 3) Bb/C whole note trill decrescendo hairpin. Etc.

In Bar 6, eight violins sound forte a series of 16<sup>th</sup> note figures. We find Line 3 C legato up to Ab-G-F 16ths (connected as a figure by two crossbeams) to Eb-Db-C-Line 2 Bb 16ths to a repeat of those two figures in the second half of this bar. In Bar 7 they continue the run on Line 3 C up to F to Eb to Db 16ths to C-Db-C-Line 2 Bb 16ths to Ab-Line 3 Db-C-Bb 16ths to Ab-Bb-Ab-G 16ths to (Bar 8) F tenuto quarter note (followed

by a 16<sup>th</sup> rest). Then they start a new sequence on a lower register forte of Line 1 F-G-An 16ths to next figure of Bb-Line 2 C-Db-Bb to C-Db-Eb-C 16ths, and so forth. Four altri violins play this whole sequence an octave lower register except for that new sequence in Bar 8. Etc.

-Cue [34] Reel 10/3 [untitled] ?? “It’s him!”

-Track # 31 “The Maid and the Ride” [35] Reel 10/4

-Track # 32 “The Prayer” [36] Reel 11/1

-Track # 33 “Duel” [37-A] & [37-B] Reel 11/2

Now we come to the controversial track in the album: “Duel.” Stromberg’s frenetic tempo to this cue is one of the main reasons why I could not give this album a five-star rating. Just about every other track is either excellent or fine, but this track sticks out like a sore thumb (at least to me). Mind you: the recording or “sound” itself (the performance and recording mix) is fine. I cannot fault that, but I do fault the decision to rush this music to excess, especially this cue that I was especially looking forward to. Let’s say that Tribute is off the tempo track! This track has the “D.T.’s” (Delirious Tempo). Instead of Hercules Unchained! it’s Stromberg Unchained! I like spontaneity and exuberance but in this case I prefer a bit more restraint. Considering this highlight cue is one of my favorite cues in the score, I was really looking forward to an exceptional recording of it to enjoy. But unfortunately I did not receive satisfaction here.

The original Korngold movie duration of the action/fight sequence starting with Bar 1 is 2:21. Stromberg’s version of the action music (he seemed to add a slower piece at the end that I do not include in my calculation) runs an astounding 1:57 duration. So I am not using the track timing of 2:26 because the section from 1:58 to end (I believe cue 37-B) is not the action music in question. Considering that this is “notey” or “fast” action music with loads of 16<sup>th</sup> note figures, this difference of 24 seconds is quite significant. It would seem less so if it were a “slow-moving” cue with long ponderous passages of half notes and whole notes. I am reminded of that Golden States Pop Orchestra Halloween concert a few years back. Overall it was a great event but when the conductor did the *King Kong* fast and busy cue he selected into an unnatural hyper-drive tempo, I wanted to cover my ears. In analogy, it is like the letting go of a fully inflated balloon. Or another analogy: it’s like pushing the fast-forward button on the dvd player.

Question: “What is the *point* of rushing the music?” Because you can do it? I don’t think there is aesthetic justification for any conductor to do that because when the disadvantages clearly outweigh any potential advantages, then it is obstinacy to prove that you can do it for the sake of doing it. So if that is not the motivation for a conductor to push the tempo excessively, then what is the motivation? Perhaps a conductor simply gets carried away with the moment and loses control of perspective in a specific case. Obviously the point was not to match Korngold’s tempo because Korngold’s rendition is much slower. I don’t mind if it’s a bit faster. That’s permissible. But when the music becomes in effect blurred (especially from 1:36 on in the Tribute track) then it almost

becomes a caricature of the intended music. It becomes a distortion and defeats the purpose of most music (to enjoy listening to it!). The same result applies to undue slowness of tempo: The conductor needs to find a so-called “Happy Medium” that will please the listening audience--enough and not too much (or too little). I think this is a universal principle (for example, not-too-hot and not-too-cold consistent medium for most organisms in nature to survive or prosper over the long term). Of course some people will love to have the conductor push the limits! Beauty is in the eye (or ears) of the beholder (listener). But this reviewer prefers to have a re-recording more or less reasonably match the tempo of the original tracks. As given above, I cannot ascertain the intent behind the over-wrought, speeded-up tempo. The conductor did not rev-up “The Riot” cue, so why here? While a part of me applauds him being able to successfully go where no conductor has gone before in this Korngold cue, I cannot appreciate the adverse effect it had on my enjoyment of the music itself. This was supposed to be a virtuosic showcase piece that unfortunately went awry because it is just too fast. So while I still give this album recording an overall four-star “excellent” rating (it deserves it), I feel that this specific track-cue deserves either a two-star “fair” rating or even down to a one-star “poor” rating.

Now: Referencing the written music itself, let’s go to Bar 9 (start of page 3) Violins I play a sweep of “10” 32<sup>nd</sup> notes Line 1 Ab-Bb-Line 2 C-Db-Eb-F-G-Ab-Bb-Line 3 C to C# 8<sup>th</sup> to B-A 16ths three-note figure to G# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest held fermata and then a quarter rest). Violins II and violas play this an octave lower register. In Bar 10, violins I then play the “10” run of 32<sup>nd</sup> notes Line 2 Db-Eb-F-G-Ab-Bb-Line 3 C-Db-Eb-F to G 8<sup>th</sup> to F-E 16ths to D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Violins II play this an octave lower. Then in Bar 11 in 2/4 time, violins I play a “7” septuplet of 32<sup>nd</sup> notes Line 1 C#-D-E-F#-G#-A-B to the next figure of “10” 32<sup>nd</sup> notes Line 2 C#-D-E-F#-G#-A-B-Line 3 C#-D-E. After a quarter rest, violins II play that “10” figure starting on Line 1 C#. Violas play both figures an octave lower register than violins I. Celli play the first “7” figure two octaves lower starting on small octave C#. The harp here now has the key signature of three sharps (A maj) and is gliss from small octave and Line 1 C# onwards and upwards to (Bar 12, start of page 4) Lines 2 & 3 F# 8ths. The snare drum is trill rolled half note. Back in Bar 9, after a quarter rest, both flutes play *ff* or *sf* (Friedhofer’s lousy writing!) Line 3 C# staccato 8<sup>th</sup> to Line 2 B-A staccato 16ths to G# staccato 8<sup>th</sup> (followed by rests). The oboe and distinctive xylophone play this an octave lower register (as also the clarinets), and so forth for the rest of the woodwinds. After a quarter rest in Bar 9, the trumpets play Line 1 C#/G#/Line 2 C# staccato 8ths forcefully (followed by an 8<sup>th</sup> rest and a half rest held fermata). Then in Bar 10 they play G/Line 2 D/G 8ths in that same rest pattern.

In Bar 12 in 2/4 time, the key signature is now three sharps for all of the orchestra (of course five sharps for the B-flat clarinets and trumpets). The tempo-marking is *Piu Allegro* or (*piu Allo*). Violins I (top staff) sound forte (or *sf*) Line 3 E# grace note to F staccato-marked and rinforzando-marked 8<sup>th</sup> note down to Line 2 F# staccato 8<sup>th</sup> up to B# grace note to Line 3 C# rinforzando and staccato 8<sup>th</sup> down to Line 2 C# staccato 8<sup>th</sup> to (Bar 13) Line 2 E# grace note to F# staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Line 1 B# grace note to Line 2 C# rinforzando and staccato 8<sup>th</sup> down to Line 1 C# 8<sup>th</sup>. I believe

these top staff violins I number four players, as also the bottom staff violins I. The bottom staff players play Line 2 E# grace note down to Line 1 F# staccato 8<sup>th</sup> up to B# grace note to Line 2 C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 13) Line 2 E# grace note to F# staccato 8<sup>th</sup> down to Line 1 F# 8<sup>th</sup> up to B# grace note to Line 2 C# rinforzando 8<sup>th</sup> down to Line 1 C# rinforzando 8<sup>th</sup>. Violas play Line 2 E# grace note to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Line 1 B# grace note to Line 2 C# 8<sup>th</sup> down to Line 1 C# staccato 8<sup>th</sup>, and so forth. Flutes play Line 3 E# grace note to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Line 2 B# grace note to Line 3 C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 13) Line 2 E# grace note to F# 8ths (followed by an 8<sup>th</sup> and quarter rest). Etc.

In Bar 14 is the start of the 16<sup>th</sup> note fast figurations played by the violins (:23 or nearly :24 on the Tribute track). So all violins I play Line 1 F#-G#-A-F# 16ths (connected as a figure by two crossbeams) to G#-A-B-G# 16ths to (Bar 15) A-G#-A-F# 16ths to G#-F#-G#-E# 16ths to (Bar 16) F#-G#-A-F# 16ths to G#-A-B-G# 16ths to (Bar 17) A-B-Line 2 C#-Line 1 A 16ths to B#-Line 2 C#-D#-Line 1 B# 16ths. Violas in Bar 14 play Line 1 E# grace note to F# staccato 8<sup>th</sup> down to C# staccato 8<sup>th</sup> up to E# staccato 8<sup>th</sup> down to C# staccato 8<sup>th</sup> to (Bar 15) E# grace note to F# 8<sup>th</sup> down to C# 8<sup>th</sup> up to G# 8<sup>th</sup> down to C# 8<sup>th</sup> (all staccato) to (Bar 16) a repeat of Bar 14, and so forth. Celli are *divisi* and *pizzicato* plucking 8<sup>th</sup> notes. Flutes, oboe and bassoons in Bar 14 play Line 1 E# grace note to F# staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E# staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and so forth. After an 8<sup>th</sup> rest in Bar 14, the marimba plays Line 1 C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C# 8<sup>th</sup> note (repeated next two bars).

By :44 on the cd track (start of page 9 of the written cue), the woodwinds take over that series of 16<sup>th</sup> note figures. The two flutes interchange and overlap each other so as to give each player a breath now and then! So flute II plays Line 2 D-E-F#-D 16ths to E 16<sup>th</sup> (followed by a rest). On that second figure flute I comes in on the same Line 2 E 16<sup>th</sup> to F# to G# to E 16ths, and so forth. The same applies to the oboes and clarinets. Violins I (top staff) now are *pizz* on Line 2 D staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C# staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (next bar) D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), and repeat these two bars in the next two bars. Bottom staff violins II pluck Line 2 C# staccato 8<sup>th</sup> down to Line 1 A up to C# down to A 8ths (repeated next two bars). Four violins II pluck Line 1 D staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (next bar) D to E 8ths in that rest pattern. VC/CB are silent here very temporarily. Etc.

-Track # 34 “Fanfares” [38]

-Track # 35 “Organ” [39] Reel 12/1

-Track # 36 “God Save the King” [40]

-Track # 37 [41] “Seal # 1” Reel 12/4

Very nicely performed cue. The pianist is excellent. Overall a top-rated cue. Incidentally the tempo for the Tribute of this cue is virtually the same—if anything one or two seconds faster.

-Track # 38 “Seal # 2” [42] Reel 12/5

-Track # 39 “Hurrah!” [43]

-Track # 40 “Epilogue” [44] Reel 13/1

-Track # 41 “End Title” [45]

-Track # 42 “Trailer”

I really enjoyed this track, one of my favorites. It is “something different,” enjoyably so, having these mixes of themes and juxtapositions of music. It has a fun, spontaneous nature to it. Track # 43 “British End Title” is a nice curiosity, what? Good show! [end session Monday, February 21, 2011 President’s Day, at 2:11 pm]

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Monday, January 24, 2011 at 3:11 am

I am writing this in a most unusual time—just after three in the morning—even if it happens to be part of my vacation! The reason: Turner Classic Movies (TCM) is showing the 1952 Warner Bros. contemporary western family film, *The Lion & the Horse*. The terrific music score is by the great Max Steiner. I could not miss this one! More later. The movie will start in a minute. Got to set up my recorder...

[3:36 am] Recording fine. The print is gorgeous so obviously the film was re-mastered, although with the re-mastering the music score sounds diminished (lower) than I remember it in the past (especially if I compare it to my old cassette tape of the movie I made when I was a teenager or later). Unless TCM had lowered the volume at their end?.....So I raised the volume of the tv when recording so that when I replay the tape the music will sound louder. It’s now (3:44) a half hour into the movie and the scene is Ben corralling Wildfire in Jenny’s grandpa’s ranch. At 37 minutes into the movie, the Feed Wildfire # 2 cue is playing (right after the Rustler from Kanab song at breakfast with the boys). At 40 minutes the Jiminy cue (R5/2) starts to play, music self-borrowed from *Sergeant York*. At 50 minutes into the film the quicksand scene (Reel 7/1) is there. Good. Many times in the long past when I was a kid whenever the local stations played the movie, they cut this scene for paying commercial breaks! At 56 minutes into the film, the lion (Brutus) stalking Jenny scene (R7/2) is there. Very nice music. Exciting scene soon with the horse stampede. At exactly an hour into the movie (R8/2) is when Ben shoots at Brutus. At 1:08 into the movie, Track sneaks into the ranch to steal Wildfire (Reel 9/1). At 1:15 into the movie (I think, but I’ll double-check later with the tape’s counter) we come to Reel 9/3-10/1 when the posse now with Jenny leave on the trail to find Ben and

Wildfire. The Pos is muted and gliss effect from small octave Gb 8<sup>th</sup> up to (Bar 2) Bb dotted half note in 6/8 time and tied to quarter note next bar.

I am fairly confident that Warner Archive will now release this re-mastered (by them) movie on their site—probably within the next few months. They did the same recently with *Fort Dobbs*, another W/B movie with a terrific score by Max Steiner.

[4:49 am] I'll go back to bed soon. I got less than four hours before my wife woke me up at 2:15 am (when she finally went to bed after sleeping an hour in the tub!). Earlier in the evening, after I finally set up my new Sony Bravia 46" tv (more on this later), we went to the Art Theatre and watched *The King's Speech*. I liked it. It has far better qualities and worthy of an Oscar nomination (and win) than that much-hyped *The Social Network* (that won the Golden Globe). I rented that movie at Blockbuster and must return it tonight before closing. What I disliked about the movie rental was that you could barely hear the dialog clearly many times up against the sound effects and score and songs. This especially occurred in the Thirsty Scholar pub scene in the beginning of the movie with the ambient background music in the bar. I had to activate the subtitles in order to understand what was being said! I noticed that annoyance many times in movies nowadays. What's up with that? At least *The King's Speech* didn't have that problem on the widescreen.

[5:04 am] Just saw on CNN that Jack LaLane is dead from pneumonia at age 96. I remember having fun watching his exercise show in the mornings when I was a kid. I also remember the live organ music played underneath his exercise motions!

Anyway, at Sunday early afternoon around 1 pm., my wife & I had Sunday brunch at Delius. I had a delicious veggie omlette with red potatoes for \$10. My wife had champagne and ...hmmm, forgot the dish. Then we went two blocks away to Best Buy to buy a new television, preferably a Sony Bravia model. You see, my old 1997 (thereabouts) big box now old-fashioned tv was acting up again lately. It would take about ten minutes to warm up before the picture came on steadily. Saturday evening I noticed, after the tv was on for half a day, that it would black out and then come back on in steady cycles about every 4 seconds or so. This was intolerable, especially since *Lion & the Horse* would be airing just over a day from then. So I made a decision to use my credit card (groan!) to buy a new, modern tv. So at Best Buy, after looking and comparing models and prices, I bought a Sony Bravia 46EX500 LCD flatscreen. The sale price was \$899 (\$100) off, but then I noticed that there was an opened box item (exact same model) that someone returned because he wanted a different model or better price week or something. That one was \$100 less--so \$799. I couldn't get a better price anywhere else (I did my online Pricegrabber comparisons this morning) so I pulled out my credit card and purchased it! At home I crossed my fingers and started to setup the tv, hoping that the connections are ok (did it right). First my wife and I had to move away that very heavy dinosaur of a big box tv into the garage. Whew! After a few initial mistakes on the connections with the new tv, I tested recording on it (*Black Narcissus* was on TCM), and it worked fine! I was happy I did the complete setup in less than two hours, including all the physical preliminary work, clean up, etc. I tested my *Lion & the Horse* recording. It's not a perfect picture on vhs-video but it'll do until the dvd finally becomes released.

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Sunday, June 19, 2011 at 2:01 pm:

Earlier I posted a few messages on Talking Herrmann regarding the Varese Sarabande release of the Herrmann-scored Alfred Hitchcock Hour Volume One 2-cd set:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3703>

You can access the Varese store for this specific item here:

<http://store.intrada.com/s.nl/it.A/id.7138/f>

I had predicted that Varese would, in strong likelihood, release Herrmann's *Naked & the Dead* stereo tracks for the Centenary. I knew the stereo masters existed *somewhere* because I had a document showing the identity of those stereo masters, when and where they were recorded, who was involved, and so forth. So I guessed that somehow Varese finally found them (otherwise Kendall's FSM label would). I was wrong. Instead we will be getting two volumes of Herrmann's music for the AHH. Immediately upon hearing that Varese was offering Volume One (about 3 weeks ago or more) I made my Internet order. I received the set in yesterday's mail. I did not get out of my postal uniform. Instead I hurriedly popped in Disc 1 and started listening (my wife was forced to listen as well!). As I was listening I also started reading the twenty-page booklet.

I ordered the cd set the first morning the Varese announcement came out. This was May 23. Here are the details:

1 Alfred Hitchcock Hour, The: Volume 1  
@ \$29.98 = \$29.98

Sub-Total: \$29.98  
Shipping: \$5.45 (USPS First Class Parcel)

Sales Tax: \$2.92

Invoice Total: \$38.35  
Store Credit: -\$0.00

TOTAL DUE: \$38.35

I received the set on Saturday, June 18, so it took 26 days for it to finally arrive. I suppose the announcement was an advance sales pitch (I don't remember) because the site later stated "Back Order" or something. But Varese sent me an e-mail heads up on Friday that it was shipped, and I received the First-Class small packet the next day. I am relieved that it got to me before the 100<sup>th</sup> celebration date (June 19<sup>th</sup>).

Anyway, as discussed in my Talking Herrmann posts, I definitely recommend that you purchase this "Must Have" cd set if you are a Herrmann fan. The pressing is only 3,000 and who knows, it might sell out next month! I am sure the word-of-mouth is going to be overwhelmingly YES for reviewers. I do not buy often from Varese but *this* time I did instantly once the notification came out. Robert Townson has a winner here, a popular "hot" item I feel (of course I am prejudiced since Herrmann is my favorite film composer!). He can count on me once Volume Two comes out. I'll have my credit card ready! I am a bit annoyed that in the twenty-page booklet he only revealed one of the three episodes he could not find for release ("Terror at Northfield"). Why hold back information of the other two? Most people are keeping their fingers crossed that "The Jar" is not one those lost boys! Personally I hope "Where the Woodbine Twineth?" score is one of the lost boys because this is the weakest of the 17 scores. Since only six episodes remain, I wonder what Townsend will use to fill up Disc 2? I suggest, if he can get these Revue scores, he include the "Nightmare" episode of *The Bob Hope Chrysler Theater*. In my opinion, it is perhaps the best Revue-Universal tv score he wrote, although I would also love to have included one of the Herrmann scores he wrote for *The Virginian* (especially "Reckoning").

As also given in the Talking Herrmann posts, I showed images of two instances where Herrmann self-borrowed from earlier scores to include in AHH. One is "The Playroom" cue from *Blue Denim*. You can hear the same music in the Film Score Monthly cd of the original track. Buy it here from Screen Archives:

<http://www.filmscoremonthly.com/cds/detail.cfm/CDID/211/View-From-Pompeys-Head-Blue-Denim-The/>

Incidentally, the audio quality of the music from the Varese label of that music sounds a lot better than the *Blue Denim* tracks—sharper, definitive fidelity or clarity. Perhaps Varese was luckier to get a better audio print as well as doing a superb job in remastering the sound for best quality.

I did a Chord Profile rundown of the *Blue Denim* score:

<http://www.filmscorerundowns.net/herrmann/chordprofile4.pdf>

Another instance of Herrmann self-borrowing that nobody knew about it until I researched it is that the opening music of "The Body in the Barn" episode is from a cue from the Sketch # 19 series of cues written for CBS located in Box 109 at UCSB.

