

Film Score Blogs [Blog # 48] Saturday, March 8, 2014 8:45 am]:

This first entry read here by viewers is actually the final one I am writing for this blog in order to header set the time & date for the freshest entry. After that you'll be reading blogs from earlier entries eventually reaching up to this March 8 date. I wrote at length yesterday (March 7) so I have no fresh news this morning. I intend to send off this blog and Chord Profile # 10 (*On Dangerous Ground*) to Sarah in a few minutes to finally update this original FSR site after a long delay of 15 and a half months!

I am retired now from the USPS after about 30 years so I've been spending time on researching--primarily now at USC/Warner Bros. Archives off 37th & Flower. It's the easiest film score location for me since it is only about 22 miles from my house. If I rent a car I can go on the 405 north to 110 north and get off on 37th street, and it's right there immediately to my right as I get off the freeway ramp! Lately I've been taking the bus and Metro Blue rail to get there. The transportation takes longer (about an hour and 15 minutes) but it's a lot cheaper than renting a car! I take the local bus in my city to the Blue Line station, take the Blue Line up to the Pico Station, walk a few blocks to Figuerora there at Staples Center, and wait for the Metro 81 bus southbound and get off at Exposition. Usually I then get an iced green tea at Starbucks on the north-eastern corner, and then walk about 3 blocks to the archives.

<https://cinema.usc.edu/about/warnerbrosarchives.cfm>

Unfortunately, unlike the old days when the archives were open 5 days a week, it is only open now Wednesday and Thursday 10 am to 4:30 pm. Sometimes it is open on Friday from 1 pm to 4:30 pm but not during the last month since there is some sort of a transition period because of personnel changes. This week it was only open on Wednesday. I was there researching the rest of Steiner's *Rome Adventure*, and started working on Steiner's *My Wild Irish Rose*. I think I am the only one to have researched that somewhat obscure written score because it was pretty dusty! I'll be there next Wednesday to continue researching that score--after all, St. Patrick's Day is nearing quickly! :)

[Sunday, January 12, 2014, 6:11 pm PST] :

The Golden Globes are on right now. Alex Ebert won the G.G. for Best Original Score for *All Is Lost* (that stars solo--literally, solo--Robert Redford). My wife and I saw the movie at the theater when it came out within the first few weeks. I liked the movie, and glad Ebert won, although the music did not particularly impress me (negatively or positively). It was definitely in the "background," so to speak. Personally, if I had this kind of film project that involved the ocean as the movie did, I would've featured harps

for sure--perhaps just soli harps. Otherwise I would include certain woodwinds (maybe) but especially certain percussion, and maybe strings. No brass, no timp, and no guitar (the guitar *was* featured in the movie, however). Every composer has his or her own vision of how to approach a movie.

Speaking of film scores for a new movie (new, relatively speaking), I can say I am definitely quite enthusiastic about a specific score for a German movie that is in post-production for the last year or so. I understand the movie is in the process of trying to finalize a distributor. The movie is titled, **Streiflicht**. The director/producer is Thomas Rösser, whom I met along with his lovely partner, Kerstin, some years ago when they researched in Southern California some years ago. Nice, handsome couple. I think their movie is a sort of Hitchcock homage. Now: The composer of the excellent score is Markus Metzler. I just recently had the opportunity to hear the complete score, although I listened to select tracks over a year ago. In fact, as I posted on my Twitter FSR site on January 5, you can listen to one of the cues, *Kissenschlacht und Sommerspaziergang* (translated "'Pillow Fight & Summer Walk"), here:

<http://www.youtube.com/watch?v=veItUa3pAe4>

This is one of my favorite cues in the score, although I *really* liked a cue towards the end of the movie titled *La Femme Fatale* (but I cannot find a public sample of this music anywhere on the Internet so far). Of course a good deal of the score is rather (and at times, *quite*) Herrmannesque in character but "that's the way, ah-ha, ah-ha, I like it!" :)

The music is impressive and is in the foreground in terms of attention-getting impact--unlike most scores I hear these days. Herrmann did attention-grabbing scores. Steiner wrote attention-busting scores. Goldsmith did likewise, and so many of the Golden Age and some Silver Age composers. I am hoping with scores like Metzler's that we will once again be ushered into a new Golden-Age era or resurgence of quality, attention-getting scores. Obviously at my age (63 & a half) I come influenced from the Old School era of film and television music: Thirties-Forties-Fifties-Sixties. I am biased. By as early as the early Sixties I would go to movies at first-run theaters eagerly anticipating the music more than the picture itself. This applied best in my memory at this moment to Herrmann's *Jason & the Argonauts* way back in 1963 when I went to downtown Syracuse on (I believe) a Sunday to see the movie. The first Herrmann movie I was really conscious of in these circumstances was at least *Mysterious Island* when I walked about two miles to a local theater in the Syracuse area to watch it--although I was conscious of the music when I was nine years old around Xmas I think when *Journey To The Center of the Earth* came out. That movie *really* impressed me! It impressed me obviously to the deep layers of my subconscious where I even had potent dreams about the movie. As I discussed in my paper on the score & movie ("The Deleted Music & Scenes from JTTCOTE"), I even dreamt of alternate scenes and alternate Herrmann music for those scenes!

[QUOTE] JTTCOTE, however, had the added deep impact of a memorable score by Herrmann. Just as water can seep deeply into the

earth, so too Herrmann's music permeated the psyche of many viewers of this motion picture. In my case, sometime in my mid-twenties, I had an especially vivid dream where I was watching JTTCOTE on a theater screen. However, the music I heard was not the same score Herrmann 'officially' wrote that we know and love, but an alternate score. I particularly remembered the scene of Hans at his home near the Icelandic lake (as also the eider-feather storehouse). It appeared to be his kitchen in the morning (perhaps afternoon) but quite sunny and bright and vibrant, and I believe he was offering food and drink to Alec and the Professor. My impression then was that the music was glorious but I do not remember specifics these many years removed from the experience. Perhaps it was simply my impressionable mind's own free play on a subconscious dream level, or possibly I tuned into a probable version of that film and into an alternate Herrmann score—a type of inner excursion into an aspect of Herrmann's creative world view or still-living, indelible artistic reality. Whatever the experience was, it had validity, and it made a terrific impact on me. [UN-QUOTE]

Talk about attention-grabbing music associated with then avant-garde animation:

<http://www.youtube.com/watch?v=HbuQCsoos9g>

That is the One & Only (and Over-The-Top) Dimitri Tiomkin's music for the 1959 animation short, *Rhapsody of Steel*, funded by U S Steel. You can tell Tiomkin's music flair automatically. Almost anyone into film music in that Fifties thru the Sixties especially would quickly exclaim, "Oh, that's Tiomkin!" While Tiomkin is not one of my favorite composers (such as Herrmann & Steiner) he holds a special spot in perhaps the Top Five for me (certainly within the Top Ten along with Rozsa, Goldsmith, Korngold, Barry, etc).

There is a new book now out on the music of *The Twilight Zone* series:

A Dimension of Sound: Music in the Twilight Zone

<http://www.pendragonpress.com/book.php?id=725>

<http://www.amazon.com/Dimension-Sound-Music-Twilight-Zone/dp/1576472167>

It was written by Reba Wissner whom I helped a bit in regards to the written scores and information on UCLA Special Collections. I've been so busy during the Holidays that I still haven't had extra time yet to devote to the book : (

However, I will be officially retired from the Post Office (USPS) at the end of this month, so I think I will find some extra time! :) Actually my last *working-on-the-job* day will be Saturday, the Martin Luther Day scheduled overtime. The weather here in Southern California this winter is quite unusual: consistently dry and usually quite sunny, and often warm! It is going to be 82 degrees (28 celsius) the next few days. Normally it rains at least a day or two during Martin Luther King week but perhaps this year it won't. Climate change? Maybe because of it summer will be felt in the winter and winter in the summer :)

At any rate, I included a page from Reba's TZ book on my Twitter page dated November 16:

<https://twitter.com/filmscorerundow>

There was also discussion by the author on this book on the *Twilight Zone Cafe* forum:

<http://twilightzonewor.fr.yuku.com/topic/7520/New-Book-on-Music-from-The-Twilight-Zone?page=1>

For readers of this blog who are also seriously into film music research, you will be interested in the following link that presents the [Union Catalog of Motion Picture Music](#):

https://www.academia.edu/769160/Union_Catalog_of_Motion_Picture_Music

I mentioned this in passing way back in 2004 in Blog # 8:

[QUOTE] Film Score Blogs by Bill Wrobel
Sunday, October 10, 2004 at 9:33 pm [Blog # 8]

Just finished making a reply on Talking Herrmann regarding a new topic on the *Union Catalog of Motion Picture Music*. Mention was made about how a musicologist did I believe an exhaustive inventory of the Music Library of Columbia back in 1989 or thereabouts. I asked for more specific information. If she did an inventory of each and every box (at least 250 boxes of full scores up to 1969) and also inventoried sketches, Parts, conductor scores, timings, cue titles/reel-part designations, then that's very impressive. Yet her work is in limbo because it "fell short" of certain library standards?

Incredible. So I advocated taking the material “as is” and I’ll personally put it on my website for people to reference. At least it won’t be in limbo anymore and can be accessed until it is more “presentable” to fussy academic types according to “their” standards. I’ll be curious to see what the response will be. I’d like to get her e-mail but I couldn’t find it so far on Google despite a search for over 45 minutes. [UN-QUOTE]

Bill Rosar, who co-authored the *Union Catalog* (along with his wife, Leslie Andersen), discussed it in the FSM forum almost seven years ago in line specifically with GWTW:

<http://www.filmscoremonthly.com/board/posts.cfm?forumID=1&pageID=3&threadID=42338&archive=0>

Rosar claims from the primary materials that Friedhofer, Roemheld (et al) contributed to the score with actual material, but Max in an interview actually discounts that, stating "...it's all from me." I'll give the links later when I discuss briefly the FSM back issues and the free downloads available.

Now: This *Union* document is incomplete, a pilot project that never really advanced principally probably because it would take so much exhaustive, all-consuming research work to even wishfully attempt to complete this ambitious project--with little or insufficient funding. It's probably an impossible project anyway, realistically speaking. One or two people cannot do it--probably not even in one lifetime with unlimited funding! There would have to be a team of researchers. For instance, in the document is a reference to *Lawrence of Arabia*, referencing the score available at the American Heritage Center at the University of Wyoming (a terrific film music resource!). However, this is insufficient because one would also need to reference the score available directly at Columbia/Sony Studios. I researched the score there at Sony, incidentally. You also need to look at the overall Big Picture, so to speak. This includes not only the sketches but the Conductor score and of course the fully orchestrated score. As another example, the document references Max Steiner's *King Kong* but only his sketches available of course at Brigham Young University, not the full score available at UCLA.

This *Union Catalog* is actually a step above dimensionally from the impressive *Film Composers in America: A Filmography 1911-1970* by Clifford McCarty. I don't know how McCarty even did what he did. Perhaps way back then the studios were way more lenient and open to researchers, especially Universal. He obviously researched at Universal before my day because I was never able to get into that place! :) The *Union Catalog* gives you not only the composer(s) in a given score but also the orchestrators, the cues themselves (Reel/Parts), etc. Nevertheless, unfortunately, you still only have a two-dimensional research picture. There is no description of the cues, no image of, say, the title page of each cue (or portion thereof), etc. The more information you can provide, I feel, the better. Add the tempo-markings; add the instrumentation; add the length (bars and duration); add the chords used; ,and so forth. More the merrier. Ideally, of course, a *Union Catalog* of the full actual scores (sketches/Conductor/Orchestrated) visually presented as actual images/reproductions is best--but that will never happen! :)

I know somebody named Stephen--quite a dedicated researcher!--who is writing a Max Steiner Filmography based on information from the cues sheets (from BYU, USC/Warner Bros. Archives/UCLA). It is a long-term continuing project that is already 327 pages long accomplished after six years of research (but not full-time). And that is just the beginning of the story, so to speak, because more information will be added (self-borrowings, adding actual cues Reels/Parts, official Warner Bros. cue identification numbers, etc.). For instance, in regard to, say, *The Adventures of Don Juan*, the cue sheets may provide a wealth of medley titles or identifications but they do not describe the actual cues written. To complicate matters, the sketches may included the cue Title written personally by Max, but they may not be included in the orchestrated version. The same applies to the tempo-markings in the title/1st page of each cue. That's why it is best to look at the Big Picture (sketches and Full Score versions at least, and maybe also the Conductor version). Anyway, in regard to *Don Juan*:

<u>No.Selection</u>	<u>Other Information</u>
1(a) KING	[R1/part 1] "Main Title and Scene" Cue # 31152. C time. Bars 1-6
1(b) DON JUAN	" " " " " Bars 7-36
1(c) Brocade	" " " " Bars 37-51
[NOTE: the "DON JUAN" theme returns in Bar 52 but the cue sheets do not note this reprise of the theme .	
1(d) EVOLUTION	" " " " Bars 61-82 [Narrator Prologue]
1(e) SERENADE	" " " " Bars 83-151
2(a) DON JUAN	[Reel 1/part 1A] Cue # 31153 <i>Modto</i> in 2/4 time, 25 bars. "You said you were unmarried"
2(b) SERENADE	" " " "
2(c) FLIGHT	[Reel 1/part 2] Cue # 31154 <i>Allo</i> in 2/4 time, 169 bars complete. Bars 1-11

The cue sheets simply denote: 1 (a) KING; 1 (b) DON JUAN; 1(c) BROCADE; 1 (d) EVOLUTION, and so on. Good information indeed but insufficient. The actual written cue that encompasses these medley titles is actually titled "Main Title and Scene." You would need to research the actual written music to note this. Bars 1-6 encompasses the "1 (a) KING" medley title; Bars 7-26 encompasses the "1 (b) DON JUAN" medley title, and so on. You would need to study the actual written score for this information. Ideally it would be nice to get permission to include in a digital version at least the 1st/title page of each cue.

At any rate, to create a truly all-bases-covered Max Steiner book (not *just* a biography as Smith did for the Herrmann book--though excellent alone on that level) would take a lifetime of hard, dedicated work in terms of an avocational project. And

that's just *one* composer! It would be *The* reference source on Max Steiner for generations to come.

In my own small way on my original Film Score Rundowns site since this month (January) 1999 I have attempted to contribute what knowledge I have accumulated in regard to Max Steiner, Bernard Herrmann, and a host of other composers. Several days ago I completed [Chord Profile # 10 : On Dangerous Ground](#). It may be my last Chord Profile. The Internet has provided many more opportunities for expression since 1999 when I started my FSR site. A few years ago I started my YouTube FSR site, and then about a year ago I started my Twitter FSR site. In a sense, the twitter account is a form of daily blog. I'm lucky now to have a yearly blog on this, my original FSR site! :) The YouTube FSR site has at present counting 176 subscribers, and nearly 31, 000 views. Not too shabby for a specialized film music site such as this. I have only 32 followers on my Twitter site so far, a site with 934 tweets. I rather like Twitter: it's easy to use and I can upload images very quickly, add http links at the same time, and still have plenty of enough room to write a cogent message. I tend to attend to my Twitter site daily, whereas I tend to my YouTube site with a new upload about once a month roughly, and currently attend to my original FSR site about once a year! For the last two days on my Twitter site I have been uploading images of my hand-copies of Rozsa's *Golden Voyage of Sinbad*. I have attempted to contact my web-mistress to update my original FSR site, but so far over the last few days I have not received a response. My messages and attachments have not returned, so I am fairly certain she will receive them. But she may be on vacation or a sabbatical right now. *Que sera, sera!* No rush. This allows me more time to add material to this blog, especially since I will be retiring after Saturday! I work tomorrow (Thursday), off Friday, and then work for my last day on Saturday on time and a half for the Martin Luther King holiday schedule (I'm supposed to be off on Saturday in terms of a normal day off in my rotating days-off schedule).

At this moment as I write it is 10:16 pm, Wednesday evening, January 15, 2014. I am enjoying before bed a Pisco drink--this time with a fresh lemon instead of lime, and ginger ale and a few drops of bitters, and of course ice. In the background is playing the remake of SHE (Hammer production) that I purchased on a sale from Warner Archive. I also purchased there *Atlantis, The Lost Continent* (rather ho-hum!); *Kiss In The Dark* starring David Niven & Jane Wyman (still need to watch); *Rhapsody in Blue*, and *Devotion* (music by Korngold). Since I will be retired soon, I will have ample time to enjoy watching them and hearing the music! So far SHE! is not a very good movie, but better than *Atlantis, the Lost Movie!* One of the other three movies I bought need to be a hit (at least one). I hoped to be delighted by the Steiner music in *Kiss In The Dark*.