The AHH cd booklet is okay but I was hoping for something more thoroughly researched, especially involving the written scores and providing reproductions. The Monstrous Movie Music cds did an exceptional job of their cd booklets and provided many score examples. Jon Burlingame did a passable job in the AHH notes (good general overview of each episode) but he never identified his sources! Obviously he never looked at the written scores since he never provided detailed information from that primary source. Instead I can only surmise he used cue sheets, instrument breakdowns and maybe recording logs as sources. The cue titles themselves are not from Herrmann's hand but inserted by a Revue employee. They certainly don't sound like Herrmann's customary style of providing cue titles. Certainly when you see titles like "Out of Commercial" and "To Commercial # 2"—these are not titles penned by Herrmann! This is very similar to the situation of the cue sheets I've seen from Revue-Universal scores Herrmann did (such as "Last Grace at Socorro Creek" from *The Virginian*). This is further substantiation that Varese never got the written scores. I wonder if they ever bothered to try? So while I give the audio release a five-star rating, I only give this booklet at best now a three-star rating. Personally I would've preferred John Morgan or Bill Stromberg discussing the music in the booklet. But I suppose since they are involved in a competitive label (Tribute), this would not happen! : )

Wednesday, June 22, 2011 at 12:23 pm :

This morning on my Fastmail e-mail account I received three messages from Equinox Publishing. Two were from Chris sending separately my two pdf format articles. One from Janet needed my snail mail address in order to soon send the hardcopy issue 5.1 of the Journal of Popular Music History. Equinox is about to publish it, containing two of my articles, (1) Resources & Herrmann Research (8 pages); (2) The Deleted Music & Scenes from *Journey To the Center of the Earth* (20 pages). I checked their website but of course the updated issue is still not online. I assume they are awaiting for the hardcopy issue to be ready to be shipped to interested buyers—although I think most people will purchase the electronic version. I will need to receive my own hardcopy in order to read the papers from the three other contributors. I was hoping I could get it in time to write a review in this blog before I update my site before the Herrmann Centenary which is next Wednesday, June 29<sup>th</sup> actually! I may have to delay my update. Also I am awaiting word (positive or negative) from CBS/Paramount to see if we can get their permission to put audio files of Herrmann music that he wrote for CBS television (*Police Force* cues, and so on). It is getting down to the wire! But if we need to update after the 29<sup>th</sup>, that I fine. All's well that ends well (if we get the permission). Perhaps I will assume the fulfilled dream and write up today a short introduction to the audio files....

Now: My wife and I attended the Golden State Pops Orchestra (GSPO) at the Warner Grand Theatre (478 West 6<sup>th</sup> Street) on Saturday, June 11<sup>th</sup>. It was a Jerry Goldsmith concert. I got off work at 4 pm. By about 5:30 pm or slightly earlier we drove over there, parked on 7<sup>th</sup> street by the Whale & Ale British Pub & Restaurant. But we did not eat there this time. Instead we walked nearby on 6<sup>th</sup> to the San Pedro Brewery Company and had dinner. While I was enjoying my chocolate porter ale at the tiny

window corner at the end of the dining area closet to the sidewalk, I noticed a party of four coming in. One guy was holding full score music in his hand. Ah-ha! Here is somebody involved with the concert tonight, I rightfully deduced. So I got up and introduced myself to him. It turned out that the gentleman was Austin Shane Wintory, a young 26-year-old guest conductor. The music he held in his hand was his by-ear arrangement of “The Gold Standard”—a series of Goldsmith citations for a lucky person to identify correctly on Facebook. Here are some links:

<http://209.40.98.210/board/posts.cfm?pageID=1&forumID=1&threadID=72438&archive=0>

<http://www.facebook.com/GoldenStatePops>

It appears that the Goldsmith medley has not yet been uploaded on YouTube, and I do not know if somebody has already identified all thirty quotes in order to win 4 VIP Season Tickets. I know that the medley is themed on Star Trek, and in fact opened with a Star Trek motif.

I was impressed with Wintory’s dedication to Goldsmith’s music (that really got him started in learning about film music), and it was a pleasure talking with him briefly. My wife & I spoke with him as we walked two or three blocks up the street to the Warner Grand. I haven’t heard from him since that night. I gave him several pages of Goldsmith xeroxes I took with me, and also an audio disc. He was particularly pleased to see some of my *Baby* hand-copied sheets. I believe he was born the year that movie came out. I think he might be assigned to do *The Grief Tourist* starring Melanie Griffith. But it looks like it might be a very dark and “ugly” unwholesome picture, so I very much doubt my wife & I will ever see it! As for Wintory’s music, I never heard any of it, so I’ll go now to his site and give it a listen (if there are clips):

<http://austinwintory.com/>

Yes, there are audio clips. It is slow-going with my old dialup service. So far, after listening to several cues, I do not detect anything obviously “Goldsmith-esque.” The technique of Goldsmith in most of his scores is to create at least one nice melody or lyric piece (such as the lovely “promise Me” melody from *First Knight*). Goldsmith had strong, clear musical thought-forms or structure. Then another technique is innovative and interesting use of percussive effects. He also was experimental with the use of synth effects (I still question the wisdom of doing that heavily especially since most of those instruments soon become obsolete, so how to reproduce them accurately in future recordings?). Rhythmic change is another technique. Also his rhythmic figures are distinct and propulsive, repetitive, and so on, an essential underpinning while strings, say, or distinct loud horns play a passage.

Sunday, June 26, 2011 at 9:27 am

I sent just earlier a Talking Herrmann post about discrepancies on the performance of Herrmann's music (not playing *as written*):

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3697>

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NEWS: Fred Steiner died Thursday in Mexico. He was 88 years old.

<http://www.latimes.com/news/obituaries/la-me-fred-steiner-20110625,0,7265403.story>

<https://listserv.indiana.edu/cgi-bin/wa-iub.exe?A2=ind1106&L=ams-l&T=0&F=&S=&X=0BACEC7B9C292D2B14&P=68060>

I worked on his CBS scores at UCLA. You can consult my CBS 072 paper on my site. Go to "Other" and then click "CBS"—or go directly here:

[http://www.filmscorerundowns.net/other/cbs\\_collection.pdf](http://www.filmscorerundowns.net/other/cbs_collection.pdf)

Also go to "Other" to my Potpourri of Rundowns. I delineate some of Steiner's music there.

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Now: I still have not received word yet from CBS-Paramount regarding my permission request to insert audio files of Herrmann CBS music on the Herrmann Society page. Maybe by Tuesday! Wednesday is the 29<sup>th</sup>, the actual Herrmann 100<sup>th</sup> birthday. But even if there is no word then, perhaps later....

Potential cues to be put online:

- (1) Climax Prelude, CBS cue # 215 [1:31] 15 bars
- (2) House on K Street "Closing Theme" [00:46] Bars 7-23
- (3) Echo I, cue # 219 [1:15] 22 bars
- (4) Echo II (The Hunt) cue # 220 [1:05]
- (5) Echo III, cue # 221 [00:27] Bars 1-5
- (6) " " " [00:42] Bars 11-17
- (7) Indian Suspense [4:08]
- (8) Middle Lead-In, cue # 217 [1:06] all 11 bars
- (9) The Journey, cue # 227 [1:48] all 16 bars
- (10) Police Force "Opening A" cue # 359-A, end Bars 5-6 [00:10]
- (11) " " "Opening B" cue # 359-B [00:40] all 8 bars
- (12) " " "Opening D" cue # 359-D [00:44] all 9 bars
- (13) " " "Opening E" cue # 359-E [00:29] all 7 bars
- (14) " " "Opening F" cue # 359-F [00:42] all 7 bars
- (15) " " "Opening G" cue # 359-G [00:23] all 10 bars
- (16) " " "Opening H" cue # 359-H [00:24] all 8 bars

- (17) " " "Middle Tag D" cue # 360-D [00:18] all 5 bars
  - (18) " " "Lead-In A" cue # 361-A [00:41] all 9 bars
  - (19) " " "Lead-In B" cue # 361-B [00:33] all 7 bars
  - (20) " " "Clues" cue # 363 [3:24] all 66 bars
  - (21) " " "The City" cue # 368 [2:23] all 48 bars
  - (22) " " "Line-Up" cue # 364 [2:02] all 28 bars
  - (23) " " "Opening C" cue # 359-C [00:25] all 10 bars
  - (24) " " "Middle Tag A" cue # 360-A [00:18] all 4 bars
  - (25) " " " " B cue # 360-B three takes, 5 bars
  - (26) Western Suite "Dramatic II" cue # 464 [2:07] all 34 bars July 1957
  - (27) " " "Shadows" cue # 459 [3:27] all 51 bars
  - (28) " " "The Waiting" cue # 460 [2:32] all 33 bars
  - (29) House on K Street "Stone's House" (various bars) Cue # 1604
  - (30) GUNSMOKE "Kitty Shot" suite selections
  - (31) Outer Space Suite "Time Passage" all 66 bars
  - (32) Desert Suite "West Horizon" [1:22]
  - (33) Police Force "Rundown" cue # 365
  - (34) The Great Adventure" "Story of Ethan Hale"
  - (35) Rawhide "Encounter at Boot Hill"
  - (36) Desert Suite "Red Rocks" cue # 554-15 (partial)
- Etc.

I may have to hold up now on updating my site. If I wanted it updated by the morning of the 29<sup>th</sup> I should send all of my material to Sarah by today. So I'll wait as long as it takes. I also need to wait for the online availability of the Journal of Popular Music History (the special Herrmann Centenary issue). That should be anytime now.

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Here is a special homage gallery show by CBS News paying great homage to Herrmann:

[http://www.cbsnews.com/2300-207\\_162-10008202.html?tag=contentMain;contentBody](http://www.cbsnews.com/2300-207_162-10008202.html?tag=contentMain;contentBody)

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TALKING HERRMANN POSTS:

11-5-10:

Talking Herrmann: OT: Wagner Analysis

Reply by: Bill Wrobel

John:

If you liked this short exposition/commentary of Wagner's music on YouTube, you should really like a Decca two-cd set of Deryck Cooke's analysis to Der Ring Des Nibelungen.

<http://www.amazon.com/Introduction-Ring-Nibelungen-Deryck-Cooke/dp/B00000424H>

Perhaps you have it already. If not, then I would strongly recommend it. It's far more in-depth than that YouTube presentation (although it's okay). The large booklet also shows many written examples (193 of them!) of the music with the necessary timing locations on each cd correlated with the pages of the booklet. I cannot find from those YouTube pages who exactly is speaking! I guess I could go to the first installment and find out but my dial-up service takes too long to download the lectures.

My site serves a special purpose that is unique. It is not necessarily meant as a lecture-commentary of the music, although I offer comments here and there! And I cannot give audio and written examples online since the material is copyrighted (unless I have permission such as from CBS-Paramount to show examples)--whereas the Wagner material is public domain and, I should add, easily obtainable. Getting Herrmann material is usually far from easy in most cases--although PianoFiles and other sites offer material that is illegitimately gotten and disseminated (that is, if you have anything to "trade" with them that they want in exchange for "their" scores)....

My site will be updated in a day or two, I believe (when Sarah gets time to do it). One of the papers is on the Nature of Elliot Goldenthal's music, with a focus on ALIEN 3 and two other scores. The other is a typical rundown of a Herrmann score.

<http://www.filmscorerundowns.net/>

Keep trying in the next day or two (maybe longer). Eventually the new Title Page will show an ALIEN 3 image and one of the Herrmann movies. Plus my new blog will discuss Goldenthal initially (more astrological than musically). Hopefully you'll get something out of the analysis of Goldenthal. Wagner I won't touch--except for the little I did already on the correlations to Herrmann music (what sections of the Ring sounded quite a lot like Herrmann, etc).

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talkingherrmann mailing list

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11-6-10:

Talking Herrmann: FSR Site Updated: NAKED & THE DEAD + ALIEN 3

New topic by: Bill Wrobel

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The Film Score Rundowns site has just been updated this afternoon, November 6th:

<http://www.filmscorerundowns.net/>

First we have a typical rundown descriptive analysis of the Herrmann-scored war movie, *The Naked & the Dead*. I wouldn't be caught dead (or naked) recommending this movie if it wasn't for the music. The brass loved it, however (I'm not referring to the General played by Raymond Massey but to the many brass players gainfully employed in this martial score composed by Herrmann).

Next is "The Nature of Elliot Goldenthal's Music" with a focus especially on *Alien 3* and *Sphere*. Goldenthal is an exceptionally gifted composer. However, he is not a generally "mainstream" type of composer as Goldsmith was, or as Williams is (despite their experimentations and chameleon qualities, dipping into atonality, etc.). Herrmann would probably be considered or compared to as an old traditionalist fogey who kept to tonality 95% of the time! But we all have to follow our basic nature.

Finally in the Blogs section is my new Blog # 43. There I discuss Goldenthal as well initially, then I glow about the Halloween Fright Night 8 that occurred last Saturday. The performance of Korngold's "Tomorrow" was absolutely majestic.

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talkingherrmann mailing list

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11-11-10:

Talking Herrmann: Truth, Justice, and the American Way  
Reply by: Bill Wrobel

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MMM is probably right: A record label would not likely see much of a profit on such a compilation. It would be a labor and expression of love--and this includes the big preliminary research project in finding the music. I already gave a few clues as to the potential whereabouts of the written scores. Probably you will need to search in Europe/U.K. The recordings were from the New Century Orchestra, conducted by Sidney Torch (who died in 1990). A researcher might to be lucky to find solid leads as to that period when the Jack Beaver cues were recorded, F.G. Charrosin cues, etc. Documents may've been kept somewhere, even the music itself. Perhaps somewhere there are Jack Beaver archives deposited in a university. I'm a working man (including overtime) and don't have the time to be traveling the world to search for Superman cues! And I especially don't have the money (mortgage to pay for another two years, etc). Maybe when I'm retired in about five years....

Meanwhile below are some links. The top one has one of my absolute favorite music cues, "Crime Doesn't Pay" by Jack Beaver. It's pretty much a self-contained gem, a terrific piece of music. I'd love to see the full score.

<http://www2.playkpmmusic.com/pages/viewcd/viewcd.cfm?view=1703>

<http://www2.playkpmmusic.com/pages/viewcd/viewcd.cfm?cdnum=1423>

<http://www2.playkpmmusic.com/pages/viewcd/viewcd.cfm?view=1422>

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talkingherrmann mailing list

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Talking Herrmann: Truth, Justice, and the American Way

Reply by: Bill Wrobel

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To bypass the Log-in request, simply go to Google, and type:

"KPM 224 Archives 6" The top listing will get you into the page. Or click:

[http://www.google.com/search?hl=en&q=KPM+Archives+6&btnG=Search&aq=f&aqi=&aql=&oq=&gs\\_rfai=](http://www.google.com/search?hl=en&q=KPM+Archives+6&btnG=Search&aq=f&aqi=&aql=&oq=&gs_rfai=)

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talkingherrmann mailing list

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Talking Herrmann: Truth, Justice, and the American Way

Reply by: Bill Wrobel

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It's a holiday for the government workers today, so I have some spare time to listen to the KPM audio clips while I watch CNN and MSNBC in the background tv.

I spent attention on KPM 332 Volume 8 from the Forties & Fifties. Track # 8 "Wheels Within Wheels" by Ronald Hanmer is excellent. Nice variety of switching instrumental choirs and percussive effects (not unlike Herrmann to some extent).

Track # 9 "Power Plant" by Cecil Milner is involving as well--nice rhythmic movements of various kinds, keeping the music motion interesting. A bit jazzy, syncopated, and reminds me a tiny bit of Jerome Morros.

Track# 10 "Piston Rod" by Milner is ok but I don't think it fits the "Industry" classification it was placed into. The music seems more South-of-the-Border in style, not industrial per se.

Track # 31 "Romantic Illusion" by Mischa Spoliansky is the best of that classification series of cues, in my opinion. Very nice cue, a bit like the Late Max Steiner period of romantic minimalist mode (solo violin, etc).

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11-17-10:

Talking Herrmann: HERRMANN AND HITCHCOCK: THE TORN CURTAIN

Reply by: Bill Wrobel

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Speaking of Vertigo, there is a certain majestic bridge highlighted in the movie. Normally people tend to drop from the bridge itself (!) but "Carlotta" decided to drop a few feet from the water with the bridge in sight only. Maybe Scottie (or is it "Scotty"??) should've taken this as a sign of her intentions if she really wanted to drown herself.

At any rate, going past this digression, that Golden Gate Bridge is an excellent image of grace and beauty. But that beauty would not last very long if the "nuts & bolts" of its construction were not properly applied. This analogy can apply to anyone's writings of intended merit (such as Steve's). Avie is appropriately focused on the nuts & bolts (facts) of Steve's article. A writing can be quite poetic and inspirational to others, but will it hold up? Will the Golden Gate bridge hold up for long if the foundation is shoddy or if the steel beams are poorly riveted? As in most things, life is not an Either/Or, but an And. There is nothing wrong in what Avie is doing when he gives a detailed critique about that article's "facts." Personally I am willing to "make allowances" (as did some defenders of Steve when they replied here in reaction to Avie's observations). After all, Steve's article is not meant to be a scholarly paper. Steve has a certain way with words, and his style tends to be effused with a certain nostalgic passion. If he wanted to strictly be a Joe Friday type, then the "nuts & bolts" factual style ("Just the facts, Ma'am") would appeal more to people who tend to get annoyed when an article is poorly researched as to correct details. Such people tend to be reporter types, say, when writing, and "getting the facts straight" would understandably be very important. This is doing the job "right" or competently, handling all the nitty-gritty factual details.

But once again, while I would prefer the detailed information to be factually based, I make allowances when I see that an article is not meant to be a scholarly paper or anything of that nature. It's meant for fun and the sharing of one's passions about film music and the composers who create it. No big deal in that case. What Avie is offering is valid, however--valuable feedback to Steve, if taken constructively (and not personally). I think Steve is a big boy, and he can handle such criticism!

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talkingherrmann mailing list

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11-21-10:

Talking Herrmann: Truth, Justice, and the American Way

Reply by: Bill Wrobel

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Regarding Tale of the Navajos, better than simply waiting for TCM to show it, simply buy it yourself either as a dvd-r or as a download:

<http://www.tcm.com/tcmdb/title.jsp?stid=1952>

<http://www.wbshop.com/Tale-of-The-Navajos-1949/1000180194,default,pd.html?cgid=>

<http://www.wbshop.com/Tale-of-The-Navajos-1949/1000170767,default,pd.html?cgid=>

I plan to buy it myself when Warner Archive traditionally around Thanksgiving has the weekend sale of Buy Ten for \$100.

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11-25-10:

Talking Herrmann: Warner Archive Sale 5 for \$50

New topic by: Bill Wrobel

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As predicted, Warner Archive Collection has its annual turkey day sale but instead of 10 for \$100, it is 5 for \$50.

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

I may order twice! The sale ends in four days (11-29-2010). The sale was put on the Main Page just this morning (it wasn't there late last evening).

I'll order Tale of the Navajos, Two on a Guillotine, So This Is Love, Fighter Squadron, Man I Love and then others in a separate order if possible.

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talkingherrmann mailing list

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11-25-10:

Talking Herrmann: Upcoming TCM Gems  
New topic by: Bill Wrobel

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I just posted this on the Rozsa forum but felt that I may as well post it here--although there is no Herrmann entry given. Tomorrow morning (Black Friday) will be the Rozsa-scored film, The Bribe.

quote: Before it is too late for Rozsa fans, Turner Classic Movies (TCM) will be airing The Bribe (1949) tomorrow (Black Friday, Nov 26):

<http://www.tcm.com/tcmdb/title.jsp?stid=2316>

I just noticed it as I was checking upcoming titles on that popular cable channel. Hope the notice is not too late for most of you here in the United States. It shows at 6:15 am (Eastern/Western).

On Sunday (Nov 28), there is a gem of a Max Steiner score showing on TCM--Miracle of Our Lady of Fatima:

<http://www.tcm.com/tcmdb/title.jsp?stid=83565>

Wonderful score that deserves a new recording, but I see that it is now finally on dvd (formerly vhs-video release many years ago).

Another Steiner gem that is indeed rarely ever seen is The Lion & the Horse:

<http://www.tcm.com/tcmdb/title.jsp?stid=17935>

It's still about two months away (Monday, January 24, 2011) but write it down in your Must-See Movie Calendar. It is not yet on dvd (even on Warner Archive Collection) and will never be newly recorded since it is such an obscure title. But I definitely do highly recommend that you watch and record it. Terrific "B" contemporary western family entertainment--good clean fun and drama. And the music is fantastic--perhaps my favorite Steiner score.