Here is a paper written by David Denyer, dated May 2012:

<http://www.daviddenyermusic.co.uk/mp3/DavidDenyerDissertation10-05-12.pdf>

I remember he contacted me in October, 2011 wondering if I had the full score to *Gone With The Wind* (I did not). I worked on the GWTW sketches but had no access to

the full score. If you want the latter, you need to the Harry Ransom Humanities Research Center, David O. Selznick Archive at the University of Texas at Austin. This is indicated in the aforementioned *Union Catalog of Motion Picture Music*.

Leslie Andersen of CSULB and Janet Bradford of BYU will be discussing the score ("Film Music in Atlanta: The Scoring of *Gone With The Wind*") March 1 at the Music Library Association annual meeting at the Grand Hyatt in Atlanta:

http://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/2014_Virtual_Packet/MLA_2014_program_draft_14.01.pdf

Half an hour ago (writing now mid-afternoon Friday, January 17th) I made an appointment to have scores pulled for me at the Warner Bros. Archives near USC:

http://www.usc.edu/libraries/collections/warner_bros/

Jonathon (as indicated as curator there on the W/B Archives site) is no longer there, I found out earlier. He moved on to Corporate, I believe, part of a team there. Leith Adams retired from there just months ago. Of course I personally only met him once since I hadn't gone to the archives in several years. The new guy replacing Jonathon is I believe Bret (?). At any rate, I asked to be pulled for me:

- Kiss in the Dark* (1948) full score by Max Steiner
- House of Wax* trailer only (composed by Max Steiner)
- Cheyenne* tv series--specifically, "Big Ghost Basin" from Season 2

At the moment I am watching my made-to-order Warner Archive dvd of *Kiss in the Dark*. Here's the trailer:

<http://www.youtube.com/watch?v=LGIghF60b9U>

There are fun orchestral effects interspersed in the score that I'd like to hand-copy. Since tomorrow is my last day at the USPS (officially retired January 31 when I'm on final vacation for two weeks), I want to start my retirement "running" so to speak on the get-go, and start researching again even before I am officially retired! I may also go back to UCSB soon to research Herrmann scores & documents again. You could jokingly say that a Herrmann score is comprised of do-cue-ments or docuements! :)

Last time around at Warner Bros. Archives on October 31 & Friday, November 1 I researched Steiner's *So Big* principally, but also *The Fountainhead*, and, very briefly, *Iron Mistress*. I documented this with images on my FSR Twitter site:

<https://twitter.com/filmscorerundow>

Kiss In The Dark is certainly quite lightweight music compared to the stature of *The Fountainhead* both as a score and as a movie, but I wanted something light this time

around. Upon listening to the music in the first few reels, I was sufficiently interested to research the written music.

Speaking of Leith Adams, here is an online interview of him just before he retired from Warner Bros:

<http://www.timewarner.com/blog/posts/20131101-keeper-of-the-shield>

Here's a more fully involved piece about Leith, spoken by Leith himself!:

<http://uillinoisenglish.blogspot.com/2012/05/english-convocation-2012-post-1-in.html>

Leith attended Roger Ebert's funeral last year:

<http://www.dnainfo.com/chicago/20130408/downtown/roger-ebert-funeral-he-made-movies-come-alive>

I first met Leith probably back around 1989 at UCLA when I was concurrently researching at UCLA (CBS Collection first being available). I believe the first Warner Bros full score he pulled for me was *The Lion & the Horse*. He pulled many dozens of scores for me before he moved on to Corporate. There in Burbank he even went out of his way to pull scores not available at the USC/Warner Bros. Archives (post 1966/1967 roughly) and let me study full scores: Rozsa's *Time After Time* and *The Green Berets*, for instance, and a few *Harry Potter* scores, etc. Normally they do not pull music scores for researchers there, but he did a big favor in letting me study them because he knew I was a serious researcher, and he knew me for well over a decade at USC. The last time I actually physically met him was at the GSPO (Golden State Pops Orchestra) Halloween Fright Night on October 25, 2008. It was a great film music event--one of the very best. It started off with two cues from *King Kong* conducted by Steven Allen Fox. Then there was a WPP (World Premiere Performance) of *tarantula* prepared by Kathleen Mayne of Monstrous Movie Music. Then the audience heard a performance of *J-ok'el* that was conducted by the composer, George Shaw. It was really good! I don't remember the next piece, *Unleashed* by Fox. The *Twilight Zone* theme by Constant was played. Then Elfman's *The Nightmare Before Christmas* (ok). Then Bill Stromberg conducted Herrmann's "Children of the Hydra Teeth" from *Jason & the Argonauts* as the scene was being played on the stage, synching the music to the action. Several more performances were given, ending with Stromberg conducting the *Mysterious Island Suite*. Very nice!

Anyway, I met Leith during the Intermission. He informed me with the news that they had moved many or most or even all of the music manuscripts from Corporate to a salt mine in Kansas somewhere (Hutchinson, I believe--something called Underground Vaults and Storage, Inc). These are the same salt mines where 17 minutes of unreleased footage from *2001: A Space Odyssey* were found:

<http://www.avclub.com/article/seventeen-minutes-of-lost-footage-from-i2001-a-spa-49219>

There was supposed to be a documentary on the making of the movie that Trumbull was intimately involved with, but alas it appears Warner Bros. stopped funding it.

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

<http://www.youtube.com/watch?v=c2cG1dkkqwY>

<http://www.highdefdigest.com/blog/2001-new-footage-found/>

<http://www.koaa.com/news/a-salt-mine-is-home-to-movie-memorabilia/>

<http://www.kansas.com/2013/01/20/2643009/museum-devoted-to-salt-resides.html>

<http://blog.unl.edu/dixon/2012/01/27/digital-storage-vs-film-storage-which-is-cheaper-which-is-more-stable/>

Kalinak's *Settling the Score* book located on Google Books (who also referenced Leith Adams):

http://books.google.com/books?id=JV_ISILqnuMC&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false

Here is the url for the JoAnnKane Timeline photos:

<https://www.facebook.com/photo.php?fbid=10151963269900326>

Just click on the music in the center and you'll come up with a new image each time. Lots of nice goodies therein!

By the way, about two months ago I started a new Film Score Rundowns site via the *SunCloud* music sharing site. It is not a major or busy offshoot of my FSR series but I utilize it occasionally to post music clips I'd like to have interested researchers to hear-- usually clips by Herrmann, Steiner, and the like. I include a written page of the music highlighted that I hand-copied.

<https://soundcloud.com/filmscorerundowns>

[Sunday, January 19, 2014 at 9:05 am] :

Got up just before 8 am to watch NBC's *Face The Nation* weekly Sunday morning show (re-aired on MSNBC at 11 am). It appears that the Chris Christie administration in New Jersey is getting more and more into trouble--allegedly holding up Hurricane Sandy relief money to a Dem Mayor (Dawn Zimmer) unless she ok'd a redevelopment project Christie wanted! Abuse of power.

I made Peet's Coffee (Major Dickason's Blend) and put a spoonful of honey (shades of *Mary Poppins*) in it. I fed the cats--we have a bunch of them now: Mommie, Chester, Jacques, Sonny/Silver, Gracie, Mimi, Misty, Bunny, and Rosie. Then I checked the main computer downstairs here for any emails, looked at a few sites, etc.....

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I spent over an hour out in the front taking down the Christmas lights, and attended to the vegetation, watered, and so forth.

Last evening my wife & I went to Delius Restaurant (our most popular hangout) to celebrate my retirement. Yesterday was my final actual working day at the USPS (as a carrier). My final active duty day will be January 31 but I will not be actually working because I am taking a well-deserved two-week vacation after the busy holiday hustle season! So after first going to Petsmart to buy supplies for our kitties, we arrived at Delius around 6:35 pm. The bar was wide open, so we sat at the L-corner section. We left room for one more person who had a desire to celebrate with us but wasn't sure if he was free at this late notice (he didn't make it). So we celebrated first with a \$32 bottle of *Villiera* Pinotage 2010 wine from South Africa. It has a deep smoky flavor. We had it there on New Year's Eve when we celebrate the New Year with my nephew and his girlfriend. My wife ordered a special dinner for the evening, scallops with special mushrooms on I believe udon noodles. I had their classic salmon. Then we had a special apple tart dessert with salted caramel ice cream & caramel lacing. We left at around 8 pm. \$95 dinner event, and worth it! Paid cash.

Shortly we will be going to BJ's Restaurant for lunch and meet an old friend of mine named Raymonde who is about 84 now. She's from France. I knew her and her mother on Belmont Shore back in the 1973 or 1974 starting when I lived just several houses south of her on the street we shared. She had parties often. Her mother was an artist. Hopefully at BJ's they'll still have the Grand Cru special edition beer. They had it last week.

[6:26 pm Sunday]: Yes, BJ's had the Grand Cru beer today.

Now: I've been checking out the Putlocker.bz site where I can stream movies of interest to me (no download to my computer necessary). For instance, I've been watching Steiner's *Sugarfoot*:

<http://putlocker.bz/watch-sugarfoot-online-free-putlocker.html>

I really enjoy that swimming sequence at 32:02. Fun music!

So far I've encountered no problems test-streaming various movies of Max Steiner such as *The Hanging Tree*, *Cash McCall*, *Susan Slade*, *Darby's Rangers*, and so on. Besides, I have either the dvd or vhs-video versions of those movies and more in my own personal collection. The only annoyance is that when you click on the movie or when you go on a Search, another tab or pop-up site automatically generates that is a sort of advertisement. You have to close each of them so as not to interfere with the audio of the movie you want to run. I'm not sure what Putlocker is all about or if it is a legal cloud or file sharing site. Actually I rather doubt if it is legal because I see you can freely watch current movies such as *Gravity*, *American Hustle*, *Her*, *Secret Life of Walter Mitty*, etc. *The Wolf of Wall Street* is also available. I began to watch it but got turned off after four minutes of watching that Scorsese film. Crude. Anyway, I don't understand the financial model involved with Putlocker. It is certainly not like Hulu Plus (that I subscribe monthly to). It's a strange world.....At any rate, most of the movies produced these days are not worth much. Maybe a few scenes are interesting but I prefer the Golden Age of movies (and music!). YouTube also provides full-length movies but generally the old movies, not any copyrighted-infringements of the current movies, most certainly.

At any rate, movies that I have seen already during these Golden Globe and Oscar season picks include a bunch of mediocre ones, several turn-offs, and maybe a few winners. *American Hustle* did not move me. *Pacific Rim* was strictly juvenile material, ho-hum special effects really big monsters movie! *Man of Steel* was decent. It kept my interest, but a little bit of overkill especially towards the end. *The Desolation of Smaug* is ok but certainly no classic fantasy telling! I wouldn't buy the hardcopy dvd. *Saving Mrs. Banks* is quite irritating to watch. Watching that bitchy difficult Travers lady so much throughout the movie was draining. And the structure of the movie itself with the obnoxiously numerous cuts to her early life as a kid with her alcoholic dad was a major flaw, a big mistake. This is definitely not Oscar material. I liked Hanks as Walt Disney but there really wasn't a great deal of focus on him, unfortunately. Thumbs down on that movie, and not worth saving! *Anchorman 2* is low-level comedy trash. I like the character/actor but the material is pretty bad except for occasional moments. Moments do not make a good movie. I liked *Gravity*, especially after seeing it in 3-D. *World War Z* is pretty mindless (like a *Zombie*) fare but I liked the main actor. *Captain Phillips* is ok. Tom Hanks, however, gives a powerful performance, especially at the very end of the movie. *Riddick 3* has some interesting scenes, and I like the character, but only a B minus at best, probably more a C or C + flick. One gets pretty tired of the human interactions there, and the creatures to be battled! Better than *Riddick 2*, however. *Blue Jasmine* is excellent. Terrific performance by Cate Blanchett. *Star Trek: Into the Darkness* was fine. Was entertained. I liked *Jack Reacher* enough. Liked Cruise's *Oblivion* better! Pretty to look at, nice story. *Monsters University* is animated creative fun! The music by Randy Newman is exuberant & fitting. In fact, I probably noticed the music here in this movie far more than all of the rest of the movies I mentioned. The movie is cute, fun and innocent.

[6:38 pm Tuesday, January 21, 2014]: I left a phone message at Warner Bros. Archives that I also now want to have pulled for me Steiner's full score for the 1951 western, *Sugarfoot*. I especially want to hand-copy the cue at the end of Reel IV that has the delightful swimming scene music:

Medley (1:53): *Jones* (1:06) Partial Background Instrumental; *Sugarfoot* (0:47), Ray Heindorf & Max Steiner, Partial BI; *Buffalo Gals* (arr. Max Steiner), 00:15 duration,. [NOTE: this is piano music played in the background of a scene]. The "Jones" music sequence is the one I want. "Fly-Up-The-Creek Jones" is played by Arthur Hunnicutt. He's terrific in the movie, a natural. He was about 41 when he did the movie. He is known by many television watchers as the old man with the dog in "The Hunt" episode of *The Twilight Zone*. Interestingly, he also starred in one episode of the *Sugarfoot* tv series that starred Will Hutchins. This was the very first episode released September 17, 1957 titled "Brannigan's Boots" that was basically the story in the feature film earlier of *The Boy from Oklahoma*. Hunnicutt played Pop Purty or Pop Pruty (played delightfully in the movie by Clem Bevans!). Why Clem didn't reprise his role from three years earlier, I don't know. I may have to purchase the first season of *Sugarfoot* so as to see that episode!

Hold your horses, pardner! I just found the episode in 5 parts on YouTube! :

<http://www.youtube.com/watch?v=E3Z8UxO8JnY>

Once you load that page you'll be able to easily find the links for the rest of the installments of this episode. Arthur Hunnicutt sports a big beard in this episode (prefer him clean-shaven or nearly so). It was nice to see that at least three actors reprised their roles here in this episode from the movie version in 1954. They are Slim Pickens (another natural!), Sheb Wooley, and Louis Jean Heydt. I am still watching the episode but of course I prefer the movie version: music by Max Steiner, Technicolor, and I preferred the main actors in the movie over the tv episode. I loved Nancy Olson as Katie Brannigan, and I liked Will Rogers Jr as Tom Brewster (he of course was never named "Sugarfoot" in *The Boy From Oklahoma*. Dennis Hopper plays Billy the Kid. The tv version of this scene is played out differently than the movie version. It starts off the same but instead of Brewster talking his way out of a gunfight, Katie Brannigan comes in and shoots Tom "accidentally" she says while cleaning the gun--shooting him in the arm so he couldn't use a gun now anyway. Pop tells Billy the Kid, "You wouldn't shoot a wounded man, Billy--not Billy the Kid!" Similarly, the horse race scene was played out a bit differently as well. *Sugarfoot's* horse gets startled by a dog, and he falls on the ground!

I wasn't impressed by the music for the tv episode, composed allegedly (according to IMDB) by John Neel--although the end credits of the episode listed no composer specifically. The end credits did not even list Max Steiner as the composer of the theme music. The music in the episode sounds tracked in, "stock" music (perhaps by Neel) from earlier Warner Bros. tv westerns music.

[Wednesday, January 22, 2014 at 10:24 am]:

Facebook's "Bernard Herrmann Film Score Lovers" site seems to be rather active:

<https://www.facebook.com/groups/2214939185/>

While I am not a fan of Facebook, nor do I participate in it (certainly I do not have a Facebook FSR site), I can appreciate some sites that are visually interesting to look at. This one qualifies, as well as the "Max Steiner Composer" page:

<https://www.facebook.com/MaxSteinerScore>

The Bernard Herrmann Society recently in September 2013 started its own Facebook page:

<https://www.facebook.com/herrmannsociety>

...but it's not very active. Nothing was posted for over a month since before Christmas.

Here a section from the book, "Pat Boone: The Hollywood Years," that discusses the Herrmann music of the great movie, *Journey to the Center of the Earth*:

http://books.google.com/books?id=SG8jweRIEUAC&pg=PA164&dq=%22William+Wrobel%22&hl=en&sa=X&ei=yd7UUoLGOY_2oASOi4LIBw&ved=0CD0Q6AEwAQ#v=onepage&q=%22William%20Wrobel%22&f=false

Or go to the following link and turn to page 138 for the chapter on JTTCOTE and by I believe 151 you'll get to the music specifically:

<http://books.google.com/books?id=SG8jweRIEUAC&printsec=frontcover&dq=Pat+Boone:+The+Hollywood+Years&hl=en&sa=X&ei=5TPgUtypIJLzoATWt4KYBA&ved=0CC8Q6AEwAA#v=onepage&q=Pat%20Boone%3A%20The%20Hollywood%20Years&f=false>

The author also references me on page 164 regarding my Chord Profile of the score. His book was written or released in 2011 before my journal paper on the score was published (so he couldn't reference that).