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talkingherrmann mailing list

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11-25-10:

Talking Herrmann: LovingTheClassics Sale: Herrmann Titles  
New topic by: Bill Wrobel

The LovingThe Classics site,

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

....is having a good Black Friday sale of Buy One-Get One Free, good only on November 26. Here are some titles you can choose from:

<http://www.lovingtheclassics.com/bluedenim.html>

<http://www.lovingtheclassics.com/princeofplayers.html>

<http://www.lovingtheclassics.com/whitewitchdoctor.html>

I plan to take advantage of this offer. There may be more Herrmann titles but I did not make a thorough check.

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talkingherrmann mailing list

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Talking Herrmann: LovingTheClassics Sale: Herrmann Titles

Reply by: Bill Wrobel

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A Hatful of Rain is also available:

<http://www.lovingtheclassics.com/hatfulofrain.html>

But I'm sure there will be few takers of that particular movie, despite the Herrmann score (probably one of the few least favorite Herrmann scores). But there are many gems in the catalog in terms of Golden Age film music, including music by Alfred Newman rarely ever heard. One movie I plan to buy is The Fighting O'Flynn, music by Frank Skinner. He wrote the 1960 book, UNDERSCORE, that displays many full score examples of that 1948 score. I believe the working title was "The Irishman" that Skinner was using as the name of the score when referencing it in the book. Curious. I'll have to dig it out (can't find it readily right now). So I am eager to finally get to hear the music.

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talkingherrmann mailing list

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12-2-10:

Talking Herrmann: KRAFT SUSPENSE THEATER: 'Last Clear Chance'--a Herrmann-scored episode???

New topic by: Bill Wrobel

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<http://www.letmewatchthis.com/external.php?title=Kraft+Suspense+Theatre+The+Last+Clear+Chance&url=aHR0cDovL3d3dy5kaXZ4bW92aWVzaGFyZS5jb20vZmlsZS5waH-A/ZmlsbT03MzMxMTc=&domain=ZG12eG1vdmllc2hhcmUuY29t&loggedin=0>

The FSM discussion board thread (click above) discusses rare television episodes scored by Herrmann. Two of the posters there are regulars on Talking Herrmann.

Well, the question is: Is "The Last Clear Chance" episode of the KRAFT SUSPENSE THEATER scored by Bernard Herrmann (not simply from "stock" Herrmann music)??? I checked Google and came up with at least one site where you can possibly download the episode:

<http://www.letmewatchthis.com/watch-733117-Kraft-Suspense-Theatre-The-Last-Clear-Chance>

Or try this:

<http://www.hotne.ws/torrents/%22Kraft+Suspense+Theatre%22+The+Last+Clear+Chance>

I don't know anything about these sites. For one thing, I have an old dial-up system, so I cannot easily download huge files.

But if there is an enterprising person reading this who is curious (and has a much faster and better computer than I have!), perhaps he can download the episode and tell us if indeed this episode was specially scored by Herrmann.

I checked the iOffer.com site, and there are a few people selling the Kraft Suspense Theater two-season set, but unfortunately this particular episode is not included!

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talkingherrmann mailing list

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Talking Herrmann: KRAFT SUSPENSE THEATER: 'Last Clear Chance'--a Herrmann-scored episode???

Reply by: Bill Wrobel

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Sorry. Here is the FSM thread I mentioned:

<http://filmscoremonthly.com/board/posts.cfm?threadID=74076&forumID=1&archive=0>

talkingherrmann mailing list

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12-7-10:

Talking Herrmann: Truth, Justice, and the American Way  
Reply by: Bill Wrobel

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Yesterday I got my dvd of TALE OF THE NAVAJOS. Very interesting documentary, nice scenery, and good music by Lan Adomian--virtually wall-to-wall carpet music! But there is NO, I repeat, NO, Superman music in it. 98% of the music is rather soft background music but interesting to hear. Hard to clearly classify. Mood concert music....Grand Canyon Suite-style low key music (but nothing "grand" per se or dynamic & powerful per se...aka Disney nature documentary style...whatever. But, once again, you won't find any Superman music in there--no flying music, no March, no First season type, no Second Season type, and so forth. But he is an admirably fine composer, wrote 8 symphonies I believe (although lost to obscurity and not available on cd).

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talkingherrmann mailing list

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12-15-10:

Talking Herrmann: Truth, Justice, and the American Way  
Reply by: Bill Wrobel

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<http://www.emiproductionmusic.com.au/cd-details?cd=1584>

I just contacted EMI Production Music (essentially the same people who release the archival KPM music) to see if I can get a copy of Jack Shaindlin's dramatic music for research purposes. Doesn't hurt to ask!

<http://www.emiproductionmusic.com.au/libraries-search?catcode=cine>

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1-18-11:

Talking Herrmann: Tribute Film Classics - Don Juan Video  
Reply by: Bill Wrobel

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Dejael:

Yes, I am eagerly awaiting that Tribute re-recording of a composer who truly deserves the greatest tribute, Max Steiner (more than even Herrmann because Steiner tends to be under-represented on cd in comparison to Herrmann) but especially for his rousing action-romantic score, *The Adventures of Don Juan*. I thought Errol Flynn was terrific in that, and still looked pretty good. Just tonight I watched on TCM a first-time airing of the 1956 Screen Directors Playhouse episode, "The Sword of Villion" also starring Flynn. But by 1956 he looked "a lot older--terrible, actually" (according to my wife). He looked even worse within a year later when he did that Playhouse-90 western episode, "Without Incident" (that had some Herrmann stock music in it, by the way). But I still enjoyed seeing him still acting. Great voice, terrific actor, a "lovable rogue." By the way, Leon Klatzkin did the original score for one of those episodes tonight aired on TCM.

While I truly look forward to the upcoming Tribute cd, the music is best featured in the format it was designed for--as married to the movie itself. Fortunately the dvd is an excellent rendition of the picture: great color, wonderful fidelity of sound and music. As Screen Archives recently admitted, most fans of film music really prefer listening to the music as part of the watching experience of the movie wedded to it. More people are dvd/video collectors than cd collectors per se. They usually spend their discretionary money first on dvds than cds. I know I do. That's why SAE is starting to sell certain dvds.

However, if the film source is inferior and you cannot get a good print (and sound) quality--or especially if there is no print available anywhere (such as lost tv shows), then you definitely need to preserve the music with state-of-the-art cd productions. That's why I strongly support any effort to newly record old, obscure, lost music in stereo **FIRST & FOREMOST** before still-available scores. For Herrmann this would involve lost radio shows (like *Adventures of Ellery Queen*) and tv shows-pilots (like *House on K Street*). *DON JUAN* is already available (as the dvd, the Faiola-BYU release of the original tracks, on TCM periodically, etc). But the "lost" music you will **NEVER** hear unless somebody records them newly. As for Steiner, I would love to hear the world premiere of the cues and sections of cues never before released. I just wrote a mini-review on Warner Archive (to be online soon) of Steiner's *FORT DOBBS*. The End Title as written is far shorter than what you hear on the screen in the final edit. The same applies to the Main Title not being used (the "New Main Title" was, orchestrated by Michael Heindorf instead of Murray Cutter). Heindorf also did the wonderful End Title orchestrations as well.

I enthusiastically recommend that you buy *FORT DOBBS*:

<http://www.wbshop.com/Fort-Dobbs-1958/1000182510,default,pd.html?cgid=ARCHIVENEW>

It's a decent western starring Virginia Mayo and "Cheyenne Bodie" Clint Walker (although named "Gar Davis" in the role) with a terrific score by Max! Max & Mayo--a perfect couple!

talkingherrmann mailing list

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1-19-11:

Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'

New topic by: Bill Wrobel

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Heads up, everyone: You are about to be given the rare opportunity of finally seeing the 1952 Warner Bros. film, *The Lion & the Horse*, music by Max Steiner.

Below is the Turner Classics Movies link of the schedule:

<http://www.tcm.com/schedule/index.jsp?startDate=1/24/2011&timezone=PST&cid=N>

The timing is rather unfortunate, however. In the East it will be aired at 6:15 am, Monday, January 24th. The PT (where I live) is even more inconvenient--at 3:15 am! But I can almost guarantee you that it is worth the effort to at least get up and start recording the movie (go back to bed if you wish and watch it later) or take advantage of applying the advance-recording feature on your dvd player (if you have it). Personally I will go to bed relatively early that evening at 10 pm and get up at 3 am or earlier--and stay up to watch (and record) the movie.

It is a rarely-broadcast movie. In fact I haven't seen it since I was a teenager back in the mid-Sixties. The picture itself is a highly entertaining "contemporary" (back in the Fifties) family Western full of warmth, suspense, action, and a satisfying ending. The biggest plus in the movie is the terrific score by Max Steiner. I consider it one of his best works but since almost nobody has ever seen the movie or heard the score (unless you bought the cassette of the old Max Steiner Society), they cannot relate to this obscure Oldie-But-Goodie.

TCM aired Max's *Fort Dobbs* not too long ago, and it was soon released as a re-mastered dvd on the Warner Archive site. I love that score too--but *Lion & the Horse* is even more memorable. These two movies are not so-called "classic" westerns (as, say, *Searchers*) but *LATH* comes close in my books in terms of a "B" movie. I hope they show the full-length version I saw when a teenager. There is supposed to be a quicksand scene that was usually cut out by local stations for commercial placement!

If I had my own record label (won the Lotto!) then this score would get # 1 priority for stereo new re-recording. Then I would do "obscure" Herrmann television and radio scores that are lost in terms of audio sources (but the written scores survived)--such as *Adventures of Ellery Queen* (radio) and *House on K Street* (tv).

There are even a few instances of rather Herrmannesque music (style) in *LATH*, believe it or not. Watch the film and you can find out for yourself!

When I first started my researches at USC/Warner Bros. Archives, this was the very first score Leith Adams pulled for me by request!

If anyone reading this happens to have a registered account at the Film Score Monthly message board (I don't--I never posted there), then perhaps you can notify readers of that forum as well. The movie and Max's score are a real treat, and it would be unfortunate if interested readers missed it simply because nobody gave them a heads-up advance notice.

<http://www.tcm.com/tcmdb/title.jsp?stid=17935>

<http://www.imdb.com/title/tt0044838/>

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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{Image <http://img834.imageshack.us/img834/6559/imgqa.jpg>}

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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{Image <http://img23.imageshack.us/img23/4439/img0001uww.jpg>}

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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{Image <http://img98.imageshack.us/img98/5391/img0002il.jpg>}

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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Well now, "Jeff," I don't have such a function on my old and low-end machine. So I'll just borrow yours. That way I can get more ZZZzzzzz that night. Right now I don't need sleep since I just got enough ZZZzzzzz after reading your reply....

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1-20-11:

Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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"Duke" and "Jeff":

Tell you what: You can be helpful in this case by paying my mortgage and other bills this month (and next month) so that I can afford a nice, high-end blu-ray machine, and maybe a big modern flat-screen tv with all the bells & whistles, a Tivo, a dvr recorder (and anything else YOU recommend : ).

You can be even more helpful by focusing on the subject of the Thread (the movie and music in question) rather than mouthing off on digressions of equipment you have that I don't.....

Thanks for the added ZZZZzzzzzz, guys.....

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1-20-11:

Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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<http://img26.imageshack.us/img26/7752/imghw.jpg>

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<http://img600.imageshack.us/img600/4183/img0001rg.jpg>

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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{ Image <http://img208.imageshack.us/img208/1240/img0003il.jpg> }  
<http://img208.imageshack.us/img208/1240/img0003il.jpg>

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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<http://img717.imageshack.us/img717/958/img0004uh.jpg>  
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{ Image <http://img713.imageshack.us/img713/1108/img0005rz.jpg> }  
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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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<http://img441.imageshack.us/img441/9364/img0006dd.jpg>

{ Image <http://img441.imageshack.us/img441/9364/img0006dd.jpg> }

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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In this cue that I hand-copied in segments, Steiner resorts to self-borrowing--from Reel 3/2 of Sergeant York. Delightful music, and fun scene between Steve Cochran and the

little girl (a familiar face in several W/B movies in the early Fifties). I liked the slow-fingered gliss of the harp in Bar 2. Nice and deliberate, a savoring effect. Normally the gliss is simply glided with the fingers. Bar 34 shows the trombone ("Pos" for shorthand) sounding a short phrase with an interesting "buzz mute" effect. Curious. I don't believe even Herrmann used that terminology...Not sure if that "buzz" mute has another, more familiar, name?

<http://img806.imageshack.us/img806/1741/img0007zq.jpg>  
{ Image <http://img806.imageshack.us/img806/1741/img0007zq.jpg> }  
{ Image <http://img811.imageshack.us/img811/6315/img0008bl.jpg> }  
<http://img811.imageshack.us/img811/6315/img0008bl.jpg>

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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Continuation of Reel 5/2 to end.

<http://img163.imageshack.us/img163/7218/img0009bw.jpg>  
{ Image <http://img163.imageshack.us/img163/7218/img0009bw.jpg> }

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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<http://img696.imageshack.us/img696/2136/img0010bm.jpg>  
{ Image <http://img696.imageshack.us/img696/2136/img0010bm.jpg> }

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1-21-11:  
Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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That's great, NotHitch. Thanks for the information. When I first heard that solo trombone playing that five-note effect short phrase, it immediately caught my attention. It had a comic effect, and of course Max was "mickey-mousing" here in his own creative way this time because I believe the scene he composed that effect for involved little Jenny and a pet skunk!

Interesting that that particular mute escaped Herrmann's attention (or he simply found no practical use for it).

Maybe I can pick your brain and expertise again below:

Here's another of my hand-copied segments of a cue; this time Reel 7/2 when the Big Bad Lion (escaped from the rodeo) stalks Jenny and her barking dog.. Not for the tuba part, it states "in bag." What does this mean?? I've never seen that terminology in any of the scores I researched over the years (none that I am aware of). Does that mean some sort of a muting effect once again (a logical assumption)???

This is a really effective cue en total. Note how Max directed the violas and celli to play very legato but with no shaking vibration. I suppose this gives a suspenseful lack of warmth because, after all, I would feel a bit cold and alarmed if a stalking lion was eyeing me in the bushes as potential lunch! Then later in Bar 13 starting we have the strings sounding in syncopated fashion a series of quarter note-duration notes, so a bit unsettling (appropriate for the scene here). Of course the scene with Jenny and the dog doesn't first appear until Bar 17 when the violins sound *grazioso* (gracefully, playfully)--again, the right tempo-marking of a scene involving a carefree little girl out with her dog. The previous bars simply focused on a lion out on the prowl for food--so menacing music. But Jenny soon is aware of "something" not far away in the bushes, and tells "Dog" the line, "Come on, Dog" and hurries her pace. By here the strings play a series of bowed trem notes (Bar 29, etc). The cut to Ben (Steve Cochran) is in Bar 67 with his loved black stallion, Wildfire. The violins here play a theme played earlier (in variation) at the end of the Quicksand scene that I imaged earlier. Then the cue in Bar 81 becomes *molto agitato* as the little girl yells, "Ben!" Steiner sounds *fortissimo* and effective six-note alarm phrase! Soon after this (cue Reel 8/2) is an exciting scene involving Ben, Jenny, rushing horses, and a lion! Really terrific and suspenseful part of the movie. You'll love it!

Anyways, once again, what does "in bag" mean for the tuba???

{Image <http://img408.imageshack.us/img408/2922/imgxu.jpg>}

<http://img408.imageshack.us/img408/2922/imgxu.jpg>

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talkingherrmann mailing list

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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Not Hitch:

I eagerly await your next reply to see if you have an answer. Thanks!

Dejael:

I am particularly interested in hearing your response to the movie. Meanwhile, I see that a fan of Sherry Jackson posted on YouTube a clip from the movie:

<http://www.youtube.com/watch?v=LmyXCWsSS9Y>

I am only now slowly downloading it on my slow upstairs computer, but it looks like an old print. When you see a green sky, then you know there's something not right there! I believe TCM will be presenting a re-mastered print (not sure) and hopefully the dvd will be available on Warner Archive sometime this year (just as FORT DOBBS). I have to look for my old notes and timings but I believe you will hear the last few bars of the end of a Reel 4 cue but I'll check when I can finally find my notes in a box somewhere!

But I DO know that you will get to hear the Reel 5/1 cue, or Feed Wildfire # 2. If you move the scroll to the far right to the 7:01 point to start downloading, then you will come to the beginning of the Jiminy cue, Reel 5/2. I provided a hand-copied image of segments of that one, remember? We find the fingered slow gliss of the harp as the pet crow descends from the tree down to Jenny's shoulder. Then you start to hear the self-borrowed lift of the Sergeant York{/} Reel 3/2 music. I suppose if you keep downloading (I haven't reached there yet) you'll get to hear that Bars 34-35 "Buzz mute" short phrase of the trombone. So here's your chance to hear it ahead of time, Not Hitch!

You won't hear any of the many action and suspense music examples in this nine-minute clip because it's the quiet middle section of the film. This section especially features Sherry Jackson, and the YouTube poster is a Jackson fan! The opening several minutes of the movie, however, are action-packed! Ben chases after Wildfire here, and I particularly loved the music scene when he dives into the river after the stallion.

Of course Sherry Jackson, as we discussed before, was in a Herrmann-scored episode of a VIRGINIAN episode, "Show Me A Hero" (11/17/65). She had a more mechanical role about a year later in a STAR TREK episode, early First Season.

Yes, that Buzz mute effect can be heard in that clip at the 8:24 location with the baby skunk scene--but it's a bit faint here. At 8:39 you hear the flutter horns more clearly as Ben warns Jenny that the skunk's mommy might not be far away!

Enjoy!

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talkingherrmann mailing list

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1-22-11:

Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'

Reply by: Bill Wrobel

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Here's the first page of the cue sheets for this movie. It was recorded (in case you can't see it well from the ripped section) March 12th, 1952. The movie was released early April.

The "Signature" is the famous Warner Bros. opening music first composed by Max for Gold Is Where You Find It comprised of the first two bars of the Main Title. The "Maestoso" tempo-marking is the start of the actual LATH M.T.(starting Bar 3). It's a relatively short Main Title (titles) section of only 16 bars, although the M.T. music continues on(more or less as a merger with R1/2). For instance the f.) Stallion item of the combined medley occurs starting on Bar 41 (start of page 11) when Ben (and the movie audience) first sees the black stallion, later named Wildfire by evil Tracy. The tempo-marking here is Risoluto as the full orchestra plays the four-note "Stallion" motif (two 8ths to half note to quarter note in C time), a motif that you hear many, many times in the movie. Here at this point in the movie, you hear Ben exclaim, "Oh, brother!"

Reel 1/3 starts when Wildfire breaks down the fence. The cue starts with the low brass and VC/CB/piano sustained on largely Great octave G# tied whole notes for two bars, and then a rising flurry of 16th note figures in Bar 3.

{Image <http://img41.imageshack.us/img41/3408/imgqp.jpg>}  
<http://img41.imageshack.us/img41/3408/imgqp.jpg>

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talkingherrmann mailing list

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1-24-11:

Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'

Reply by: Bill Wrobel

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Well, it's now 5:21 am Monday, and I had successfully recorded Lion & the Horse on my VCR machine. It'll do until I predict the dvd will finally be released by Warner Archive. One reason for my confidence on that is that I immediately noticed that the movie shown

this morning was a gorgeous print, obviously re-mastered by Warner Bros. The same thing happened months earlier for Fort Dobbs and soon after that the dvd was made available at the Warner Archive site, as I discussed earlier.

It was terrific to finally see the movie on my new Sony Bravia 46" tv (46EX500 LCD for \$799) that I bought Sunday afternoon (the old Big Box Sony was acting up severely just recently). The only problem I immediately noticed with the TCM broadcast was that the music score was rather muted compared to the old prints. I don't know if that had to do with the re-mastering or if TCM simply had lowered the volume at their end. Not sure. Maybe an audio technician type on this Board can discuss it. But I simply raised the volume during recording so that when I replay the tape, I can increase the volume more. But I do remember (especially when compared to my old recorded tape of the movie from the old print many many years ago) that the music stood out much more clearly than now. It was still mono but the dynamics were sharp.