In case you were not aware of it, the Film Score Monthly print issues are available for free download. As examples, here are the two links for the interview by Myrl A. Schreibman back in 1967 with Max Steiner:

<http://www.filmscoremonthly.com/backissues/viewissue.cfm?issueID=107>
<http://www.filmscoremonthly.com/backissues/viewissue.cfm?issueID=108>

http://www.filmscoremonthly.com/fsmonline/backissues_print.cfm

Max commented how he didn't like Wagner's music! He preferred Tchaikovsky (very nice!). I think Herrmann used Wagner (and Debussy) as models of influence occasionally, far more than Steiner. Sure, Max's music can be quite bombastic at times (just as Wagner!) but the style is generally different.

Speaking of Max Steiner movies, the Toronto Symphony Orchestra will be playing the music of *Casablanca* live with the movie in mid-February 2014:

<http://www.youtube.com/watch?v=MsPpYKB8o68>

<http://www.tso.ca/Concerts-And-Tickets/Events/2013-2014-Season/Casablanca-Film-with-Live-Orchestra.aspx>

Back to Max Steiner: The famous three-note KING KONG Main Title motif is the same (same descent of half-tones although the notes used are slightly different) of the Reel 5/pt 1 cue of SO BIG (when Roelf runs out of the house because he felt rejected due to Purvis's attention to Jane Wyman!).

KONG : D to C# to C
SO BIG: B to Bb to A

The run of 16th notes come first in SO BIG followed by the Kong motif. The Kong motif comes first in *King Kong* and then followed by the run of 16th notes. I wish someone had asked Max why he wanted to revisit the Kong motif here in *So Big*. Perhaps he simply did not make the connection consciously. Of course the Kong theme in its sentimental version is initially a four-note one followed by a three-note structure.

Upon further thought or observation, the *So Big* Symphony/M.T. Theme is essentially a three-note motif, precisely like the Kong motif. While the Kong motif is a descent of semitones (the "Symphony" is not) the overall structure of dotted half note to quarter note to whole note (in Kong) is basically there in *So Big* except that the third note is slightly less in duration (dotted half-note). At the very least I can understand why Steiner might've have used that three-note motif in that Roelf scene where the alleged Kong motif is used: because it's basically the three-note motif in the opening of the Main Title/Symphony but with a different character. One is *Grandioso* and one is *Agitato*. Perhaps Max did not have a conscious connection with *that* three-note structure in *So Big* relating to the Kong motif when writing it for that Roelf scene--except that the finished product, upon actually hearing it for many people, is that "Gee, that's the *King Kong* motif!"

Regarding a Steiner trick of the trade (or technique): the "germ" of the piece or structure--the core essence of the musical thought form, I've noticed that in many cases he bases his melody (not always, but often) on a syllable (syl-la-bel) manner, especially tied to the Main Title. For example, *The Hanging Tree* basic essence is a four-note structure (The-Hang-Ing Tree) repeated several times. *Marjorie Morningstar* has of course a six-note nature in terms of syllables--and that's precisely what Steiner uses in his Main title (Mar-Jor-ie Morn-ing-star). *The Boy from Oklahoma* has a seven-note structure--and that's exactly what Max uses in that Main Title (The-Boy-From-Ok-la-ho-ma.....). The same applies to *Sugarfoot*, *On Moonlight Bay*, and even (in part) "Ad-vent-ures of Don-Juan" ..and then carries on to the rest of the very long, long melody! :) Don't forget *Band-of-An-gels*....and even, to a certain germ extent, *Gone -With- The- Wind*...in a few melodies including the Main Title (Tara theme), etc. Maybe it was a trick of the trade used in his vaudeville days, song pieces, etc.

I really was impressed by Terrence Malick utilizing at the "Eternity" end section of his movie the "Agnus Dei" movement of Berlioz's **Grande Messe des Morts {Requiem}** --especially the very end of the piece located in the YouTube video link below starting at 7:36 ("Amen"):

<http://www.youtube.com/watch?v=gFEuLx9OIVY>

If you have the dvd, go to the 2:10:18 point. If you want to download the full score written music, here's the link from IMSLP:

http://imslp.org/wiki/Grande_messe_des_morts,_H_75_%28Berlioz,_Hector%29

[Thursday, January 23, 2014 at 8:21 pm]:

Drink right now a glass of Donovan-Parke Pinot Noir 2012 (California).

Susan ("Stephanie" nickname) and I went to Riverside today to do a business meeting with a group tied to retirement options of government retirees such as I (newly). I did not want to TSP money to sit idle for the next several years making only G Fund rate of return of less than 2%. So I'm rolling it over thru Wells Fargo Advisors (I had a Wells Fargo mortgage that we paid off a year ago) and invest the TSP in reliable securities such as American Funds (that Warren Buffet likes a lot) and Franklin Income Fund. I should get at least an average of 6.5% dividend. The financial experts predict there might be a financial bump in the road in about four years (we had the last one in 2008 roughly with the real estate bubble bursting). Gov't bonds are not recommended but corporate bonds are better. In three weeks we'll be going back to do final work in regards to Medicare/FEHBP health plans. I'll have my wife go on Medical Advantage thru my gov't healthplan that I can keep after my retirement and after I turn 65.

Tomorrow (Friday) will be more up my alley in terms of pleasure: film music research! I'll be going up to USC/Warner Bros. Archives to study more Steiner scores.

Normally it opens at 10 am but unfortunately this time it won't be available until 1 pm (so only four hours of research thru 5 pm). So I'll have to hold over material for next Thursday and Friday. I already made an Enterprise Car reservation then (as I did today thru Monday morning). I've had pulled Max Steiner's full score to *Sugarfoot* (1951), his trailer for *House of Wax*, and *Kiss in the Dark*. I'm also having pulled (if it's available) the "Big Ghost Basin" score for the second season episode of the television series, *Cheyenne*. William Lava wrote the score. Here's the YouTube link to the *House of Wax* trailer written by Max:

<http://www.youtube.com/watch?v=3vll8TZ4Qo4>

<https://www.equinoxpub.com/journals/index.php/JFM>
Journal of Film Music. Also check out:

<http://www.therestisnoise.com/2013/09/kubrick-and-ligeti.html>

http://www.newyorker.com/arts/reviews/2013/09/23/130923goli_GOAT_classical_ross

I received a Sony Blu-ray machine as a Xmas gift, and 2001 was one of the gift dvds! So above is *2001:A Space Odyssey* related. I remember taking a date to see the movie with me when I was a late teen in Syracuse, New York! Clarke was way too liberal in his dating . He would've been way too liberal for *2011: A Space Odyssey*, and probably even *2021: A Space Odyssey*!

Now for something completed different: Late this afternoon at *4th Street Vine* wine and beer tasting bar, we enjoyed a very rare Epic beer: "Strange Collaboration":

http://blogs.westword.com/cafesociety/2013/11/epic_strange_breweries_big_bad_baptist_cherry_kriek.php

What a delicious craft beer! I had to pay \$8 for a 12 oz. glass but it is worth every penny!

[Tuesday, January 28, 2014 at 8:01 pm]:
President Obama finished his State of the Union speech not too long ago. The Republicans all pretty much sat on their hands throughout the duration! :)

Yesterday we went back to *Vine at 4th* and had more of that Epic "Strange Collaboration" cherry beer. Earlier tonight I phoned to see if they still had it....nope. Oh, well.

Saturday we drove my rental car to Lake Arrowhead (less than a hundred miles from here) where we had fun feeding the ducks lay pellets that we bought at a feed store back in our home territory. Then we did some shopping there. Finally we went to nearby Twin Peaks and had a delicious meal at the Grill at Antler's Inn.

<http://www.yelp.com/biz/the-grill-at-the-antlers-inn-twin-peaks-2>

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

I ordered the Bolognese Spaghettini (fresh ground chuck, sweet onions, plum tomato with fresh garlic and herbs) except, being vegetarian, I substituted the ground chuck for a load of vegetables. Wonderful, a ton of food.

Then we drove down Highway 18 (quite a winding road!) before it got too dark and to the 210 Freeway. We had a pre-arranged meeting set up to go to a friend's home on the way to our home. We had a great time enjoying "bits" of Blu-ray dvds, including *Journey to the Center of the Earth* (1959 of course). This is the Twilight Time blu-ray exclusively available (all Twilight Time titles) thru Screen Archives Entertainment; however, JTTCOTE is no longer available (only 3000 copies released) and I will not pay \$100 or more for an eBay copy! But my friend had a copy and played a large segment of it. I really enjoyed the four-track or four-channel stereo (including the dialog).