At a half hour into the movie the scene is Ben corralling Wildfire in Jenny's grandpa's ranch. At 37 minutes into the movie, the Feed Wildfire # 2 cue is playing (right after the Rustler from Kanab song at breakfast with the boys). At 40 minutes the Jiminy cue (R5/2) starts to play, music self-borrowed from Sergeant York. At 50 minutes into the film the quicksand scene (Reel 7/1) is there. Good. Many times in the long past when I was a kid whenever the local stations played the movie, they cut this scene for paying commercial breaks! At 56 minutes into the film, the lion (Brutus) stalking Jenny scene (R7/2) is there. Very nice music. Exciting scene soon with the horse stampede. At exactly an hour into the movie (R8/2) is when Ben shoots at Brutus. At 1:08 into the movie, Track sneaks into the ranch to steal Wildfire (Reel 9/1). Nice scene and music. Ray Teal plays a real good badman here! At 1:15 into the movie (I think, but I'll double-check later with the tape's counter) we come to Reel 9/3-10/1 when the posse now with Jenny leave on the trail to find Ben and Wildfire. The Pos is muted and gliss effect from small octave Gb 8th up to (Bar 2) Bb dotted half note in 6/8 time and tied to quarter note next bar.

Fortunately the movie is in glorious Technicolor, unlike Fort Dobbs (that really begged for color!). But both movies have excellent scores by Max Steiner.

Maybe more later but now I need to get back to bed!

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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Scratch:

The movie was recently re-mastered but there was no in-depth "restoration" per se (reserved for "classic" movies such as Vertigo and a bunch more you can name more than I). So I suppose if there were a real restoration, the colors would be far more impressive.

No comment on Max's music for LATH??

I "bought" a new Bravia 46" television, yes, but it's on a credit card, so bought on "future" money, so to speak! It would be nice if I normally walked around with a big roll of hundred dollar bills so that I could buy a bunch of electronics on a whim! But since I now finally have a HDTV, I phoned Charter cable and arranged to have a technician come over to switch my present cable box with HD capacity. That meant I also had to "buy" a \$40 Forest brand HDMI long-grain copper conductor cable. I'll find out if it's worth it. When my wife and I shopped at Best Buy locally, the big-featured item was (not the new Google tv apparatus) but the 3-D tv technology (without needing 3-D glasses of course). They showed Burton's Alice in Wonderland coming attractions, and it was most impressive to watch. Right now most movies on Blu-ray dvd have that data capacity, so it's not really worth having it yet. Maybe in 5 or 10 years? Old movies like LATH and Vertigo and all that will never be presented in such a manner since they were originally made in a conventional old-style manner. I tend to prefer the older movies anyway in terms of quality.

Although we saw The King's Speech last evening and thought it was very good. I think it deserves an Oscar win--unlike The Social Network on dvd this weekend. We thought it was not very good. The subject matter was lower drawer, and the audio was so overwhelmed by ambient background sound effects and music (diegetic and nondiegetic) that we had to activate the subtitles! I know the Golden Globes gave it a big award, but I hope the Oscars snub it overall (especially Best Picture). The Tom Cruise movie Knight & Day was lousy. Way too much gratuitous killing. Inception was all the rage but my wife & I thought it was terribly overbearing and complicated, full of false psychology or metaphysics, etc. Also in the dvd the sound effects and score over-powered the dialog once again! Very annoying.

No, I much prefer the oldies-but-goodies. That includes, of course, composers of the caliber of Max Steiner, Bernard Herrmann, Miklos Rozsa, and others. Elfman's score for the Alice in Wonderland special effects movie is fine enough, probably because he was imitating Herrmann a fair number of times! Good by association! The music behind King's Speech did not interfere with the dialog as the others, but nothing "stood out" for me or caught my attention (at least Elfman's music served that function at times). The music for Inception was a turnoff.

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talkingherrmann mailing list

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'

Reply by: Bill Wrobel

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Not Hitch:

Thanks a bunch for unearthing that valuable information on the tuba in a bag (probably easier than a tuba on a stick! : ). So that means, with modern recording technology, when Tribute or some other label gets to Lion & the Horse sometime in 2079 (maybe a few years earlier), they won't need to use the big felt mute with holes in it!

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talkingherrmann mailing list

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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Scratch:

I guess the sales rep there at Best Buy saw me coming a mile away, eh???

I did ask for a cheaper one but he claimed it was not as well made as the Forest brand. I did my homework on the various Bravia television sets before I shopped physically at the store, but the HDMI thing came suddenly from left field. "HD...what?" He said I would need it (which I do if I want true HDTV performance) and I didn't want to spend more time shopping for a small (but relatively expensive in terms of price comparison)item. I wanted to get set up right away. So I'll keep it.

What kind of a tv do you have. You seem to have a lot of experience about such technology. I don't have a Blu-ray machine yet--it'll be like opening Pandora's Box with \$\$\$\$ signs floating away! I'll stick with normal dvds for now. Do you, Scratch, really suggest getting a Blu-ray???

LATH is a rather mellow family-fare old movie compared to action-packed, muddled modern trash like Inception--but I find it far more interesting and warm and simple, and even exciting (especially with Steiner's music). Here "B" does not mean Boring. But a "classic" movie it is not (although it clearly shows classic Steiner to my ears).

Not Hitch:

I thought that guy would've joked the old vaudeville line that he left the old bag at home! I still remember that old one:

One guy says to another:

"Say, who's that lady over there?"

The other guy indignantly exclaims, "That's no lady! That's my wife!"

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talkingherrmann mailing list

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Talking Herrmann: TCM January 24: Steiner's 'Lion & the Horse'  
Reply by: Bill Wrobel

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There appears to be a very good consensus of reviews on your model:

<http://www.testfreaks.com/televisions/sony-kdl46hx800/>

Mine got a good review too:

<http://www.testfreaks.com/televisions/sony-bravia-kdl-46ex500/>

Your model seems to have a 3D function but I understand you have to use special glasses for that?? The new 3D model featured at Best Buy simply created the 3D without the need for glasses (maybe it was some sort of special layering on the screen?).

OK. Someday I'll buy a Blu-ray (but not right away!). What model (I assume from Sony) do you recommend that is not too pricey?? Can I still keep my present Sony dvd-vcr combo so as to still play my vhs tapes?? I suppose the HDMI connection means I don't need any extra red white blue green round ports for the extra machine.

My wife says now it's an incredible Sony tv we have, a delight to watch tv in better quality, and a bigger screen (after all, we're getting older and prefer to accommodate our older eyes!). 46" in just right to fit in the built-in hole in the wall. Besides anything bigger would be too big and close from where we are sitting in our room. After all, we're not in a sports bar!

Thanks for your valuable information. I will let the first Forest HDMI slide for now and keep it, but I'll make sure I get a far less expensive brand by the time I get a Blu-ray machine.

Do you have Charter or satellite tv like Direct?? There was a Direct tv on sight pouncing on customers yesterday trying to sign them up for a deal. He said he would give us a \$250 credit card good at Best Buy the day we bought a new tv, but unfortunately it could not be used for the tv but future purchases. We declined for various reasons.

Time for dinner!

Bill

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talkingherrmann mailing list

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2-13-11:

Talking Herrmann: Golden State Pops Orchestra Feb 12 (Herrmann's 'For The Fallen')  
New topic by: Bill Wrobel

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My wife and I attended the GSPO concert tonight of classical and film composers' concert works. I had to work overtime today so we could not get to San Pedro early. We had to rush a little. I had a Restaurant.com coupon (\$25 credit for \$3) for the San Pedro Brewery Company (one of our favorite haunts there) on 6th street a few blocks from the Warner Grand where the concert was held but unfortunately there was a private party after 6 pm so we couldn't get in to even have a beer! So we walked to The Whale and Ale for a quick dinner--except that it was so busy that it took a long time to get served and have our dinner. But the food was good (I had sand daps)--although the beer at the brewery is better! Advertisement: Even better brewery beer can be found at the Belmont Brewery on the Long Beach pier near Belmont Shore, and great Happy Hour prices and food Monday thru Friday (I usually have the delicious vegetarian pizza). If they happen to have Golden Ale, get it--otherwise Strawberry Blonde is delicious.

Anyway, we finally made it to the Warner Grand at about 7:45pm. In the lobby I went to the Tribute table and bought a cd for \$20 (Prince & the Pauper). Bill Stromberg was still giving a pre-concert talk. We went upstairs, sat down near the edge, and managed to listen to the last ten minutes or so. He focused on Herrmann's style as distinct from the Late Romantic composers' style who emigrated from Europe (Max Steiner, Korngold especially). He also talked a bit on the Herrmann piece that we would conduct later, FOR THE FALLEN. Then he took several questions from the audience (I unscientifically counted around 200 people there). I remember him stating that he is working on a storm chaser piece (as in tornado chasing!) but he also talked a bit about the Tribute label projects.

Then the orchestra members assembled and tuned their instruments. Soon Steven Allen Fox took the podium and conducted Shaostakovich's FESTIVE OVERTURE. Some very nice moments there. Next Nolan Livesay conducted the John Williams piece, SAYURI'S THEME (from Memoirs of a Geisha). Signature Williams music. Next was the END TITLES from Elmer Bernstein's THE CHOSEN. Nice piece that is rarely heard, so it was good introductory music for most people. Then Bill Stromberg came in to conduct FOR THE FALLEN (Herrmann). It was well received (perhaps the biggest applause of the night). My wife asked, "Is that Herrmann?" She finally can recognize a Herrmann piece automatically now. The performance was very good--except that I felt the horns were weak, off sometimes. The strings and percussion and then the woodwinds were the best in that order. There were 12 violins I believe, 4 violas, 4 celli, and 3 contrabasses. FOR THE FALLEN is far from my favorite Herrmann concert piece but I appreciated the performance (my first live performance).

Next was the Jerry Goldsmith 1999 piece, FIREWORKS, Signature Goldsmith. My wife didn't guess the composer this time. I liked it indeed but a part of me wished they had done SUPERGIRL or something! Goldsmith had a uniquely extroverted quality much of the time (like Max Steiner). I don't know who was more kinetic--Steiner or Goldsmith--but both share that characteristic. Korngold has more depth and essence of pristine beauty and rapture (GPSO did a rare Korngold piece last Halloween that was

simply divine). A conductor-composer acquaintance of mine from Columbia attended it with us, and he was really moved. But there was no Korngold this time.

At intermission we went across the street to the "Off The Vine" establishment (Unique Wines for Everyday Life) and had a quickie wine tasting with two port wines. One was a chocolate port (interesting!) but we really liked the Gulleyan Winery 2006 Povino Red Dessert Wine. I bought the \$14 half bottle. Sweet and delicious!

Then we sat back down at Warner Grand and listened to PICTURES AT AN EXHIBITION (Mussorgsky). Great music. He would've been a natural film composer, one of the best--an exhibition of highly interesting music. Herrmann would've been great conducting this, especially # 4 CATTLE and # 8 CATACOMBS. After that was a surprise encore piece to honor John Barry who passed away a week or two ago. They did DANCES WITH WOLVES.

So I attended three of these concerts. The first was two years ago (wasn't it?) when MYSTERIOUS ISLAND was performed (conducted by Stromberg). That was the most attended of the three. Great night. Very popular. But I think the most elevated magical concert was last Halloween when they had a guest conductor do that Korngold piece (I have to dig out the program for the exact title). I believe his wife did the aria. Absolutely spellbinding, ethereal, transformative, emotionally moving. I wish they had a recording available. Korngold's music is a Call To The Heights in terms of exquisitely refined, beautiful music. It is a whole different level of music.

At any rate, we enjoyed the concert. My wife liked all of it, especially Mussorgsky's piece. My favorites in order are (1) FOR THE FALLEN (though flawed a bit by the horns specifically and brass in general); (2) PICTURES AT AN EXHIBITION; (3) FIREWORKS;(4) Barry's piece (5) Bernstein's piece; (6) Williams' piece;(7) Festive Overture. But MYSTERIOUS ISLAND from a few years ago would top all of those, although Korngold's piece from the recent Halloween would definitely surpass everything I heard so far.

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talkingherrmann mailing list

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3-2-11:

Talking Herrmann: Norma in Negotiations w/ UC to Sell Psycho Score

Reply by: Bill Wrobel

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quote: Norma Herrmann, the widow of the film's composer Bernard Herrmann, has entered into negotiations with The University of California to sell the film score for £50,000.

Am I missing something here??? Perhaps somebody could illuminate me because, as I understand it, Bernard Herrmann in his will bequeath his written scores and other materials to UCSB. There was a fight over the material for about four years after his death (a daughter contested the will) as Martin Silver (now deceased) commented to me almost 30 years ago.

So if the scores are supposed to be there at UCSB (and Martin fought hard for them!), then how can anybody--surviving wife or whomever--*sell* the autograph *Psycho* score??? Why would UCSB even consider being in *negotiations* to sell it?? Is this legal--better yet, is it wise?? Will it stop with that score or will UCSB down the road consider selling more scores?? After all the grief Martin went thru, as I understand it, I wonder if he is now churning in his grave with this proposed news? It does not make sense to me. The materials are not meant to be sold for \$\$\$\$\$ to a private party---no matter how noble the cause (a box set of cds or whatever). It just doesn't sound right to me. What do you think?

I wonder if somebody at UCSB would care to comment on this?? Maybe I'll e-mail Special Collections and refer to this Topic.

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Talking Herrmann: Norma in Negotiations w/ UC to Sell Psycho Score  
Reply by: Bill Wrobel

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Thanks, David, for clarifying. The wording given in that site referenced certainly was misleading (or at least insufficient).

So \$81, 656 for six cues (today's currency rate for 50,000 GBP)??? A bit hefty. Certainly with the education system so strapped for cash these days in California, obviously the funds would not exist for the UC system to purchase the cues--hence, I presume, the need for donors with big & wide pockets to buy the cues and turn them over to UCSB. If I had Bill Gates money, I would instantly do that (charitable deductions or not!).

Of course, if I personally possessed (or somehow found in research) any autograph cues of Herrmann's, I would simply GIVE them to USC B where they belong.....

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talkingherrmann mailing list

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3-5-11:

Talking Herrmann: Society for American Music Conference Talks on Herrmann  
New topic by: Bill Wrobel

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[http://www.american-music.org/conferences/Cincinnati/SAMSchedule\\_01-05-11.pdf](http://www.american-music.org/conferences/Cincinnati/SAMSchedule_01-05-11.pdf)

There will be two talks on Herrmann in this conference this coming week in Cincinnati:

-Charles Ives, Bernard Herrmann, and the Creation of a Modern Film Music Aesthetic  
JONATHAN WAXMAN, New York University

-All's Fair in Love and War: Herrmann vs. Addison in the Case of Hitchcock's Torn  
Curtain  
MELISSA WONG, Cambridge University {not yet confirmed}

Jonathan Waxman, I understand, has also written a paper on Ives and Herrmann for the upcoming Equinox journal (as planned, anyway!), Journal of Popular Music History. Perhaps he has adapted his paper for this upcoming talk. Tom Schneller, I understand, has also written a paper for the Journal re: Marnie.

By the way, my papers in that Journal due in time for the Herrmann 100th will be "The Deleted Music & Scenes of Journey to the Center of the Earth" and the shorter "Resources and Herrmann Research." The also planned BOOK (also Equinox) of eight or so papers will not materialize because several of the musicologists could not deliver their papers on time as promised. Only the three of us and the Editor will contribute (unless an errant musicologist delivers at the last minute). If the Journal project also does not materialize for some reason, I will self-publish my papers of course on my Film Score Rundowns site. At the very least (even with a realized Journal) I will offer a little Sneak Peek teaser article. I'll provide links once things are finalized.

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talkingherrmann mailing list

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3-6-11:

Talking Herrmann: Society for American Music Conference Talks on Herrmann  
Reply by: Bill Wrobel

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Thanks for the interest, James.  
There are various approaches to the research:

Hint: Check out the JTTCOTE trailer....

Hint: Check out the official screenplay.... You cannot get the screenplay free online anywhere that I could find. It needs to be purchased.

Here is the Journal link:

<http://www.equinoxpub.com/PMH>

If indeed the project is materialized, it appears that the standard fee to buy a specific article is 12 GBP (currently about \$19.51 U.S. Dollars). Most people are not quite that interested in scholarly research in the sense that most fans tend to want to spend their money on, say, a cd of Herrmann that they can listen to & enjoy rather than spend money on research about Herrmann. If it's free, then they'll probably read and discuss it. Normally I offer my material freely on my site but I signed a contract (a very rare event for me, let me tell you! :) to contribute to this fine project for the Herrmann 100th, so I cannot offer it gratis to anyone. Unfortunately, as I mentioned above, it appears that most of the musicologists/researchers failed to deliver on their projects. But I had fun doing the JTTCOTE long paper (32 pages double-spaced) and the Herrmann Research shorter paper (12 pages). "Resources" papers tend to be shorter in the trade journals (but still cost 12 pounds!).

On another note but still very much tied to Herrmann: There is another long-term project I undertook that requires permission from a certain legal entity. If it works out, and I obtain the clearances, then it will be presented (freely, I may add!) here on the Herrmann Society site and, in part, on my Film Score Rundowns site in time for the Herrmann 100th. This offering will be of far more immediate interest to standard fans and serious researchers alike than, say, Journal papers that people need to pay for. Keep your fingers crossed! Hint: You heard it from me....

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talkingherrmann mailing list

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4-28-11:

Talking Herrmann: Dorothy Herrmann on TCM tonight  
Reply by: Bill Wrobel

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Thanks for the heads up notice.

She was on at 9 pm Pacific time in a short interview before North By Northwest was to start in this Bernard Herrmann night--a royal treatment night indeed considering that the Royal Wedding of William & Kate is to occur the following day. I wonder what royal wedding music Herrmann might have composed for Diana and Kate if he were alive!

At any rate, this was the first time I've seen Dorothy Herrmann on television, although I understand she has attended various events in the past connected with her father. I always wanted to know what she looked like these days. All I've ever seen was a childhood

picture! Her voice seemed a bit cracked and nervous, understandable I suppose with the big crowd and being interviewed by Osborne. She commented how she didn't think her father was temperamentally disposed to teaching. I disagree. Just as moths are attracted to a bright light, students of all ages would naturally be fascinated to listen to the insights of such a shining representation of the Golden Age of film music. Besides, big egos usually want attention! That's show business for you! Also that applies to the teaching profession where students sit in awe of you if you are a celebrity.

Curious: Was it Dorothy Herrmann who contested her father's will, holding up shipment of his written scores and other materials to UCSB? If so, what was the motivation? Also, I wonder if Dorothy Herrmann and former Mrs. Herrmann (Bernard's final wife) ever communicate and even collaborate together in memory of him, promoting his good works, and so forth?

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talkingherrmann mailing list

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5-20-11:

Talking Herrmann: Cue sheets or Scores  
Reply by: Bill Wrobel

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This CBS music probably should've been part of the Photo Tour we got permission to show but it never got there (but I'll recheck--and you can too). At any rate, here are the first six bars of the Main Title (more shown of the remaining bars at the bottom (trumpets only showing!):

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

<http://img862.imageshack.us/i/imgxy.jpg/>

{img} <http://img862.imageshack.us/i/imgxy.jpg/> {/img}

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talkingherrmann mailing list

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Talking Herrmann: Cue sheets or Scores  
Reply by: Bill Wrobel

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Let's try one more time....

<http://img862.imageshack.us/img862/1921/imgxy.jpg>

{Image <http://img862.imageshack.us/img862/1921/imgxy.jpg>}

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5-22-11:

Talking Herrmann: Forbidden Planet

Reply by: Bill Wrobel

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I've already discussed this movie/dvd in my newest big paper (so far 302 pages!) on many dvds to be updated on my site within a month. I cited this Topic because it is an interesting one full of (sometimes forbidden!) opinions! : )

I would consider this a “classic” sci-fi film despite various flaws. I would not, however, consider it a “masterpiece.” Mr. Scratch is quite right in stating that there are definite flaws in the movie that at least mar the overall product. One scene is quite representative or symbolic in this regard: Robby the Robot “gulping” down the cook's cheap bourbon. Then (dvd location 00:33:12) Robby actually BURPS as it analyzes the alcohol! That’s just plain silly, a real groaner, and a head-shaker, purely meant for the kids. The writing could've been a lot better. Since Mr. Scratch is a writer I can understand his particular sensitivity and criticism in that area. Why Cookie (Earl Holliman) always has to wear that silly cap and cook’s apron, I don’t know.

One “flaw” for some people is the “music” or electronic tonalities. Personally I appreciate the creative efforts of the Barrons. It's a rather a unique “score”! Considering that this movie is not earth-based (unlike most of THIS ISLAND EARTH, say) it would seem quite appropriate to have such an interesting electronic score. Even the detractors of this score would probably at least agree that the electronic tonalities would be appropriate or “fitting” at dvd location 00:51:35 when Morbius inserts a capsule recording of Krell music from half a million years ago for the Captain and Doc to hear. The Main Title music is a fine patchwork of the various themes of the total score, including the Robby the Robot theme. The very opening is synched very well with the images on the screen. The yellow streamers leading to the “Forbidden Planet” title in red are heard as a sort of crescendo low-pitched drone starting at 00:0014 leading a few seconds later to the “Forbidden Planet” show card music of a rather alarming nature (after all, it is a forbidden planet!). Previously for several seconds there was an establishing shot of the starry vista with the starship cruiser appearing, so the music is rather neutrally “spacey” in character but interesting to hear nonetheless. I like more the opening similar star field scene in This Island Earth—far more bright and vibrant and alive! The Main Title patchwork approach starts well but then gets rather awkward as it proceeds, so I would not consider this “cue” one of the best.

The close-to-Krell-Sun music section (dvd 00:04:27) with its rather heart-thumping nature is nice. It works for me. The Barrons had a rather uncanny sense of what would “work” with a specific scene in most or at least many cases. The orbit approach music (dvd 00:06:25) is also fitting to me. The slow landing music (dvd 00:10:24) works as well, almost a sort of mechanical, grinding gear-shifting quality to the tonalities selected. It’s not necessarily pleasant to hear but it fits for me. Robby fastly-approaching-music or dust-trail approach music (dvd 00:12:02) has a hectic quality about it, so it again fits considering that Robby is flying like a bat out of the Krell inner earth structure! The Robby theme is rather breezy and bouncy and fun. The Id Monster motif is rather fitting with its slow plodding “walk” character. I liked the “love” music 47 minutes into the movie when the Captain and Altaira.

Although I appreciate the electronic tonalities created by the Barrons, I think I would’ve preferred an orchestral score by Herrmann. My only fear is that he would utilize too many old cliché music effects by now (then 1956). This includes overuse of theremins, electric strings, Hammond organ, or too influenced by the sounds of his Brave New World music from that year, and so forth. I would be initially apprehensive. But if he created a score in the orchestral nature of, say, his Outer Space Suite, then it would be fine. But I think a more perfect fit would be Jerry Goldsmith in his prime (say the late Seventies thru the Eighties). He was composing at CBS in 1956 but basically just starting out. Since this is a MGM movie, I think B. Kaper would’ve been an interesting choice—especially after the fine job he did for Them!

I just love the art direction, matte paintings, and especially Joshua Meador’s visual color effects. He was loaned from Walt Disney to do the animation effects (blaster shots, the Id Monster, etc) and he did a superb, memorable job. His work on the Id Monster sequence is enthralling and quite atmospheric in that reddish night battle scene. His creature is excellent, sort of a distorted MGM lion monster! So the futuristic effects and paintings there help make this into a well-deserved "classic" status. Perhaps if other elements (such as the writing) was improved considerably, then it would've been a "masterpiece."

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talkingherrmann mailing list

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5-23-11:

Talking Herrmann: VARESE RELEASES THE ALFRED HITCHCOCK  
HOUR.....VOL. ONE!

Reply by: Bill Wrobel

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Before going to work this morning I went on my computer and paid \$38.35 total cost for the Volume I AHH set.

Now: Somewhere several months ago on Talking Herrmann and/or my blog I predicted that something was going to be offered soon before the 100th celebration--but of course I didn't know what. I thought it might be the original tracks of The Naked & the Dead although that would've been a delicate situation considering everyone knows that Tribute is coming out (after the Herrmann Centenary) with the newly recorded long suite of the score. Turner Classic Movies came out with a great print of the movie several months back so I surmised that Warner Archive might release the dvd soon (not yet so far!). Somewhere I wrote that the next set after the Twilight Zone cd set would logically be the Herrmann-scored Alfred Hitchcock Hour music. It is the next most-recognizable series besides TZ that had a lot of original Herrmann music, although I assumed an eventual release would be a newly-recorded set offered by probably by Tribute (logically speaking). I am surprised that Varese managed to convince Universal to release the original tracks because of the long-termed unwillingness on the part of Universal to release their old stuff. I know they had the long-term policy of not letting researchers in to study the written scores (I tried several times!)--although I know that sometimes the Music Library lets a select few in now & then, either thanks to a chance whim or it's-not-what-you-know-but-who-you-know!

My ability to predict precisely is not that good, therefore--but if I may hazard to predict (and take up MMM's challenge in this crystal ball area!) I think the first volume will sell out, oh, within six weeks perhaps. There is nothing else of that music to compete with it--no official quality dvds of the Herrmann-scored episodes (at least so far) and certainly no isolated tracks therein; no newly-recorded episodes (since nobody could get their hands on the written scores yet). And I think certain parties/collectors with enough \$\$\$ will buy up extra copies for resale later on eBay (of course for a much larger price tag!).

Since this is advertised as "Volume 1" this only suggests that a "Volume 2" set is the probable likelihood (perhaps available before Christmas??). Logically Varese has made a full package deal of all the Herrmann-scored episodes at least, and held back some of the most popular episodes such as "The Jar" to attract buyers for the next set. Let's see, there are 8 episodes in Volume 1, so I believe that leaves 9 more episodes for Volume 2, right? I believe this includes "The Jar," "Terror in Northfield," "Life Work of Juan Diaz," "Misadventure," "Consider Her Ways," "Where the Woodbine Twineth," "An Unlocked Window" "Wally the Beard" and "Death Scene."

If these two volumes sell well, perhaps Varese (since they now have the "in" at Universal) will release more Universal music scored by Herrmann. I recommend "Nightmare" from the Bob Hope Chrysler Theater (a lot of VERTIGO-type music there plus surprises); perhaps a CONVOY score (if Herrmann ever wrote music for specific episodes since nobody seems to know--unless you can get the cue sheets!); "The Reckoning" episode of THE VIRGINIAN especially, although all of the four episodes Herrmann scored for the series were quite nice; etc.

I wonder if Varese was able to pull the written scores as well? Perhaps they weren't interested unless the booklet writer wanted detailed info on the music, but otherwise it certainly wouldn't be necessary since they did not newly record the music of course.

Hint: There may be another surprise, more audio Herrmann music available to devoted Herrmann fans by the Centenary event--provided there are no impediments and a certain probability occurs in time. Keep your fingers crossed! Also (a sure thing now) there will be more papers on Herrmann by the 100th.

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talkingherrmann mailing list

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Talking Herrmann: VARESE RELEASES THE ALFRED HITCHCOCK  
HOUR.....VOL. ONE!

Reply by: Bill Wrobel

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James:

Herrmann composed four score for The Richard Boone Show but I don't believe Universal had anything to do with the series. If I recall, the series was done on the MGM lot. And I have no idea where the written music might be (I inquired at MGM but nobody there has a clue!). I suspect the written scores were dumped in that infamous MGM landfill event! So that means Herrmann's music for that series is lost forever except for the bad audio/video prints that survived that you can get at I Offer or someplace. I doubt if the master tapes survived. But Varese can try! "A Tough Man To Kill" (2-18-64) would be fantastic to have!

Ideally I would love to be able to have computer access to the ASCAP cue sheets for the old television series and once and for all determine what else Herrmann composed for tv. As mentioned earlier, I would pull all of the CONVOY episodes and see if he did specific episodes. I would pull all of the 1961 series THE AMERICANS and see if he did any episodes there (I suspect only stock CBS music besides the original Main Title and End Title he did for the series). I would pull all of the KRAFT SUSPENSE THEATER and check to see if he did an original score for "Last Clear Chance." I would check the cue sheets for all of the BOB HOPE CHRYSLER THEATER to make sure he didn't compose episodes besides the ones we already know about. I know that there is a mystery written score for Universal-Revue at UCSB that I cannot identify. Either he composed this score that was NOT used (unlikely) or he recorded it for a score for some Revue series episode that we don't know about yet!

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talkingherrmann mailing list

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5-23-11:

Talking Herrmann: VARESE RELEASES THE ALFRED HITCHCOCK  
HOUR.....VOL. ONE!

Reply by: Bill Wrobel

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Good points and info, MMM. As I stated "ideally" I would love to have instant access to their complete database as it now exists, although I understand it is not an ideal system with incomplete data. It's not a perfect world in the area of film and television world. If it were, as one example, all of the MGM written scores would not have been dumped in that landfill.

But I would still want the opportunity to cull all the data ASCAP has, and this includes hard copy data (what still exists). Some studios routinely kept cue sheets of most of their movies in their business files. This included Warner Bros when their pre-1966/7 materials went to USC. Heck, they kept a bunch of their Interoffice memos and everything else (like audition sheets). I don't know (since I wasn't allowed in) if Universal routinely kept these cue sheets (I would expect so) and if they still have them stored somewhere in hard copy (somehow I rather doubt it!). I would check myself if Universal let me in but they are quite researcher unfriendly (so is Fox). The CBS material at UCLA had some of their cue sheets, but not many. But they had the actual written scores (most of them) so that's even better. Of course ASCAP has the cue sheets for all of the Twilight Zone seasons. I have them. I remember in the past a researcher could now & then ask ASCAP for cue sheet information for a fee on a limited case basis, but they've stopped this. There was a contact number once but no longer. Of course cue sheets are not always reliable, and the information can be incomplete, but they could be a big help. If ASCAP still had the cue sheets to CONVOY, then we would know if Herrmann composed an original score for an episode(s)--but we'll never know unless researchers can gain access to the database! The goal of such research is to at least find out what series and what episodes of those series they DO have cue sheets for, and then go on from there.

At least Varese was able to "get in" (at Universal) with the audio tracks of Herrmann-scored episodes for AHH. Obviously Universal lowered their previous minimum standards for cd release. I have to look at old files and contracts but I believe it used to be a minimum of 10,000 units! This volume 1 of AHH is 3,000.

The cue sheets are a relatively low priority for me, at any rate. My first priority is to research the full written scores. Relatively few researchers want to do that except those scholars who aim to write a thesis or do a paper for a music journal or something (or a book of course!). Most of the time the primary askers for access to these scores are the record producers who want to newly record the music or get some inside information of the written scores for their booklets or whatever. That is excellent. However, when I was researching the CBS material simply as a researcher, almost nobody else was curious about it--at least on a consistent basis. Now & then somebody would come in to look for

a specific thing (TZ, Goldsmith, etc). One of my big goals was to personally find out exactly what was available that Herrmann especially wrote since a lot was simply not inventoried in that huge collection. Nobody knew about HOUSE ON K STREET for instance or Herrmann's contribution for STUDIO ONE.

Time for bed!

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talkingherrmann mailing list

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5-24-11:

Talking Herrmann: VARESE RELEASES THE ALFRED HITCHCOCK  
HOUR.....VOL. ONE!

Reply by: Bill Wrobel

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KILLER SCREWS, you say? Yeah, good cult movie from the Eighties! Something about an all-thumbs killer handyman with issues (and screws loose!) towards his complaining customers. Tag line: "Screw you!" Additional tag line: Customer: "You screwed up!" But he himself got screwed at the end of the movie (so it's a happy ending!). By the way, I saw the cue sheets:

Medley Consisting of:

- 1(a) Hip-Hop (slow)
  - (b) Hip-Hop (slower still)
  - (c) Hip-Hop (even slower)
  - (d) Hip-Hop (slower than (c) )
  - (e) Hip-Hop (slow to a crawl)
  - (f) Hip-Hop (turntable power cord pulled from wall)
- ETC.

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5-26-11:

Talking Herrmann: VARESE RELEASES THE ALFRED HITCHCOCK  
HOUR.....VOL. ONE!

Reply by: Bill Wrobel

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John:

Yes, Herrmann-conducted in his prime it should be added--not towards the very end of conducting during his severe illness that most feel affected his performance somewhat

adversely (very slow tempo). Of course some people would defend it and state it's all "a matter of interpretation." Perhaps but the defining standard or gauge of tempo is what the composer originally meant it to be at the time of writing for the specific scene on the screen. While slow is not usually good in these cases, too fast is even worse in my opinion! You can have good conductors (McNeely is often) who sometimes mess up by fast-forwarding the music, speeding it up almost as a blur. What's the point of that? Just another interpretation? Yes, but aesthetically disappointing or disadvantageous. A little fast is fine but when it becomes a speedo trip then it becomes a distortion of the music as originally intended. As with much-slower music, at least you can savor the music, you can digest it slowly, hear all the intricacies of sonority. But when the music becomes a blur, you hardly know what you are experiencing (except a feeling of being rushed!). I don't like being rushed or pushed, and this applies to music.

I'll give McNeely credit where its due (as in several interpretations, such as Marnie) but it's a mixed picture because he also messes up a fair number of times (such as Torn Curtain). So, I agree with you, I still prefer Herrmann conducting his own music when originally done over any other conductor. One excellent exception was the new recording of Jason & the Argonauts by Broughton. That is, it's equal to the composer's own conducting. Stromberg and company did a terrific job for Fahrenheit 451 I must say.

I'm looking forward to getting my cd set. Hope it comes soon!

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talkingherrmann mailing list

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Talking Herrmann: VARESE RELEASES THE ALFRED HITCHCOCK  
HOUR.....VOL. ONE!

Reply by: Bill Wrobel

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Of course in his London Decca re-recordings before he died , Herrmann did not have to synchronize to anything. He was conducting for a record, so he could re-interpret according to his wishes (slower tempo, whatever). Other conductors in the present day do not need to conform to strict or exact timings based on the original recordings of Herrmann, again because they are recording for a record and can make their own "interpretations." With his click track approach, Max Steiner synched very, very well in his "mickey mouse" treatment of film music. Herrmann never used that mechanical approach yet he synched quite well himself as he conducted his music to the screen in the background of the orchestra during the recording sessions. Writers have partially attributed that to his "cell" approach so that he could make adjustments in case film editors changed the film after he had composed for what he thought would be the final edit (but wasn't!). Herrmann "mickey moused" more than most people think he didn't-- but not in the same music-to-visual-action approach as Steiner and others. When a bomb explodes in a scene in Naked & the Dead or when the snake bites the poor unfortunate soldier in that movie, Herrmann aligns the music precisely. That's a loose form of

"mickey-mousing" but not necessarily matching the scene with corresponding music effects. Yet Herrmann sometimes did that too--such as in Mysterious Island in "The Fire" cue when Elena drops a short distance into the grotto where the Nautilus is moored. Four harps play descending gliss (a classic "mickey-mousing" device used by many composers) as she falls. In fact, Herrmann actually writes above the harps "(She falls)." When Herbert tumbles in at the 4:40 point (or :27 on the score), Herrmann writes "(He falls)." Of course just immediately prior to this bar when she falls, Herrmann holds the notes as a fermata, so it would be easy to synch the harps gliss (when watching the screen as he conducted) when it happened. He wasn't doing anything "notey" as, say, Steiner often did, necessitating a more mechanical click track approach to make it precise to the micro-second! Besides, Herrmann's approach was more the "mood method" approach (unlike Steiner in many or most cases), so the music did not need to be quite so dependent or watchful of every little change of action happening with the characters and events on the screen. I think Steiner's approach was more demanding, but being the highly mercurial kind of composer he was, it suited him well!

Herrmann did not conduct Taxi Driver I understand. He wasn't up to it (doing the precise timing-synch) anymore. Too ill.

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talkingherrmann mailing list

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6-4-11:

Talking Herrmann: article on BH

Reply by: Bill Wrobel

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I am unclear who wrote this strange article. The name is not plainly offered--probably "blank....: A Lesser Known Writer."

What is the POINT of this poorly-constructed and poorly-researched paper? Why even bring up the Orson Welles "War of the Worlds" reference in the first paragraph and then associate Herrmann's name with it in the next paragraph? Herrmann wrote no music for that episode. Groan. This writer is clueless and prejudiced. For example, in the second paragraph is the opinionated statement that Herrmann "is only really rivalled by John Williams." What?? Explain yourself. You brought up this point yourself, so the least you can do is justify it with facts or logic or ??? Williams works for me demonstrate that he is such a CHAMELEON in his approach over his career. He's very good, very smart, very talented, but to compare him to Herrmann's top drawer stature and uniformity and signature "voice" is misguided at best.

Then this writer meanders on in his little (i.e., diminutive) paper, ending with the restatement that Herrmann will remain a lesser known legend. Groan.

My suggestion to Talking Herrmann readers: Don't waste your time on this off-putting little essay.

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talkingherrmann mailing list

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6-5-11:

Talking Herrmann: article on BH  
Reply by: Bill Wrobel

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That fella's subject matter is Herrmann. Result:

"I love you. I hate you! I love you. I hate you! I love you. I hate you!"

If a writer is going to write something official or at least semi-official, then do it right. Nail down your facts, present your thoughts coherently, follow up on dangling assumptions, and don't get things twisted ("Oh it sounds THAT way but I meant it THIS way!").

If you want to take this confused "writer" under your wing, be my guest! : )

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talkingherrmann mailing list

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6-5-11:

Talking Herrmann: article on BH  
Reply by: Bill Wrobel

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Oh? They say two heads are better than one, so a team of heads should be even better, right? They can proof read each other's writings and present their gems as a polished team effort. Well, it doesn't take a snob to detect bad writing when you read it!

As for Lady Gaga's influence via Vertigo: If she introduces people to Herrmann indirectly, then fine. I'm glad. But somehow I feel most people who are really into her chaotic display of "music" will not be into Herrmann's music! The association she intended is probably more "Lady Gaga" and "Madeleine" (played by Kim Novak)--not "Lady Gaga" and "Bernard Herrmann" !

My wife and I watched the season finale of Saturday Night Live a few weeks back when Lady Gaga was featured. We turned to each other and incredulously asked, "That's

entertainment????" I think Herrmann would far rather have centenary homage and praise lavished on him from worthy colleagues than from pop music aberrations! That kind of endorsement I don't think he would want!

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talkingherrmann mailing list

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6-6-11:

Talking Herrmann: article on BH

Reply by: Bill Wrobel

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John J.:

The point of all this is that, although they dismiss the "snobbery" of other sites, they should be adult enough or big enough to be able to read feedback like ours and hopefully learn something from it. They can revert to old habits and reassert that it's snobby feedback. If so, they haven't learned. In other words, don't take it personal. It's ultimately constructive criticism no matter how diplomatically or acerbically expressed. Bad writing is bad writing. Bad research is bad research.

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talkingherrmann mailing list

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6-7-11:

Talking Herrmann: article on BH

Reply by: Bill Wrobel

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....terribly pretentious??..... La-di-da!

Nobody here is making unjustified or excessive or grandiose (i.e. pretentious) claims. That writer's approach in his poor article is not a "welcome bit of propaganda." Far from it. It's confused. Taking a devil's advocate position is usually not a wise approach. Doing so for the sake of argument is often a pointless intellectual exercise. Better to be clear and direct in one's opinion or assessment. What is he doing—trying to test the validity of his position or what??? Better to submit a draft of the article and ask an editor or whomever for feedback.

I think Herrmann himself would advocate being quite committal in one's position! In other words, the devil be damned! As one person stated (quoting here): "Know self is right, and then go straight ahead. So live each and every day that you may look any man

in the face and tell him to go to hell!" (Gee.. I wonder if there's a hidden message there? :)

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talkingherrmann mailing list

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6-19-11:

Talking Herrmann: Hitchcock Hour

Reply by: Bill Wrobel

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I received my copy Saturday, June 18th here in southern California. This eagerly-awaited package was waiting for me when I arrived home from work after 4 pm. There was a USPS Tracking number. This First-Class postage package was mailed on Friday. Also that Friday I received an e-mail notification from Varese Sarabande Records that "Your Order Has Been Shipped!" So very efficient, commendable service. My only quibble is that I wish the cd set was already in stock when I ordered it the very first morning it was officially announced. Having to wait these three weeks or so was an inconvenience.