What really struck me was his Blu-ray copy of *How To Marry A Millionaire*. Wow! You get to see Alfred Newman conducting the Fox orchestra in the opening of the movie. And hearing the dialog in stereo was quite impressive. If Lauren Bacall, say, turned her head as she was speaking, you can hear the subtle difference in sound level. If one actor on the left side of the screen talked, you would hear it sounding on the left, and so on. There was a scene when the train was approaching on the left screen (you hear it approaching there) to the middle briefly (hear it there) and finally to the right screen in a gradual decay (heard it there on the right speakers). Of course my friend has this quite elaborate home entertainment system, so he's set up this way. Me, well, I just have an old system with four old speakers, no subwoofer, no middle channel, etc. At any rate, just earlier tonight I purchased the Forever Marilyn Blu-ray dvd set from Amazon at a really great price of \$36.15 (free shipping):

http://www.amazon.com/dp/B0089J27VY/ref=cm_sw_r_tw_asp_0M5uG.0JC17ZK

I received an e-mail this afternoon from the Director, Archives of Cinematic Arts, US, (Sandra) to confirm that I am arriving at W/B Archives Thursday and Friday. Indeed I will be there around 10 am Thursday. First I need to go to Enterprise to rent a car for the weekend. I had the music pulled for last week held there this week, so *Kiss in the Dark*, "Big Ghost Basin," *Sugarfoot* (both the movie and tv series), and *House of Wax* trailer.

[Wednesday, January 29, 2014 at 4:30 pm]:

Just made a Peets coffee (Major Dickason's). Used the upstairs computer to look at my old Edgar Cayce Readings that I cannot use downstairs here in my main computer because the disc software is incompatible with Windows 7. I was randomly looking at various readings that had anything to do with music. Here's one section from Reading **1401-1**:

" There is innate the tendency for the love of that which is easy, that is beautiful, that is harmonious; those desires to become - as is the nature, or the natural trend to become - some individual of note or renown; either as a singer, A musician, an actress or the like. Yet there is the tendency to be dilatory about the application of self, and when it comes to hard work or the taking of the time and the patience - the tendency is to "slide by" and take the easier way. This must be overcome. ..

"...(Q) Is she strong enough physically to keep up all the things she has started in the way of training?

(A) These if they are kept in the way they have been started are well. These should make for better physical and mental development. In the music, turn to the strings rather than to those that are such a grind in the present.

(Q) Any particular one?

(A) As indicated, the harp, the violin - which is harder. The harp is better for the entity.

(Q) What is her aura?

(A) Purple and blue, as has been indicated. Blue is the love influence, purple the spiritual development...."

(Q) What color, or colors, should she wear or have around her?

(A) Those that are decided in their hue; those that blend to violet and to blue - these are the better. Never the drab, never too much of the red-red, but those of the

(Q) Was she a relative in any experience of her present grandmother,[1391]?

(A) [1391]was then her daughter!

(Q) In which experience?

(A) In the Persian (Grecian). We are through for the present. more delicate hues - but decided in hue. "

2403-1 Reading segment:

"(Q) In what type of work should I specialize?

(A) Home economics; and music.

(Q) What type of music, - piano or some other?

(A) Piano, to be sure, is the BASIS; but the stringed instruments, to be sure, are those fields of greater expression. Harp, guitar, violin or the like. "

3179-1 Reading text:

"(Q) Would it be a kindness to my husband and myself to get a divorce? If so how soon?

(A) As to divorce, is one question. As to being apart and not dependent upon the other nor interfering with the problems one of the other is something

else. Choose thou.

"Any withdrawal entirely is the denial of obligations.

Obligations are not set aside merely by denial. But thy usefulness one to another has passed.

(Q) What caused my marriage to fail?

(A) It had failed before you began. These are karmic conditions. The partner didn't measure up as well as thou hast.

(Q) What characteristics do I need to improve to help me to live more fully each day?

(A) The little niceties of self, as ye like to see in others. Practice all you preach. Never ask anyone to do that you don't do yourself. Do the things that bespeak of thy body, of thy mind, being a channel to the glory of God ever. Thinking of thy words, thinking of thy activities, thinking of thy thoughts about others as being messengers, as being channels, as being those things (which if crystallized into things) would be blessings to someone. Thus thy life will grow more beautiful; you will become more necessary. It is when one realizes one's need, and the need in others, that self is able - through the grace of God - to supply; through becoming the more humble and selfless....

(Q) Is it well to keep my younger daughter, [...], with me in college or would she do better to go into business now?

(A) It is well for the present, for at least another year.

Let those things that be, with the turmoils as to come, in the next eighteen months to two years be settled....

(Q) Would I do well to continue with my music?

(A) It is that which spans the distance between the sublime and the ridiculous, between the finite and the infinite.

Keep the music, for it is oft a help to thee to quell the storms of life. "

4098-1 Reading segments:

"An exceptional musician, especially piano. If the opportunity is given here we may have to the musical world of America what Sir Joshua Reynolds was in his field - for it is the same entity. In giving the interpretations of the records as we find them here, we choose these with the desire especially that these may prove helpful to those responsible for the entity during the formative years of its experience in this particular sojourn. As we find, these are the urges: One who will be subtle in its manner of approach to its own individual problems, thinking long and deep, and usually having its way. Then, unless there is some thought or care taken in meeting these, we will find that the entity may become inclined toward being over-headstrong; yet we will find a gentleness, a seriousness, though periods when there will be tendencies towards recklessness. These are the warnings, then, that should be considered in meeting these. Knowing what to look for as the mind unfolds for the entity, we will be capable of meeting these and of directing the entity. Do give the opportunity for music. Let the entity listen to and be guided by, not that character of music that is of the passing fancy but that which builds harmony, that which builds the bridge between the sublime and

the finite - or from the infinite to the finite mind. Cultivate these more often in the body-mind as it unfolds. Thus we will find less and less of this tendency for headstrongness. But there will be periods of temper. We find that this can be controlled, for as indicated, this is an unusual entity in those fields of activity suggested. As soon as it is practical for the entity to sit close to a musical instrument, especially a piano, begin to practice on same. Let it be a part of the entity's experience for the next eighteen years to practice some time during each day. Thus there will be brought the realms of the infinite through and to those who seek to know much of the spiritual in the experiences in the earth. Before this, as indicated, the entity was an artist. Thus the harmony, the desire ever in that experience to be the musician - as it was in part during that sojourn; giving the greater expression, of course, in composition. This will be a portion of the expression in the present - the composition of sacred music and classic music. For the entity may write that which will mean from this period on as much as that by Sir Joshua Reynolds in regard to the Holy Family. Before that the entity was in the Holy Land when there were those activities in which there were the gatherings of those who sought to carry on the activities of the Master. The entity was among those who added music to the service that brought the oneness of mind, not only in song but in the music of the instrument. For then the stringed instruments were used, but the piano - which should be used in the present - is by nature a stringed instrument. The entity then added to that hope, that faith, that understanding, by keeping that touch which would span the varied realms of thought. The name then was Sylvesta. Before that the entity was in the Egyptian land during those periods when there were the preparations for greater service of individuals in specific activities. The entity then especially through the Temple Beautiful brought to others its activities in music - in the two, three, four, five-stringed instruments. The name then was Celeresbestuen. As to the abilities of the entity in the present: Much will depend upon the formative years, as to what will be the outcome, by the manner in which the trainings begin. Do give the entity the opportunity for activities in the direction indicated, for it will mean much to many peoples. And keep the entity close in that realm of spiritual understanding. Ready for questions.

(Q) What specifically are the problems he should work out for himself during this particular sojourn on earth?

(A) As just indicated its stubbornness in having its own way.

(Q) What were past associations with present family?

(A) Particularly in the activities in Egypt.

(Q) Is there any additional information regarding this entity at this time?

(A) Just keep in that way as indicated. Do have some period each day from now on - from now - for eighteen years - to practice! We are through for the present. "

5201-1 Reading segment:

"EC: (Going back over yrs. To her birth date, June 7th, 1900)

- What an unusually stormy day! Yes, we have those records which are a portion

of the experience of this entity in the material plane, as well as through those dimensions in which the entity has had consciousness during the interims. All of these, as we find, tend toward that which should have been, and should yet be, the practice of the entity if it would unfold to the greater abilities in whatever direction the entity may choose to direct its efforts - MUSIC! Whether stringed instruments, whether unusual types, do attempt to bring greater harmonies into the experience through the practice and through the application of self in making music. Even though it may be only on a comb or on glasses or on bells, on a harp, violin or a piano, MAKE MUSIC! For this, if it is practiced, will tend to create the ability to commune with, to outline for the entity, that which has been the greater unfolding experience through the sojourns in the earth, as well as through those environs or vibrations during the interims. These are definite. These would be better accomplished,

Adhered to or practiced in the experience of the entity.

For, whether it is in a service in the home or elsewhere, it can be done in the nature of harmony in a musical vibration;

Whether it is in the ministering to the needs of others, as of interesting others, or as an aid or helpfulness to smaller groups, or children, or adults, through harmony, through music; for through the application of self in those directions there may come, there may be found, the greater abilities not only to hold to that already gained but to add to self the abilities of others in such, in being a contributory cause to a helpful influence or force in the minds of others. As to the appearances in the earth and the effect from the astrological aspects, we find Venus, Jupiter and Mars. Hence we will find there will be confusions at times. There will be those periods of anger such that the entity will enrage others, but being calm, in harmony itself, there may be brought calm to others; not always High C or G, but that which meets the needs. For to the entity, tone and harmony, Tone and music; that is, color - music takes on color to the entity. For the entity is a "sensitive" to the harmonies which in Venus, Mars and Jupiter may be unified by the entity. Thus, finding harmony in self, the entity may find itself raising beauty and tone and color in the lives of others to the better welfare of all. Before this we find that the entity was in the land of the present nativity during the periods when in the 'city of brotherly love' there was added to the education of the young that of music, especially that which came from what were called the Swiss bell records, also the activities with unusual stringed instruments.

The entity was an adept. Hence the xylophone, the zither, Bells and the like have particular interest for the entity; Yet the various forms of music should be kept. The name then was Martha Cusic. Before that the entity was in the French land during the periods when many peoples were active in a service for a religious cause - or the Crusades. The entity was left, yes, by its associate or companion.

You're having that trouble with the same companion at the present time! Those were the periods when the entity took advantage of the lonely times to compose, yes, to bring about various forms of musical activities and instruments; in the name then Renee Marceus. In the experience the entity gained, though it brought many periods of loneliness, many questionings from others. And these

make the entity rather sensitive to criticism in the present. But know in Whom ye believe and know that it arises from the spiritual sources from within. Know that music is that which may span the distance from the finite to the infinite, and in same the entity may find the harmony necessary for the greater unfoldment. Before that the entity was in the Egyptian land when there was the using of music as the means for the rhythm of the body in service. These the entity used to arouse the emotions of the body not for carnal reactions but the spiritual; as the dance that would unify the activities of individuals with the harmonies of life. As to the abilities of the entity, then: Music! Use same in every phase of thy endeavor, and it will bring the greater harmonies into the experience of the entity. Ready for questions.

(Q) In what occupation would I both unfold and earn, and in what location or environment?

(A) In Philadelphia, but in something having to do with music or emotion of the body; as in the dance, as in that which would pertain to the practical application of music for physical, mental and spiritual well-being.

(Q) Is marriage indicated, if so is there any action on my part necessary to arrive at a more constructive application?

(A) This will depend upon how the entity uses itself, its abilities. It is indicated, if this is sought by the entity.

And as we find, a little later, in the next two years, this should come about.

(Q) Please advise me on ways and means to fuller human relationships - both congenial and broadening?

(A) In the harmonies from musical relationships and music as the basis of the social and harmonious relations. We are through for the present."

2780-3 Reading:

(Q) Should he study a musical instrument; if so, which instrument would be preferable?

(A) Music should be a part of each soul's development.

There's not a great deal of music in this entity, except of certain natures. The piano would be well, or the banjo, for this entity."

276-3 Reading:

(Q) How should entity minister through the music spheres?

(A) These, as we find, would have the better outlet on those of the reed instruments; for these, as we find, appertain the closer to NATURE in the imitation of the voices or the expressions of the animal, or the bird kingdom, and hence would have a stronger appeal for the entity, and ALLOW an expression that might not be found in the stringed instruments.

(Q) Name instrument, please.

(A) The flute, especially; or any of the reeds. "

824-1 Reading:

"The pipe, the horn and the reed are the instruments through which the entity may give greater expression of self. The entity then was among those peoples that were in associations and connected with Charles the Second, as well as with Cromwell.... The entity gained through the greater portion of the activity; for from that association and those activities comes the love for the activities in the musical associations, both as to song and as to instruments. For the entity was then a bugler of note, but not the type of bugle as seen in the present.... Before that we find the entity was in that land known as the Grecian, when there were the activities and the searching out of those leaders of Xenophon in the eastern lands, through portions of Persia and those activities where there were brought many destructive forces. Yet the entity, as a leader in those activities, gained much,

and there began the first of the idyllic temperament of the entity. So, in the associations as to the musical abilities, if these activities tend toward the oriental music and the idyls of the folklore, and the mythological activities, the interpretation of those things pertaining to such, they will be the field of activity in which the entity may rise to prominence, provided they are ever kept in that field wherein the motive influence is the help that it may bring to individuals, to groups, to peoples, to the masses. ...

(Q) Along what lines should he study to shape his life's work?

(A) As indicated, in the musical activities in the interpretations of the idyllic atmosphere or the natures that depict same; especially in the orientation as with the occidental activity of same.

(Q) That refers to composing as well?

(A) Composing as well. For, as may be seen (this as an illustration), the entity might more capably interpret Omar Khayyam or the Thousand and One Nights than any musician now other than of an orientation!

(Q) Then, he will hear the celestial music?

(A) He MUST, if there will be found within self - as indicated - that which will enable the body to interpret same in song and in instrument! Especially in the reed and the pipe. "

275-31 Reading:

(Q) What is the meaning of my aura, blue to purple?

(A) As the color or tone indicates, the blue in purity and the purple towards spirituality.

(Q) What are the best colors for me to wear?

(A) Blue, and those tones or shades that go toward the deep or royal purple, and the modes that are in between. Not decided figures or stripes are well for body.

(Q) What colors should surround me?

(A) Those of gold and blue are healing colors, as is purple, for the body.

(Q) What precious stone sends out the most healing vibrations for my body?

(A) Those of the pearl and of the bloodstone.

(Q) What key in music is best suited to me?

(A) This may be easily determined by the body, for it will be found to change as does the development toward the varied moods of the body. When chords are struck, there is the feeling of harmony or of grating or inharmonious vibrations.

And these may be found by striking same, preferably by someone else in the presence of the body."

2421-2 Reading excerpt:

(Q) Is there any possibility of a conductorship in Radio in the present year?

(A) This as we find may be in the latter portion; though it will be opened through the summer.

(Q) Then, I should stay in the musical field?

(A) Without a doubt! No other will offer those channels for the expression of the entity's abilities, as in the music!"

[Thursday, January 31, 2014 at 9:09 pm]

I had a very productive research session at Warner Bros. Archives today from 10 am to 4:20 pm. I asked Bret to leave out the *Kiss in the Dark* material (two boxes). In the first box I noticed that there was a *Kismet* score folders there. What??? It turned out to be the 1930 *Kismet* composed by Leon Rosebrook. The film is considered lost but I understand the Vitaphone audio is still existing. I'd love to hear it, especially since I spent about an hour hand-copying parts of two cues: "Interlude" (that seques to "Bagdad") and the first 11 bars of that "Bagdad" cue. Looks very interesting, and exotic.

Then I worked the rest of the session on *A Kiss in the Dark*, composed of course by Max Steiner, starring David Niven as a tired & snooty concert pianist, and Jane Wyman as a model. memos stated that David Buttolph was initially commissioned to score the film, but the job finally went to Max Steiner. The "Kiss in the Dark" adaptation by Herbert lasts thru Bar 39, and seques in Bar 40 into that "Pose" scene with Jane Wyman (Middle Eastern-flavored music).

"Oh that/kiss/in the/dark/was to/him/just a/lark/But to/me/Twas a/Thrill" etc. in 3/4 time. Clarinets and violas play the Eastern rhythmic figures. The flutes play the melody line.

So far I noticed that large segments of the score in some cues were not used. This includes Bars 1-10 of Reel 1 pt 2. It appears to be a variation or adaptation of

Beethoven's *Sonata Pathetique*. The part used starts in Bar 11 that has the low strings and woodwinds and horns playing it (*Grave* in C time in the key signature of C minor or three flats). I love the into to the Willoughby theme in Bars 1 thru 7 with that rush of 16th "6" sextuplet notes rapidly ascending in dissonant 2nd interval fashion. What a rush! I like the Willoughby theme played by the tenor sax and (if wanted) baritone sax and bassoons (cued in) in the key of three flats. I really like Reel 2 pt 3 when Willoughby gives his abstract speech (key signature of four sharps), the bowed trem strings playing except for the celli playing the melody line with the english horn.