I still need to listen to all of it but I started off with Disc One on "A Home Away From Home" and then skipped to "Nothing Ever Happens In Linvale" (one of my favorite Hitchcock Hour episodes on its own as well as for the music). Sounds very good so far considering these are old quarter inch mono masters. I will write a detailed review in my Blog # 44 for the Film Score Rundowns site that I hope to have online in time for the June 29th Centenary but I am still waiting for other developments to occur out-of-my-control. Similar, in certain terms, to the release of this Varese set, I may have a surprise for you die-hard Herrmann fans to celebrate the 100th, so keep your fingers crossed!

At any rate, I think I will give this Varese cd set a top rating of five stars. It was cleaned well, sounds terrific so far that I heard, and these are, after all, the original recordings conducted by Herrmann. Only in rare instances do I prefer re-recordings (often called "interpretations"!) of Herrmann's works from other conductors. Normally I would rather have Herrmann's own recordings (even if mono) than any modern day stereo re-recording. I enjoy both but I usually go back to listen to the Herrmann-conducted old recordings far more than the re-recordings.

The twenty-page booklet is okay but not great. It lacks a lot of details and illustrations and insights found in other booklets--such as the excellent MMM booklets especially and very closely by the Tribute booklets (their booklets get a top-rated five \*\*\*\*\* star rating). This Hitchcock Hour booklet is fine but in comparison to the others mentioned I would give it a three-star rating, maybe up to four. One of my quibbles is that Varese did not mention ANYTHING about the written scores for these episodes. Did they even try to obtain representative examples. They did provide a sample reproduction of the Hitchcock

Hour Theme but that is already available at UCSB. Personally, to be quite accurate and detailed, I would want the exact cue titles penned by Herrmann. It seems quite obvious to me that the "Suites" provided here contain the cue titles provided on cue sheets Varese was able to obtain (or recording logs) but they were penned by someone else (not Herrmann) For instance, when you have a cue title" called "To Commercial # 2" that is definitely NOT Herrmann's description! I've seen this before in other Revue cue sheets such as THE VIRGINIAN. Apparently in these cases Herrmann did not write cue titles, simple Roman numeral cue I, II, III, IV and so on. I rather doubt if Herrmann did that for ALL of the 17 episodes he wrote. So there are big holes (of omission) in Varese's research of this music, but that's understandable under the circumstances. The main thing is to provide the audio music itself--and for that I highly commend them. And for that I would say that this Volume One cd set is a "Must Have" in your Herrmann collection. Get it while the supplies last.

As for Volume Two, they state in the booklet that they only have 14 of the 17 episode tracks Only "Terror At Northfield" was named as one of the lost boys. Which are the other two? They are keeping this information under their vest. Better to simply dispel anxieties and just name them! If Volume Two is going to be a two-cd set, then to fill up disc space, I recommend surprise Revue tv scores if they can obtain them. For instance, I definitely recommend "Nightmare" from the Bob Hope Chrysler Theater. Wonderful music--probably better than most of the Hitchcock Hour material.

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talkingherrmann mailing list

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6-19-11:

Talking Herrmann: Hitchcock Hour

Reply by: Bill Wrobel

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Below is an image from a Herrmann sketch in Box 109 at UCSB. This is cue III from Sketch # 19 (a series of cues from this specific Sketch) titled "Wheat" for CBS radio. I do not believe it was ever used AT THAT TIME. However, this cue with the tempo marking of Allegretto Pastorale was self-borrowed (what else is new?! : ) for the opening title music of "The Body in the Barn" episode of the Alfred Hitchcock Hour. So go to Disc 2 of the Varese set to the very first track (Suite 1). The opening music is the same as the first four bars of cue III of the "Wheat" sketch image below. The primary tonality is the E major (E/G#/B). The oboe plays the melody line.

Image <http://img402.imageshack.us/img402/7842/r119.jpg>

<http://img402.imageshack.us/img402/7842/r119.jpg>

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talkingherrmann mailing list

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6-19-11:

Talking Herrmann: Hitchcock Hour

Reply by: Bill Wrobel

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Not Hitch:

Something is amiss here that a "Not Hitch" is posting on a "Hitch" topic! : )

I am sure I answered your query in various other posts in the past. Answer: Go to the source. The source is the composer himself conducting his own music the way he wants (given the circumstances of the facilities, musicians, etc). He interprets the music as he originally envisioned it. If he directs, regarding the vibraphones, {quote} "Stay close to it. I don't want it to sound too vibra-phony, if you know what I mean" in "The Mountain Slopes" cue of JTTCOTE, then we have the so-called "correct" interpretation. Somebody else conducting this might not notice that nuance Herrmann wanted. Usually I am not a believer of the "It's all a matter of interpretation" philosophy. Sometimes it works; most of the time it doesn't (falls short of the composers' wishes or emphasis). Of course I would prefer a stereo recording if available, but if not, many times the mono recording has a nice sharp, distinct fidelity to it. I am satisfied enough--especially if Herrmann conducted it. Sometimes a composer conducts his own music but the "sound" is not terrific. For example, Max Steiner's music usually sounded quite terrific with the old Warner Bros.studio musicians and stages and audio setup. The brass was especially terrific. But Max conducting a score of his at Columbia just did not "sound" as good (again, especially the brass section). Warner Bros and Fox (and perhaps MGM) were the best studios for best-sounding music. Columbia and then Paramount were not in the same top-drawer league in most or many cases. Moreover, as I discussed in a recent post, I have a pet peeve about conductors who annoyingly decide to "interpret" a composer's work by speeding it up several notches! I really dislike conductors fast-forwarding music, especially Herrmann's music. Herrmann normally had a rather slow-chord movement style about him, rather meditative, reflective, introspective-turning. Why rush it?

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talkingherrmann mailing list

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6-19-11:

Talking Herrmann: Hitchcock Hour

Reply by: Bill Wrobel

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The image below that I hand-copied is "The Playroom" cue from Herrmann's Blue Denim that was not used in the movie. This, however, did not deter Herrmann from self-borrowing it and using it later for the opening title music of the AHH episode, "Nothing Ever Happens in Linvale" (except murder!). The image from the movie is not precisely the same orchestration and bar-by-bar movement but it's the exact same thematic material (and I believe tonality). Indeed, if you happen to have the FSM cd of Blue Denim then go to track # 18, "The Playroom." You can hear for yourself that the theme is precisely the same. For the Hitchcock Hour episode, Herrmann buried the strings (like the body in the movie!). He kept it woodwinds and harp (no strings or brass). However, I would question the instrumentation given by Burlingame in the cd booklet: 6 clarinets, flute and harp. I believe he got the number from the instrumental breakdown sheet that gave cue titles (cue titles most likely penned by a Universal employee, not Herrmann). Perhaps there are indeed six clarinets but I wonder if a bass clarinet or two doubled? I suspect so, but nobody will know for sure unless the written score was researched (not done by Varese). Definitive research must include study of the written score as well as supplementary documents such as cue sheets, recording logs and instrument breakdowns/timings. I'd love to be able to research the Revue scores but I never was able to get in. I guess it's a matter of Who-You-Know-To-Get-Inside! Universal unfortunately does not have an open-door policy for researchers that Disney, Columbia and other studios have. I wonder if Tribute or some other label would still newly re-record these scores (especially the ones Varese could not find) if they get their hands on the written scores?? It was done with the TWILIGHT ZONES material so I guess it can happen for the AHH material. I believe Bill Stromberg long ago in a Film Score Monthly post stated that they were interested--but this was before Varese came out with the original tracks....

This unique AHH Herrmann score has with its limited instrumentation the flavor of a Crime Classics episode. Very creative and fun score--probably the best of the bunch in this cd set. It's my favorite anyway. This was the same year he wrote JTTCOTE with a score richly endowed with the clarinets choir. He was already in a great trend of music-making in 1959!

<http://img864.imageshack.us/img864/8061/imghz.jpg>

Image <http://img864.imageshack.us/img864/8061/imghz.jpg>

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talkingherrmann mailing list

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6-22-11:

Talking Herrmann: Question For Bill Wroble  
Reply by: Bill Wrobel

Michael:

You can also here ask people like Morgan, Stromberg and others who post here who are avid fans of Herrmann and are professionally involved with his music and those of others (Steiner, Korngold, etc.) and inquire about comparisons of handwriting. That should be valuable information for you and readers. More feedback the better.

As for my own experience in research of many composers: Herrmann's music handwriting is overwhelmingly legible and easily readable. Now and then, especially on sketches, he may not be 100% spot on with the placement of note heads; for instance, is it supposed to be on the treble clef an E (bottom bar line) or an F (bottom space)?? He may be writing a somewhat notey arpeggio and doing it in a hurry. But as a finished feature film manuscript in ink (imagine that!) no less, his placements are precisely correct. I like how in most cases he puts a space between the note heads and stems (or at least more so than not).

I did not care for John Williams' handwriting!

Note that in most cases in my research of fully orchestrated cues, I am dealing not with the composer's handwriting but the particular orchestrator(s) assigned to the score. I usually work on the full score than the sketches. Murray Cutter's work on Max Steiner's scores are quite good. Friedhofer's handwriting can be terrible at times! It-sy bit-sy teeneey wee-ney lit-tle fade-y note-y sym-bols! I believe William Lava's handwriting was bright and bold and quite strong! I loved Milan Roder's orchestrations for Korngold cues- quite pretty, artistic, bold. Al Woodbury's writing for John Barry is quite nice, easy and clearcut. Goldsmith was a mixed bag. Goldenthal did a bunch of his own orchestrations and, if I recall correctly now, a lot of times I had to examine the notes more closely than usual. By the way, Goldenthal is an excellent and unusual composer. There is a lot of nuanced intelligence in his well-crafted works that I appreciate (but this doesn't mean he is in my Top Five list). He is quite an interesting composer. There is "something different" and quite intelligent and refined and crossing-the-limits quality about his music, an impact I also encountered in Charles Koechlin's rarefied music. I am very impressed with both composers' music. I wrote a paper about Goldenthal ("The Nature of Elliot Goldenthal's Music") online on my Film Score Rundowns site.

Yes, I can spot Herrmann's handwriting a mile away! There is no doubt. When I poured over the many CBS boxes at UCLA and came upon cues with no composer's name on it, I would know instantly if Herrmann wrote it. A lot of music went undetected by UCLA handlers initially because they were not familiar with Herrmann's specific handwriting, so I managed to discover a bunch of his scores there previously uninventoried.

Gotta go now! Hope this helps. By the way, just keep studying music so that you can learn to sight read. Get the written full scores and then listen to the works as you read over & over & over again. In time it'll become second nature to you.

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6-24-11:

Talking Herrmann: Hitchcock Hour  
Reply by: Bill Wrobel

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Good guess! But of course I already mentioned those two in a post or two in the past, and probably in one or two of my blogs. I've reviewed Tribute's Prince & the Pauper cd release. Except for one or two too fast cues (Arrrggggh!) I recommend this one. But of course we're all looking forward to their two soon-to-be-released Herrmann cd, and the Steiner one is the one I'm really excited about. The AHH release by Varese is a terrific edition but to have The Adventures of Don Juan in modern stereo should be exciting to hear, as well as the stereo renditions of Naked & the Dead. The original tracks conducted by Herrmann were also in stereo but I guess nobody found the tapes yet as I had hoped. My prediction was that Varese found them and would that cd instead--I hadn't anticipated the Hitchcock Hour material. I wonder what Kendall hinted at just recently saying that they'll soon be releasing an especially important Golden Age recording---Herrmann?? If so, maybe they found the Naked & the Dead original stereo tapes. Imagine having at the same time both the Herrmann rendition and the Tribute rendition. Seems unlikely, however. Perhaps Kendall instead is ready to release Max Steiner material. That would be a treat!

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talkingherrmann mailing list

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6-26-11:

Talking Herrmann: Hitchcock Hour  
Reply by: Bill Wrobel

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Ingrid, my blood is up! Them are fightin' words! : )

"Going to the source" here basically means the composer's intent for how the piece should be, not necessarily the execution in practical terms. There are composers who do not like to conduct, for instance, or (as you put it) may not be that good at it for whatever temperamental or technical reason). Herrmann of course conducted his own music in the vast majority of cases (and orchestrated his own music), and was superbly schooled, and had lots of early experience (CBS), so he is pretty much a unified and pure musician in those terms! He could be pretty darn demanding of what he wants from the orchestra players but I'd rather have that than someone else conducting his music (like Muir M. for VERTIGO). I don't know about you, but I could tell the difference!

However, this does not mean that he doesn't flow with new ideas or a new "interpretation."

For example, consult your dvd isolated score of the TWILIGHT ZONE episode, "Little Girl Lost," and also consult the Mc Nelley rendition. First go to the "Look For Her" cue. at the end of that music, Majewski playing the viola d'amore does NOT play precisely the notes Herrmann instructed on the written score for that part. Herrmann writes 16th note figures for those two end bars but Majewski plays quasi-32nd notes (faster). This does not align perfectly with the vibe sounding the quarter notes, making it sound more chaotic or offbeat and DISORIENTING--which is actually perfect for that scene about interdimensional intrusions! BUT Herrmann apparently LIKED that deviation from the written score as originally directed. He apparently liked that off-beat effect and KEPT IT IN THE RECORDING. Whereas with the McNeely performance of this same music, the viola d' plays it strictly as the 16th note figures given in the score. It sounds different, doesn't it? It's aligned with the quarter notes (four 16ths to each quarter note). So, in this case, if you "go to the source," does this mean (1) follow the written music exactly, or (2) follow the final judgment of Herrmann conducting that end piece (that ignored the strict reading of the viola d' part)?? Moreover, in the McNeely version, the viola d' player was supposed to end playing after the 3rd beat of end Bar 23, but it sounds like the player kept on going a bit into the 4th beat!

Now go to the near-end long cue, "Fourth Dimension" when Dad goes into the next dimension to look for his little girl lost there. In the Herrmann recording, he has the harps playing AS WRITTEN 8th note figures. This section was meant to halve the frantic motion played in the first 20 bars. But if you go to the McNeely performance, for some darn reason he has the harpists DOUBLE the speed of their notes--instead of 8th notes they play 16th notes. This makes a big difference in the character of that section of the score.

I may copy this information for the "Little Girl Lost" Topic....

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talkingherrmann mailing list

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6-27-11:

Talking Herrmann: LOST IN SPACE Unaired Pilot (lots of Herrmann)  
New topic by: Bill Wrobel ()

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For those who may be completely unaware of this (Lost in Unawareness), the un-aired first pilot of the 1965 series Lost In Space titled "No Place To Hide" is a treat for

Herrmann fans. You can enjoy the music for this silly, episodic pilot in Disc 8 of the Lost in Space Season one dvd box set (link below).

This pilot was directed by Irwin Allen. It is far more a "Space Robinson Family" theme with no "Oh, the pain!" Dr. Zachary Smith, and no "Danger, Will Robinson!" robot. It is set in the "future" (October 16, 1997 in fact!). A meteor shower whacks the spaceship off course to a remote desert locale (Mojave Desert!). There are a few giant one-eyed Bigfoot critters roaming on the planet. Unfortunately, Ray Harryhausen was not available to do a stop-motion version of this cyclops!

Anyway, back to the music: There is a ton of Herrmann tracked music in this pilot largely culled from the 20th Century Fox archives (some of that music was newly re-recorded and orchestrated differently). Herrmann's name is actually credited at the end of the show, conducted by Lionel Newman. The opening credits of the pilot utilizes the Day the Earth Stood Still opening title. At about 9 minutes into the pilot you hear a clip from Beneath the 12 Mile Reef. At 11 or 12 minutes into the show, you then hear Journey to the Center of the Earth. Then you hear an electronic version of a 12 Mile Reef cue as John and Don climb a mountain (for exercise, I guess!). So here is an instance of Lionel changing the Herrmann music to make it more futuristic (after all, it IS 1997!). When Mrs. Robinson washes the family clothes back at the ship, the Herrmann music chosen was "The Flirtation" cue from 12 Mile Reef. There is a lot of JTTCOTE music again with the Cyclops scenes. And at about 19 and a half minutes into the show, the Main Title of JTTCOTE was used as Will Robinson dangerously maneuvers around a bend on the mountain ledge! Then he kills the cyclops with a laser gun that the men stupidly forgot to take with them. At about 23 minutes into the show, as John flies around in his rocket pack to look for Penny, we hear more vibrant Reef music by Herrmann. You'll recognize it. In fact it is used again (same scene and music) in the "There Were Giants In The Earth" episode of the series (episode # 4). At about 27 minutes and a half into it, the "Sunrise" music from JTTCOTE was used. Then you hear a new orchestral (theremins?) variation of a cue from Garden of Evil. Later when another one-eyed sasquatch is killed we hear the Under world Ocean cue from JTTCOTE. Etc. Etc.

At any rate, you may want to purchase the set for this curiosity piece!

[http://www.amazon.com/Lost-Space-Complete-First-Season/dp/B0000DC3VM/ref=Sr\\_1\\_1?i.e.=UTF8&S=dvd&qid=1293859266&Sr=1-1](http://www.amazon.com/Lost-Space-Complete-First-Season/dp/B0000DC3VM/ref=Sr_1_1?i.e.=UTF8&S=dvd&qid=1293859266&Sr=1-1)

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talkingherrmann mailing list

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6-30-11:

Talking Herrmann: JKB conducts Little Girl Lost

Reply by: Bill Wrobel

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Cut & paste from the Hitchcock Hour thread since it is more appropriate in this thread:

Thanks JKB. Wish I could've been there!

The image below on the bigger left side (my own hand-copy) is how that section of the cue starting on Bar 21 should be, while the smaller right side is how Herrmann hastily wrote it. Clearly if anyone listens to the isolated track of the original recording conducted by Herrmann, the harps are playing quarter notes in each bar (eight quarter notes in 4/2 time). You can tell he was writing in a hurry because harp I is written enharmonically for that otherwise E (natural) quarter note for the other three harps; that is, harp I has written F flat (enharmonic E natural). He wasn't being consistent (normally he is). My only other guess is that he meant to write these harps as 8th notes but forgot to insert the "C" or 4/4 time signature for the harps only. This is a bit uncommon but I've seen it in some of his scores/cues. I believe there are examples in *Beneath the 12 Mile Reef* but I'll have to check. Usually it's a convenient beat conversion of 12/8 time corresponding to 4/4, or whatever, especially if he doesn't want to do "3" triplet bracketed figures all the time. At any rate, it probably would've been best if he simply used quarter notes for the harps here. I think he was writing in a hurry and failed to double-check or proof read.

Your decision on the end of the "Look For Her" cue {"6" sixteenth note figures for the viola d' part} is aesthetically sound (despite not strictly conforming to what was originally written by Herrmann). Reason: Herrmann himself allowed the changes of "interpretation" by Majewski, and liked it enough to want to keep it in the official recording final print (otherwise he could've easily done another take to follow the original intentions). The only other logical explanation is that Herrmann changed that ending for the viola d' ON THE VIOLA PART that she was reading at the actual recording day--and did not change it on the previously written full score. Or he simply instructed her to "speed it up" at the rehearsal.

Question: Are you able to play ANYTHING of Herrmann that you want to (TV, radio, feature film) up there in San Fran for the next season--or are you artificially restricted to some sort of "connection" of the music to San Francisco? I mean, there are Ellery Queen radio scores that were never heard since 1939 on CBS radio that could be played. Perhaps some of those scores were based on scripts based in the San Fran location! The written music is quite available at UCSB. I researched all of them. Then there are cues or portions of cues from television scores (and feature films) that were never used--such as that unknown Universal score from the mid-Sixties for a series or ??? It's at UCSB as well. Bars 25-43 of cue XIX of NIGHT DIGGER was never used in the final print of the movie. It too uses a viola d'amour, strings, harp and a harmonica. It would be a world premiere cue in terms of the complete cue. There is music used in HGWT that could be played--and you know that Paladin was based right there in Hotel Carleton in San Francisco!

<http://img7.imageshack.us/img7/6449/imguc.jpg>

<http://img7.imageshack.us/img7/6449/imguc.jpg>

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talkingherrmann mailing list

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6-30-11:

Talking Herrmann: Journal of Popular Music History (special Herrmann issue now available)

New topic by: Bill Wrobel

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<http://www.equinoxjournals.com/PMH/issue/current>

The current issue of the Journal of Popular Music History published by Equinox in London just became available (click on the link above). This issue is Volume 5 No. 1 but dated 2010!! I believe the reason for this (instead of 2011) is that Equinox was behind about a year in releasing a new issue. At any rate, this is a special Herrmann issue commemorating the 100th. Four authors contributed (down from the original eight). I wrote two papers, the big one being "The Deleted Music & Scenes from Journey to the Center of the Earth." The other is a "Resources & Herrmann Research" shorter paper.

The "Free" items (David Laing's Introduction, for example) are still not available as I write but should be soon. I believe the Front Page is being tweaked and updated in the new few days. But you can now purchase the main body papers. My JTTCOTE paper will cost 16.80 GBP (about \$26.89) if you are interested. I have written a Sneak Peek into my paper that I will put online as a teaser on my Film Score Rundowns site but I don't plan to update the site for at least a week or more. I am waiting for other developments to occur that are beyond my control, and I am finishing up on my biggest paper yet (so far 363 pages) on my dvd collection (analysis/reviews of the films and many of the music scores). But I suppose I can put a portion of it here a little later.

Equinox also now publishes the Journal of Film Music. Here is the latest issue:

<http://www.equinoxjournals.com/JFM/issue/current>

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talkingherrmann mailing list

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6-30-11:

Talking Herrmann: JKB conducts Little Girl Lost

Reply by: Bill Wrobel

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Quote:

quote: "...regular instrumentation of: 1 flute, 1 oboe, 1 clarinet, 1 bassoon (though sometimes they have a few extra winds), piano, percussion, and single strings...."

Can you easily substitute a piano for a harp?? Herrmann rarely ever used the piano.

What about one horn? A horn is often seen in quintets of course, a part of the woodwinds, in a certain sense?

Percussion? Any kind of percussion? Vibe easy to get? Celeste??

Anyway, I think it prudent not to seriously consider that "crazy notion" that would be risky financially. The economy is still very weak, and it might get far worse by 2012 if Greece, Ireland, Portugal, maybe Spain and even Italy go under (potential worldwide depression). So (after cheering you up so far! :) I suggest that you keep within your budget and player constraints. Be like a Marine--a musical marine: you adapt, you improvise. I can think of scores by Herrmann that utilize even more severe restraints than what you guys have.

For example, have you ever heard the Crime Classics half-hour radio shows from the early Fifties?? Normally he had only three to four players! To create chords and atmosphere he often utilized a harp. You can get a harp player, right? In "The Good Ship Jane: Why She Became Flotsam" Herrmann uses a harp, Hammond organ, and piano. You may not be able to get an organ but you can always creatively improvise by using the strings instead! You arrange the H.O. part for the strings. There are some very atmospheric cues in that score! One cue (cue II) was later adapted in his Western Suite for the Dark Valleys cue. Wow! Actually he used cue I to prelude the cue II section/cue for the later re-working. I'll put the image of my own hand-copy below. Several of the small cues can be merged creatively as a "suite."

How about creatively arranging the never-before heard "Waltz (for a Skating Scene)" from A Portrait of Jennie?? Unfortunately Herrmann wrote only 48 bars (never finished the cue) but one can creatively deduce how it would end. Delightful and, dare I say, MELODIC music?! The solo oboe starts off the piece in 3/8 time (key signature of 4 sharps) with a melody of Line 2 G# quarter note to F# down to D# 16ths to (Bar 2) F# quarter note to E 8th (repeated in Bars 3-4). Violins and viola initially play the waltz rhythm, and the harp plays dotted quarter notes (as also the clarinet). This would be a wonderful world premiere performance. People will love it!

There is a nice tune in the "Monday Morning" cue of the Never Come Monday show of the CBS Workshop. This cue was used in a first season Twilight Zone starring Keenan Wynn. Simple strings, harp, celeste, triangle, flute, oboe, 2 clarinets, bassoon.

There are many more examples I can cite and still keep within your instrumentation (or a few small changes/additions).

{ Image <http://img844.imageshack.us/img844/6168/img0001lg.jpg>

<http://img844.imageshack.us/img844/6168/img0001lg.jpg>

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talkingherrmann mailing list

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Talking Herrmann: JKB conducts Little Girl Lost  
Reply by: Bill Wrobel

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Here is a sample of my hand-copy of that Waltz...

<http://img148.imageshack.us/img148/5313/img0002vfs.jpg>

{ Image <http://img148.imageshack.us/img148/5313/img0002vfs.jpg>

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talkingherrmann mailing list

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6-30-11:

Talking Herrmann: JKB conducts Little Girl Lost  
Reply by: Bill Wrobel

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Another idea is to do a suite of cues from *The Great Adventure* CBS episode Herrmann scored, "Nathan Hale." The image below is part of cue I that was not even used in the episode for some reason (instead stock music from a TZ episode and other composers were used). Twenty strings players are here but you can adjust to your limited players I'm sure, plus get a horn or two--or adapt by using your woodwinds. Herrmann self-borrowed a ton of times and changed instrumentation, so you can continue the practice! It would be a world premiere performance.

You can do the "Living Doll" episode of the Twilight Zone. That's a favorite, and the instrumentation is only 2 harps, celeste, and a bass clarinet!

<http://img8.imageshack.us/img8/2489/img0003ci.jpg>

{ Image <http://img8.imageshack.us/img8/2489/img0003ci.jpg>

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talkingherrmann mailing list

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7-18-11:

[http://www.filmforum.org/pdf/ff2\\_cal92\\_FINAL\\_x.pdf](http://www.filmforum.org/pdf/ff2_cal92_FINAL_x.pdf)

Talking Herrmann: Herrmann Centennial @ Film Forum (NYC)

Reply by: Bill Wrobel

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Let's see now.... "The Setup"... "Odds Against Tomorrow"... "On Dangerous Ground"... "The Racket".....Hmmm, looks like movies all about the Default Crisis here in America! The clincher is "I Wake Up Screaming" moved ahead from August 12 to August 2nd!

Anyway the lineup all sounds like grim entertainment to me, very depressing, not very relaxing! (Don't take a hot date with you! : )

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talkingherrmann mailing list

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7-18-11:

Talking Herrmann: KRAFT SUSPENSE THEATER: 'Last Clear Chance'--a Herrmann-scored episode???

Reply by: Bill Wrobel

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<http://www.filmscoremonthly.com/board/posts.cfm?threadID=74076&forumID=1&archive=0>

James:

Regarding the link above of the FSM Forum from several months ago, you stated:

quote: my research has shown me that he also scored an episode called "The Last Clear Chance" which aired on March 11, 1965 and starred Bruce Bennett and Glenn Corbett.

If you didn't see the episode or heard it, what research convinced you Herrmann scored it?? Cue sheets perhaps? Someone's hearsay???

One hearsay I read on a site was from a lady who remembered it when originally aired on tv. She said the opening scene was a woman opening the door after a knock at her place. That woman opened the door seeing another woman standing there with a bear's head, and shoots her! I don't know how true that can be because the synopsis of the episode seems to indicate a military theme--or at least there's a "General Adams" (Bruce Bennett), a "Lt. King" (Glenn Corbett) and so on.

Maybe if I have more time I'll try to look for it some more on the Internet--although it can be slow going with my dialup.

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talkingherrmann mailing list

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7-19-11:

Talking Herrmann: Hitchcock Hour  
Reply by: Bill Wrobel

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MMM:

Did you finally get to hear more than two minutes of the set? What do you think? Did you receive satisfaction? How much of a Herrmann fan are you? What Herrmann releases (original tracks and new recordings) did you receive the most satisfaction?

I wonder if there is a site that shows how popular (or not) a cd is based on sales? But of course the old days of cds of themselves being the primary medium of music distribution has long dearly departed thanks to the Internet! No more Tower Records as the middleman that would have such data. I wonder if more sales are done thru SAE or Intrada or ??? or just from one's own record label website?

Objectively speaking, what composer has a bigger fan base, and correspondingly fans who buy more CD/download releases than another composer? Herrmann I assume has a strong fan base but does it reflect in sales? Or is it John Williams or Jerry Goldsmith? I suspect those are the Big Three but I don't know how to objectively assess that except thru cd/download sales.

It makes me wonder: Is it worth the headaches to be in the sales/label business considering all that's happening these days with illegal dissemination, poor economy, etc. If I ever won the big lotto, then I would hire conductors I like to record what I want to hear (such as rare, obscure Herrmann of course!)--even if only 15 people bought the darn cd or 15 people downloaded it!

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talkingherrmann mailing list

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7-20-11:

Talking Herrmann: Hitchcock Hour

Reply by: Bill Wrobel

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Let's try it again without the unnecessary italics I forgot to correct:

Thanks for your input! I wonder what label is the most successful out there--a new upstart or one of the "oldies"??? I would think Film Score Monthly is the biggest and busiest.

Quote:

quote: when the "Twilight Zone" albums were first released .... It is miles better than the CBS library scores (Cerberus releases) because those were written to be more generic music.

Hmmmm. Interesting point....but debatable. This can be countered in various ways. One: Herrmann self-borrowed so many times that a cue originally meant for a specific, non-generic scene or radio cue would some years later be re-used in a completely different fashion! For example, "The Film" (Reel 3/2) cue from Five Fingers was a mild to moderately suspenseful solitary indoor scene involve spying and filming secret documents. About 11 years later Herrmann decided to use it in Jason & the Argonauts for an exciting outdoors cue involving reptilian bird ladies in the cue, "The Harpies." So it's all a matter of interpretation, a judgment call ("Does it fit?").

Regarding whether a given piece of music fits for even so-called generic or general music (such as the CBS "suites" that Herrmann composed in 1957 principally) on a scene, a music editor like Gene Feldman for CBS would expertly meld such generic music with a specific non-generic action on the tv screen. For example, Herrmann wrote a fairly long action cue titled "Rundown" (cue # 354, CBS 51-D-2) in his Police Force suite. The CBS log books describe it as "Staccato, persistent brass, for chase or fight." Feldman had an episode of HGWT titled "The Singer" (airdate Feb 8, 1958) that needed music editing work on, so he decided to use this cue, Bars 1-14, 1-12, 25-26. Scene: Paladin breaks out with horse and carriage (pretending to carry Mrs. Hollister in a blanket). The music starts when Mr. Hollister yells, "Get to your horses!" The music fits perfectly, as far as I'm concerned and other reviewers, as if Herrmann himself wrote for this scene specifically. Yet the cue is "generic" or part of a suite of cues meant for mood music in the CBS Music Library that effectively started in the 1956-57 season. So, generic or not, the use of that music in a strategic fashion when edited in by a skillful, sensitive editor has great power. Listening to the music itself divorced from a scene on the screen is a joy.

So, third point, the generic music itself for especially the moderate to long cues (not normally the stingers and fade-ins or fade-outs transition very short cues) written for the generic suites can have a sort of "absolute" or "concert piece" ambiance about it. You create the music and the listener hears or interprets it as he wants, takes the listener where it wants to. There may be an overall "theme" (Old West-type music, police/detective

music, outer space motif, etc) but the music is not specifically wedded to a scene per se. Herrmann's approach after all was characteristically far more "mood music" anyway, not the often scene/action dependent music ("mickey-mousing") that, say, Max Steiner was famous for, or Carl Stalling in the Warner Bros. cartoons.

An example from Herrmann's so-called Western Suite is "Travel II (Dark Valleys)". The music was actually self-borrowed from a Crime Classics radio score several years earlier. But the re-worked and re-orchestrated version is so uniquely atmospheric that it defies any handy "mood" characterization. It was very rarely used by Feldman for music editing on CBS episodes. I think I've heard only one short instance of it in a HGWT episode in the first three seasons ("Something To Live For"). It's as though Feldman had difficulty in placing the music where it would fit because it had such an absolute music kind of quality to it.

Anyway, art is art, no matter how conceived or originally intended. Beauty is in the ears of the beholder!

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talkingherrmann mailing list

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Friday, July 22, 2011:

Talking Herrmann: KRAFT SUSPENSE THEATER: 'Last Clear Chance'--a Herrmann-scored episode???

Reply by: Bill Wrobel

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Thanks for the great and informative reply, James.

Incidentally, I would first like to tell you something just a bit out of immediate subject here as a prelude:

I just received permission from someone to go ahead on a project, so good news, and it's to happen relatively soon. I think you know what I'm talking about. So I'm feeling pretty good right now.

Now: I am not too happy about this mystery of what tv scores Herrmann actually wrote for Revue-Universal but presently unverified! I share in your frustration. My researches in the television arena pretty much was focused exclusively on CBS because Universal would not let researchers like me in (or at least I did not know anyone well enough there who could let me in!). I DID, however, find a Revue score at UCSB that is unidentified (I talked about this in my Television Works paper online). So we know that Herrmann did

indeed write a mystery score (mystery to us at the moment) for an unnamed show. The written score had absolutely no identification tied to it" no production number, no cue titles (just Roman numerals), obviously no series name, etc. But we have the score orchestrated with woodwinds, 2 horns, 2 trumpets, trombone, timp, harp, strings. If I eventually get to hear that "Last Clear Chance" episode, then I can immediately compare the music to what I researched. Personally I think it has to be the one. Yet....why is this Revue score the ONLY one Herrmann had in his tv collection left to UCSB. Perhaps he wrote a score for something but it was NEVER used....Then it really would be a mystery because Herrmann is not here to settle the matter once and for all.

AS for IMDB, I am doubtful about their reliability. For instance, see the link below:

<http://www.imdb.com/title/tt0675674/combined>

Someone claimed that the original music was by Herrmann. Well, I eventually purchased this dvd. Yes, there is SOME music by him but it was tracked music inserted by the music editor. There is NO original Herrmann music in that episode of Playhouse-90. I discussed this in the following thread:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3427>

Just WHERE would that writer for IMDB have such information of what Herrmann scored for CONVOY? Is it reliable? As John Wayne would say in a western, "Not likely."

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talkingherrmann mailing list

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<http://miklosrozsa.yuku.com/topic/1102/On-The-Isle-of-Samoa>

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7-29-11:

Talking Herrmann: Journey to the Center of the Earth 50th Anniversary  
Reply by: Bill Wrobel

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That Boone/group song, "The Prof's Song" (unknown composer, Public Domain, arranged by Ken Darby--as indicated by Bill Stromberg) had some short scenes and dialog lines not used in the movie early on. One included the Professor just outside the east portal of Edinburgh University where he encounters Mr. Paisley and exchange words.

Paisley: "Morning, Sir Oliver. I've been reading great things about you. See for yourself."

Lindenbrook: (toploftily, as he hands Paisley his own papers) "These journalists--!" (then, intimately, with a wink) "I enjoyed every word!" He proceeds inside.

Immediately afterward "The Prof's Song" chorus is sounded by his appreciative students in the lecture hall--"a capella serenade in honor of the new knight" (according to the script) By the way, the Royal Bagpipers earlier parted like the Red Sea for the Professor while playing "Jenny's BawBee" (according to the cue sheets), a public domain work by an unknown composer. Immediately after this two scene lines are "out."

The "Finale" cue of four bars (ending on the sforzando E major chord) with the same structure as the "Prelude" was not used in the edited picture. For some reason the music editor used the final bars of the "Finale" from The Snows of Kilimanjaro" when the seven-line show card appears referencing the Carlsbad Canyons National Park. Certainly the "Finale" intended for JTTCOTE would have been too long (19 seconds) for this sequence of about 14 seconds but of course that could have been adjusted accordingly if Herrmann's intended Finale was actually used. Note also that at the dvd 2:09:59 point (when the en masse students sing the last note of the "Here's To the Prof" reprise) there is an abrupt change. You do not hear Alec's final note. Apparently this overlay ending of Pat Boone's song is precisely the same as given in the final bar of its first incarnation when Alec loudly sings the word (00:04:20) and was substituted by the music editor for the end group note of the Gaudeamus Igitur ("Let Us Rejoice") academic song from the early 1700's. Incidentally this song substituted "The Prof's Song" in the prints shown in much of Europe. If you go to the French Stereo selection of the Language Selection in the dvd you will hear the Gaudeamus Igitur in the beginning lecture hall scene, but the Spanish Mono selection will still use "The Prof's Song."

On a final note, the screenplay indicates that at the end of the quadrangle scene at the university, Alec and the others sing "Twice As Tall" instead of "The Prof's Song," but since "Twice As Tall" was ultimately cut in the Quartz Grotto scene, that music had to be substituted, logically, for "The Prof's Song" (except in much of Europe, of course, that reprised "Gaudeamus Igitur").

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3150>

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talkinherrmann mailing list

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Talking Herrmann: Journey to the Center of the Earth 50th Anniversary  
Reply by: Bill Wrobel

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<http://www.equinoxjournals.com/PMH/issue/current>

I have written a "Sneak Peek" short paper into this Journal paper on JTTCOTE that will be online in my FSR site probably by Sunday or Monday--with a far bigger surprise included in the site....Enterprising individuals may be able to find what I mean if you look hard enough in the present unfinished site....

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talkingherrmann mailing list

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### Bill Wrobel's Posts on Filmus-L (incomplete)

[Note: Filmus-L officially went offline either late January 29 or early January 30, 2011. Fortunately I had earlier proceeded to cut & paste many of the posts that interested me most. I did not save most of my own posts, especially those rudimentary rundowns I did before Matt Gear created my Film Score Rundowns site]

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3414>

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**Subject:** Hello & Introduction  
**From:** Bill Wrobel  
**Date:** Wed, 24 Jun 1998 20:20:12 -0700

To : Filmus-L subscribers  
From: Bill Wrobel(new subscriber)

I wish to thank H. Stephen Wright for allowing me to become subscriber # 407 on Monday, June 22 '98.

My wife, Susan, and I just purchased a computer for the first time last week, and went online with a new internet provider(Pavenet)locally for this Long Beach(562)area code, providing a very fast T-1 connection to the World Wide Web. I heard about Filmus-L three or four years ago, and once again I thank Stephen for welcoming me aboard!

To introduce myself, I will be 48 this July 1, employed by the United States Postal Service. As an avocation, however, I have been a researcher of tv and motion picture scores since the early Eighties. David Raksin set this in motion then when I contacted him by phone re: my discovery & purchase of Herrmann's piano score for WUTHERING HEIGHTS at a local used bookstore, Acres of Books. It was autographed by Benny himself, dedicated to "David." I made an educated guess

that it referred to Mr. Raksin, and indeed it was! Apparently, from what he told me, somebody stole boxes of his books & music manuscripts from his office--and WH was among the items stolen. How it ever showed up at Acres of Books we will never know! Anyway, Mr. Raksin informed me that Herrmann's written scores were recently acquired at UC Santa Barbara, and to contact Martin Silver. Within a few weeks I was already laboriously transcribing a Herrmann score(no xeroxing was allowed), and periodically did so over the years. The hand-copied process was tedious but rewarding. As an analogy, it is terrific to taste mom's homemade apple pie(i.e., to HEAR Benny's music),but it is better to have the recipe(ie.,to learn HOW Benny made his atmospheric music).

The next phase of my film music research took me to the USC/Warner Brothers archives in the early Nineties. Leith Adams was in charge, and he was terrific in assisting to satisfy my huge appetite for learning. Principally I focused on Max Steiner (I believe I started with BOY FROM OKLAHOMA), but also worked on the Scores of Korngold, Waxman, Kaper's THEM, etc. Luckily I had a permission letter from Al Kohn of Warner Brothers, which allowed me to xerox portions of each score studied. Still, I hand-copied many cues to save money since it cost 50 cents per half page to xerox the full score.

I still occasionally work at the Warner Bros. Archives. In fact, last week for one full day I worked on Steiner's CASH McCALL. The film happened to be on FLIX last week, and it renewed my love of the score and the marvelous sound of the Warner Brothers orchestra! The opening twelve bars encompass two separate tracks. The secondary track was the "ticker tape" animated figures of the woodwinds, trumpets and percussion. Ten violins were utilized for the Main Title, three violas, three cellos and two bass. Several unused cue portions are evident, and at least one full cue(Reel, Part 4). Bars 1-18 in Reel 2,Part1 were not used (dialog ending with "Hey, Will...."). The first four bars of Reel 2, Part 3 were unused(scene in which Natalie Wood comments to Dean Jagger, her dad,"Or a son-in-law." Cue Reel 3, Part 1 was not used. Bars 14-35 of the next cue(Reel 3, Part 2)were deleted(scene between Wood & her mother, dropping the portrait of Cash McCall as Robin Hood). The restaurant music of Reel 4, Part 2 was lifted from ILLEGAL, and so too, I believe, the Lobby music. Etc etc. It would be wonderful to hear the FULLY restored version of this score someday(are you listening, John Morgan?!).As a side note, the budget for Cash McCall was slated at \$37,760 in May of 1959. The actual costs were \$26,152. Max received \$10,000, the musicians \$9,995, the arranging \$2,760, the copying \$930, the Synch. at \$2,267, and Misc. at \$200.

The next phase of my research took me to the CBS Collection at UCLA Special Collections back in May of 1989(actually, I may have begun my USC research just before then). Steve Fry was the Music Librarian for Archival Services, and he was wonderful in introducing me to such radio and television treasures! I believe I started with Herrmann's HAVE GUN, WILL TRAVEL tucked away in Box 187. Over the years I have laboriously scanned hundreds of boxes, and "unearthed" many previously un-inventoried Herrmann scores, including his POLICE FORCE

suite, HOUSE ON K STREET, STUDIO ONE, etc. My full inventory is available at UCLA Special Collections(contact Tim Edwards). I believe Film Score Monthly will eventually publish that inventory, but I am not sure(due to the length of the inventory).

Recently I worked on Fred Steiner's delightful score for a Gunsmoke episode titled "Call Me Dodie" on 8-15-62. In March I discovered Herrmann's CLIMAX cues, including "Climax Closing," "Middle Lead-In"(or "Climatic Lead-In"), and "Middle Close." At that period, I worked extensively on the wonderful music of Rene Garriguenc--music used often in CBS shows such as Rawhide, HGWT and Gunsmoke. Once again, there is a vast wealth of material in this collection! I hope Marco Polo or some other group will consider new recordings of these "lost" scores--especially Herrmann suites. There are several MORE cues in his Desert Suite that are not in the old Cerberus LPs., for example. Police Force is simply exciting music. House on K Street is similarly evocative and intense.

Well, I guess that about does it for now. Thank you for your time. If you need any information that I may be able to supply from my researches, please feel free to contact me.

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Gratitude to filmus-L family  
Bill Wrobel  
Thu, 25 Jun 1998 17:47:18 -0700

To : Filmus-L subscribers  
From : Bill Wrobel

Re : Warm response to my "Hello & Introduction"

Thanks to all those who responded to my "Hello & Introduction" last evening!

A note to David Wishart: I find it fascinating that you seem to have Herrmann's ink autograph copy of WELLES RAISE KANE and FANTASTICS. I have a xeroxed copy of the former score(KANE), which was on the Music Library shelves at UC Santa Barbara(NOT in the usually vaulted Bernard Herrmann Collection). Of course WRK(1943)lifted the cues from CITIZEN KANE(1939). That's why those cues or cue segments were "missing" from the Library of Congress copy of the latter.

For example,"Ragtime"(Section III)of WRK is exactly the cue, "Kane's New Office" in the motion picture. The "Finale"(Section V, pp43-48,bars 1-63)was the cue "Galop" in the movie. Etc.

A copy of THE FANTASTICS was in the vault collection, but only a photocopy. So somehow you seem to have the real items. That's terrific! How did you come upon them--at a local bookstore as in my case with the signed copy of the WUTHERING HEIGHTS" pianoscore?! I am afraid I do not know your background. I apologize. Are you a researcher?

I managed to get in touch with Ray Harryhausen a few years ago because I noticed a page of Herrmann's cue "The Fight with the Roc" was in his photo book. And THAT cue was missing from the 7TH VOYAGE OF SINBAD score at Santa Barbara. So I asked him by letter if he had it still, and if he would be willing to at least make a copy for me to send to UCSB. He wrote a delightful letter back, praising Benny, and made a copy of the four-page cue. I sent a copy to Santa Barbara and also a copy to UCLA Special Collections.

A reduced version of KING OF SCHNORRERS was also at Santa Barbara.

So again, I congratulate you on your great find! You must don an Indiana Jones hat and see if you can discover more film music treasures!

Thanks to Marc Allen, and Scott Minty for their greetings. I'm afraid I haven't gotten to all of today's e-mail yet, so I return the "Hello" to all of you who responded! As for Clinton's question re: researching at USC. I will get back to you on that later. USC's reading room policies are very strict. I'm afraid! Of all the universities & studios I went to research music, USC sets down very strict standards--understandably for the sake of precaution and safety of materials. Still, for the longest time, I had to use large index cards to copy my music! I had to improvise & xerox my own index cards with about 12 full staves squeezed on! Considering the normal length of at least 24 staves, in many cases I had to flip over the card to finish the bars I was working on-- or simply use another card. The last several times I received permission to use normal blank 24 stave sheets since I was known for a while there. But maybe you can get special permission to do the same. Better yet, get permission from the copyright holder of the material you are looking to xerox copies.

There is also Bill Conti material at UCLA. I know that in Box 926 in the CBS Collection there is the "CBS logo theme" he composed. I believe he also did some Hawaii 5-0 episodes. I think I saw a copy in 8 1/2 X 11 format in a binder right in the Special Collections room itself(B-425). I may be mistaken, though. There were several such binders holding xeroxes of scores commissioned for that show.

Thank you again!

Bill Wrobel

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wj re: David Wishart  
Bill Wrobel  
Sat, 27 Jun 1998 16:26:02 -0700

To : Filmus-L  
From: wj@pavenet.com

I am responding humbly to David Wishart's response to my last communication a few days ago(in which I confessed ignorance as to who he is and background, and wondered if he was a researcher).....

Ooppps! Soon after I sent that email transmission, I finally

realized that David produced those marvelous CNR CDs of Herrmann's music. I particularly relished hearing the stereo tracks of MYSTERIOUS ISLAND. Am I getting too old at 48? Am I exhibiting symptoms of not only "short term memory loss"(which is the current focus in many articles)but also long-term memory loss?

Generally I am a researcher as an avocation, and not so much a collector of CDs--except perhaps for Herrmann and a few other favorites(Steiner, etc).David's unique position in film music in making music AVAILABLE to be heard is very noteworthy. Other people make contributions according to their own interests and special circumstances, and being at the right place at the right time, etc. Plus good hard work! My wife tells me the name "David" numerologically denotes a strong, solid stance in the world: the number of work, discipline--and three "4's" in David suggests creative(3)work(4). Down to earth, practical, tangible results.

So I apologize for my memory loss! By the way, someone just gave me David's website which I will investigate soon.

I wonder if anyone there in the U.K.(or anywhere else, for that matter)knows I can find the WRITTEN music for second season(1953)of SUPERMAN that utilized the music of British composers. Specifically, I would love to see the cue, "Crime Doesn't Pay" by Jack Beaver, "Eerie Night" by F.G. Charrosin, and "Tell-Tale Heart" by John Foulds. Usually music licensed for worldwide tv back then by Paxton, but also Francis, Day & Hunter. Perhaps they are in archival status somewhere.

Another note: I found out from a Stage Log document at the olds Samuel Goldwyn Productions(when I researched Herrmann's NAKED AND THE DEAD)that the score was indeed recorded in stereo in mid-May 1958 at Stage 7. I wonder where those stereo tracks are hiding? It would be fantastic to find them before it's too late.

Bill Wrobel  
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Herrmann tv episodes  
Sun, 19 Jul 1998 21:54:25 -0700

Since my last post, I started to check over my scrambled, chaotic notes re: Herrmann tv scores. Here are SOME(showing his prodigious activity):

RICHARD BOONE SHOW:  
"Statement of Fact" 9-24-63(pilot show)  
"Wall to Wall War" 10-8-63(ep#3)  
"Death Before Dishonor" 2-11-64(ep#18)  
"A Tough Man To Kill" 2-18-64 (ep#19)

VIRGINIAN  
Bronson)  
"Nobility of Kings" 11-10-65 (ep#98, 4th season Charles  
"Show Me A Hero"11-17-65(ep#99, 4th season Leonard Nimoy,  
R.  
Beymer)  
"Last Grave at Socorro Creek"1-22-69(ep#191 7th season)

"Reckoning"9-13-67(ep#150 6th season Charles Bronson again)

???one or two more??? I believe he did one more.

BOB HOPE CHRYSLER THEATRE

"Seven Miles of Bad Road"1`0-18-63 (ep#3 Jeffrey Hunter)  
"The War and Eric Kurtz"3-5-65(ep#44, 2nd season Martin Milner)  
"Nightmare"9-14-66(ep#73, start 4th season Julie Harris)  
"The Fatal Mistake" 11-30-66(ep#82 Roddy McDowall)  
???other episodes had Herrmann stock music at least.

KRAFT SUSPENSE THEATRE

"A Lion Amongst Men" 10-22-64(ep#31, 2nd season James Whitmore)  
???Perhaps at least one more episode. Heard Herrmann stock in other episodes)

ALFRED HITCHCOCK HOUR

(various--e.g., "The Jar" "The Life Work of Juan Diaz" at least 17 episodes.

CONVOY:

AT least two or three beginning episodes. Main title.

COMPANIONS IN NIGHTMARE(made for tv movie)

So far these are just the non-CBS tv scores. He did much more for CBS. I already mentioned several of these CBS scores in previous posts. Includes TZ, GUNSMOKE episodes, HGWT pilot, Ethan Allen pilot, House on K Street pilot, Collector's Item pilot, a score or two for "The Americans"(at least the Main and End titles), "Ethan Allen" in THE GREAT ADVENTURE, a RAWHIDE episode, etc etc. He was busiest from the mid-fifties to mid-sixties.

I heard that Max Steiner was offered to do a VIRGINIAN episode but he declined for some reason(smaller orchestra was unacceptable to him, I heard). Too bad--if that's true. He would've been a perfect composer during the Warner Brothers golden era in the mid-fifties(Cheyenne, Maverick, etc).

Bill Wrobel

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**Subject:** World View of Herrmann

**From:** wj

**Date:**Mon, 29 Jun 1998 19:12:28 -0700

Happy Birthday, Benny!

Benny passed away over a few decades ago, but the worldview of Bernard Herrmann is still very much alive! I speak not of his personality idiosyncrasies, but to his unique artistic contributions and "feel" or "atmosphere" of his music. His creativity added immeasurably to the bank of reality which we can all subsequently draw from.

Indeed, just key in to any Herrmann or film music website and you will find that Benny is alive and well! Just a week or two ago, PRINCE OF PLAYERS and GARDEN OF EVIL were released, newly recorded. The expanded edition of TAXI DRIVER was released recently, as was TORN CURTAIN, etc.

The temperamental anger that many writers and acquaintances focused on when reminiscing about Herrmann is a manifestation of this artist of passionate depths. Herrmann's deep emotional nature was expressed through his music AND his personal volatility. His "fire-water" nature, so to speak, is the warmest, most caring or sensitive combination around--but fire-water creates steam, and you never quite know when the pressure cooker is going to blow the lid!

Benny is also alive and well in many people's dreams. I personally recall a vivid dream many years ago in which I was sitting at a movie theatre watching JOURNEY TO THE CENTER OF THE EARTH. Except the movie I saw in my dream was a different version of the one we all know in this "official" version of reality. I distinctly remember hearing an alternate version of Herrmann's music! It was still the Herrmann style and technique, but it was as though Benny composed a brand new score, a probable version, perhaps, composed in an alternate, probable reality pretty close to our official world that WE know of. (Incidentally, I do NOT watch the tv program, SLIDERS!!) It was a very satisfying and memorable experience which still occasionally affects me after all these years due to the emotional impact of tapping into that alternate world view music of Herrmann.

Benny is also very much alive and well when you consider that there is still a great deal of his more obscure (e.g., television) scores still available to be recorded and enjoyed. Everything I research and find a score of his that was "buried" in a collection box somewhere (un-inventoried), it's as though Benny was still alive and "freshly" composed a new score. This includes many of his POLICE FORCE cues for CBS, virtually unused cues from his DESERT SUITE, the never heard score (since 1963) of NATHAN HALE for the series, The Great Adventure; the unsold pilot & score for HOUSE ON K STREET (April '59), his beautiful "A part III" cue from STUDIO ONE, very reminiscent of some cues from the Twilight Zone and JOURNEY/EARTH with his exceptional use of the harp(s).

So we continue to gain from his prodigious creative output! And I am sure there is MORE to come!

By the way, does anybody out there happen to know the exact MINUTE Benny was born, especially officially verified by a birth certificate or hospital record?

Thank you.  
Bill Wrobel

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From: Bill Wrobel [log in to unmask]

Just read all of my 35 or so transmissions from Filmus-L after I had sent my last transmission ("World View of Herrmann"). I

saw Paul's posting and sensed his present frustration re:  
unavailability of scores from the film masters that can be easily and  
readily studied.

Well, "you gotta go where the action is"! That generally means  
visiting educational institutions and film studios which hold  
collections of the composers you are interested in. And not every  
studio will allow you access--unless of course you are representing a  
commercial CD name which wants to pay the studio for rights to newly  
record or release still existing masters of the original music. I know  
I tried to get into Universal and 20th Century Fox, but I wasn't  
allowed. It wasn't their policy to admit just pure researchers--and  
especially if you wanted to dig through their archives to find  
scores(as I did for Herrmann's scores to CONVOY, Kraft Suspense  
Theatre, Bob Hope Chrysler Theatre, Alfred Hitchcock Presents at  
Universal). 20th Century Fox didn't want to be bothered. But Disney and  
Columbia/Tristar opened their doors for me several years ago. I didn't  
try Paramount, although I would've liked to have studied Jerry  
Goldsmith's score for Star Trek, and see if the full score for MAN WHO  
KNEW TOO MUCH was found. Warner Brothers provides scores for research  
through the Warner Brothers Archives at USC.

My original permission letter from Al Kohn at W/B allowed me  
to distribute portions of the original score xeroxes to other  
researchers as long as it was purely for private, nonprofit research  
use and enjoyment. I generally prefer to hand-copy anyway.  
I hand copy not only to learn, but also it's easier and better  
to share research that way than using exact copies of the autograph  
score. In a sense, it is my own creative product(hand-copy  
transcription). Perhaps SOME day computers will have the capacity to  
scan entire original old scores with minute precision and clarity which  
new Intel cpu's can easily and quickly download. And perhaps SOME day  
these old scores will be forever preserved for immediate retrieval(part  
of some STAR TREK future perhaps!).

Meanwhile, go where the action is presently(archives, certain  
studios, etc). UCLA is a very excellent source of material. Check out  
their website:

[library.ucla.edu/libraries/music/misc/index.htm](http://library.ucla.edu/libraries/music/misc/index.htm)

Or just [livrary.ucla.edu](http://livrary.ucla.edu) and go from there. Or simply  
[ucla.edu](http://ucla.edu)

Bill Wrobel

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Top Ten Memorable Moments  
Fri, 14 Aug 1998 20:58:54 -0700

I have been quite busy the last week at work, so I had little time  
to contribute to the discussion on Top Ten pick pic scores! I believe  
that was done in past posts, and I certainly saw that thread last year  
in Film Score Monthly.

In my opinion, each score has its own unique merits and demerits,  
depending on your POV and aesthetic preferences(beliefs and biases  
which structure your personal experiences, and thus reality)that

contribute to your sense of value fulfillment. And what gives value fulfillment today may not indeed give you value fulfillment next year at this date(you may have a whole new list then!). Life is change.

So how you see a situation determines how you experience it. If someone, say, is a Horner basher, I doubt if you would see a Horner movie in his Top Ten list! If your "favorite" composer is, say, Bernard Herrmann, then a predisposition will certainly include at least one Herrmann score top of the list. And so on. I DO know that variety is exceedingly important, so I would never have a Top Ten list with ALL Herrmann scores, for instance! It's a mighty big world out there, and so many aesthetic points of view.

It's extremely difficult to pick even ONE score of a representative composer as being, say, "the best" or "most influential." After all, there are individual cues in different movies that can profoundly affect one's psyche and musical appreciation. If I HAD to pick(someone was twisting my arm!)I could try to pick a score of each composer as being his or her best effort, but I would feel a bit dissatisfied afterward, and unfair. A composer's body of work is like anyone's day: there are great moments in the morning, full of vitality and intelligence, then there are those hour later coffee letdowns, feeling out of sorts, grabby, unfocused, bored. Ditto for the afternoon and evening hours(allegorically, the various stages of the composer's work history).

For example, I enjoyed Horner's early exuberance with his KRULL score, and I even went through the trouble of studying it extensively at Columbia/Tristar years back. Ditto with parts of ROCKETEER and HONEY< I SHRUNK THE KIDS, etc. But that exuberance and sense of great fun and experimentation seemed to dwindle overall, and I wasn't interested in studying any more of his scores. TITANIC's score overall gave me a sinking feeling. But then his latest ZORRO score had some really nice cues, and a renewed vitality(though, again as mentioned in an earlier post, he still has a tired habit of reusing cues/obvious stylizations).

If I HAD to, I would pick some obvious(to me)memorable & influential movie scores: Korngold's SEAHAWK(though there are many great moments in ROBIN HOOD, etc); Goldsmith's ST:TMP; John Williams' SUPERMAN; Bernard Herrmann's MYSTERIOUS ISLAND; Max Steiner's ADVENTURES OF DON JUAN, etc etc.

But what I find more interesting than a Top Ten pic list is a Top Ten pic-moment list. Bill Rosar suggested this idea some years back, I believe, in a Filmus post. What segment of any movie meshed with its unique music was pure magic for you? Moved you? Inspired you? A "perfect" synch of music with what's on the screen? That may be an interesting little thread, a variation of last week's Top Ten thread. And it would be a positive focus(rather than the negative/critical focus of the Top Ten Worst thread).

I will give a few examples:

(1) Hitchcock's SABOTEUR starring Robert Cummings. The scene: Towards the end when the bad guy, Fry(Norman Lloyd)hails "Taxi!" after he blew up the ship. The music cue by Frank Skinner is fabulous, and it lasts only about 2 minutes. About 1:23 into that cue(when the heroine

Patricia Matin follows Fry on the ferry and arrive at the Statue of Liberty)is when the music is truly memorable and heart-stopping. Wonderful suspenseful music, and terrific orchestrations. I would've sworn it was Herrmann at his best! Starts with the descending(probably)eight notes of the low strings, followed by woodwinds and punctuations by the brass. Very inspired cue by Skinner!

(2) Herrmann's JOURNEY TO THE CENTER OF THE EARTH

The scene: "Sunrise" cue when the Lindenbrook expedition are captivated(along with the audience!)with the stunning sunrise's shaft of light on the entry to the center of the earth within the extinct volcano. Again, a rather "perfect" match of music to the scene. A Top Ten Herrmann cue, say.

(3)Dimitri Tiomkin's OLD MAN & THE SEA.

Scene: the 25th cue, I believe, cue 6/4Africa Dreams in which the old man dreams of Africa and her lions with cubs. Very very touching music! Orchestrated by DePackh. This was soon after the memorable Casablanca hand wrestling cue 6/2. Overall, I would probably put this whole score as representative of Tiomkin's "best" or most sensitive portrayal of music tied to the characters and action on the screen.

(4) Herrmann's PSYCHO.

Scene: "Murder" cue when Janet Leigh meets the hand(and knife)of Fate in the shower. I think this particular piece of music has embedded itself permanently in the psyche of filmgoers and many film composers(often copied or parodied).

(5)Horner's KRULL

Scene: "Quest for the Glaive" scene as the hero embarks on his mountain climbing-the-Alps search for the Holy Glaive. I don't know...I just find the sequence(both film and music)enthralling and quite memorable. An inspired musical sequence imho!

(6) Newman's SONG OF BERNADETTE

Scene: Cue 9/3 when mother runs from the house with sick babe in arms. Very effective music during the grotto scene. Traditional emotional manipulation scene, but it works in an archetypal way.

Similarly, the "Victory at Notre Dame" cue 12/1A in HUNCHBACK is also effective and memorable. I'm glad Morgan and Gang rerecorded that music fairly recently.

(7)Goldsmith's ST"TMP

Scene: The opening whole Klingon/Cloud sequence. If only the REST of the movie sustained that same high-energy wallop!Whew!

(8)Waxman';s OBJECTIVE, BURMA!

Scene: the "takeoff" cue in the beginning. Highly stirring, martial music.

(9)Herrmann's 7TH VOYAGE OF SINBAD

Scene: "Cobra Dance" music. There were several seconds of Harryhausen's effects and shadowing meshed with Benny's driving music which is pure motion picture magic.

(10)I can name several Max Steiner magic moments but that can be saved perhaps for another day.

There are many MORE magical moments. It's now YOUR turn.....

Bill Wrobel

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Completed Monday, August 01, 2011 at 6:08 pm PDT

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