Reel 2/5 has Bars 1 thru 23 not used. This is the extended scene with Broderick Crawford. Steiner wrote music for it but it was not used in the final edit. We find in the used segment a reprise (coma sopra) of Reel 2 pt 2 (Willoughby theme) that ends with the shot of the hallway picture in end Bar 29. I enjoyed the dissonance here played by the muted trumpets and open gliss trombones. Reel 3 pt 1 adapted Beethoven Sonanta music, I believe, utilizing wa-wa mutes for the trumpets and Pos.

[Saturday, February 1, 2014 at 11:49 am]:

Ah! This is my first official day of retirement! Feels good. Of course I was off for two weeks but I was still on active status since I was only on paid vacation leave. Now my status at the USPS is *inactive* (in this case, retired).

Yesterday afternoon I was at USC/Warner Bros. archives from about 12:50 pm (Bret opened the doors early for me) to 4:30 pm (closing time on Fridays). My wife was there for a short period in the beginning to look around, and at the end where she studied a document box on *Auntie Mame*. For myself I worked almost exclusively on Steiner's *A Kiss in the Dark*, concluding in the last 45 or 50 minutes on Steiner's *House of Wax* trailer. I hand-copied the first 8 bars (that I tweeted as an image last evening) and then only had time for Bar 48 that was another section. I wish I had more time but I told Bret I won't need it anymore. He'll hold *Sugarfoot* and *Cheyenne* ("Big Ghost Basin" episode)n for next time. Not sure when I'll go back since it gets expensive renting a car for research all the time. I may try the bus to close by Blue Line up to the USC area. Should take only an hour to hour and 15 minutes roughly. I might try it on Wednesday and see how it turns out. All I need to do is but a Metro Day Pass when I board the local LBTransit to the Blue Line stop. Maybe \$4 or so altogether.

At the end of my session there at USC I met in the room a Japanese gal who was researching Korngold's full score to *The Adventures of Robin Hood* for a paper. I gave her my name, FSR site, and e-mail. Perhaps she'll contact me to see if I can help in her research.

In the background I'm watching on cable tv the Sundance Channel showing an episode of *Law & Order* titled "Black Tie." One of the guest stars is Viveca Lindfors who plays a housemaid for a socialite lady. I thought I recognized her, although she was much older in 1993 in this episode than when, in 1948, she prominently played Queen Margaret

opposite Errol Flynn in *The Adventures of Don Juan*. She did not become big on feature film but acted on many, many tv shows. But I remember her in one of her last film roles in 1994 in *Stargate*.

[Sunday, Feb 2, 2014:]

Here's a clip pf Elliot Goldenthal's new *Othello Symphony*:

<http://vimeo.com/75420259>

<http://www.alvernia.com/en/news-en/academy-award-winner-elliott-goldenthal-recording-othello-symphony-in-alvernia-studios/>

<http://www.broadwayworld.com/off-broadway/article/BWW-Interview-Composer-Elliott-Goldenthal-Talks-A-MIDSUMMER-NIGHTS-DREAM-20131106>

<http://www.youtube.com/watch?v=tnaigat5M8g>

Posted this morning on Talking Herrmann on that "Vertigo Live" thread, but I've gotten quite bored with it now. Time to move on. I'm kept busy with my projects, so I'll bid goodbye to Talking Herrmann for at least a few weeks--maybe a lot, lot longer! ;)

(6:43 pm): I guess the StupidBowl is still on but I'm not watching it. Instead *Oblivion* is on one of the cable stations I subscribe to on Charter, so I'm watching that. Good movie, very stylistic, fast-paced. B+ scifi at least. Earlier we went out for lunch at Pei Wei. Excellent, quite satisfying. Then we went shopping. She likes New York Co, and The Loft there at the particular shopping area we visited.

....Busy with other activities.....Now I'm watching on Turner Classic Movies the documentary, "And the Oscar Goes To." Both of us are enjoying it. Brings back memories when I watched specific Oscar nights over the long years. I really Billy Crystal as host.

Now: Here's Leigh Phillips professional site:

<http://www.phantom-music.co.uk/>

I was particularly interested in his *The Salamander* (1981) movie score reconstruction project (music by Jerry Goldsmith). Goldsmith was in his glory years period around then starting prominently with 1979 in *Star Trek: The Motion Picture*. Wonderful symphonic burst of creativity. Of course in 1973 he did a simply marvelous score in *Papillon* but I am only now referencing a certain sustained period of almost sequential hits. In that period you can justifiably start with *Alien* (also in 1979) but *Star Trek: TMP* is arguably the best of both scores.

Anyway 1979 is a power year with *Alien* and then, amazingly, the super-impressive *Star Trek: TMP*. Then in 1981 brought out one of my favorite Goldsmith

scores, *Omen Conflict: The Final Conflict*. Another really *Big* symphonic sound that became popularized by John William in 1977 by *Star Wars*. Williams really got the ball rolling in this huge symphonic style (ala Korngold, etc). It influenced John Barry too with his now symphonic approach with such titles such as *Moonraker* and *The Black Hole*. Then in 1982 was another impressive score by Goldsmith for Disney, *Night Crossing*. Some of the cues are truly masterful tied to the actual balloon flights. This seques immediately to *Poltergeist* that was also quite nice. Then I loved *King Solomon's Mines* in 1985 starring Richard Chamberlain. Creative abandon and sheer fun for a rather dumb movie! The Nineties were not the best for Goldsmith but I loved *The Shadow* in 1994, and *Congo* had very nice cues and moments in 1995, and of course *First Knight*.

Anyway, here's Goldsmith's *Salamander* suite on YouTube, and I like especially the long section starting around the 6 minute point. Some of it around the 8 minute mark and beyond sounds remarkably like the style in *Final Conflict*.

<http://www.youtube.com/watch?v=sjNj8I5cd4s>

Don't forget that Goldsmith had his score for *Legend* rejected:

<http://www.youtube.com/watch?v=H7CF3eVfcn4>

And here's Elmer Bernstein's rejected score (a suite, at any rate, here) of *The Scarlet Letter*:

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

And don't forget Alex North's rejected score for Kubrick's *2001:A Space Odyssey*.

<http://www.youtube.com/watch?v=ouKn-dMgKWw>

<http://www.youtube.com/watch?v=256NgMW4tQw>

<http://www.youtube.com/watch?v=tAIZRVeGJd4>

[Monday, February 3, 2014 at 4:42 pm:]

Watching in the background to my left *Hard Ball* (with Chris Matthews) on MSNBC. It looks like GOP GOV Chris Christie is getting deeper in trouble. The bully deserves it.

I was going to return the rental car this morning at 9 at Enterprise but decided to keep the good rate and subsequently keep the car the next four days. I'll be returning to USC/Warner Bros. Archives on Wednesday & Thursday at 10 am. Besides continuing with *Sugarfoot* and a *Cheyenne* episode ("Big Ghost Basin"), I'll also have pulled Max Steiner's *Rome Adventure* (if the full score is available). I'm also considering to have pulled other Steiner scores in the upcoming weeks or months: *Desperate Journey* (1942), *Pursued* (1947), *Dallas* (end of 1950), *My Wild Irish Rose* (end of 1947), maybe

Youngblood Hawke, and one or two Doris Day vehicles (*On Moonlight Bay*, *By the Light of the Silvery Moon*). Not high priority material but may eventually do the latter selections. I'm interested in doing at least a few more musicals. I remember in Jan/Feb ten years ago (2004) I had researched *My Fair Lady*. It was a *huge* score--four big boxes of material. In that period I also researched *A Summer Place* and *Battle Cry*. On Friday, Feb 27 of that year I returned to Corporate Archive Research Center (that is not in the studio but off-studio at 2777 North Ontario Street--but also in Burbank) to study Harry Potter scores. I also earlier in January I studied Goldenthal's *Interview With A Vampire*, and also I believe *Sphere*.

Incidentally, here is a piece of Goldenthal music for *Heat* that was not used in the final edit of the pic:

<http://www.youtube.com/watch?v=ZqKVQXgWa68>

And here's Lalo Schifrin's rejected score for *The Exorcist*.

<http://www.youtube.com/watch?v=7QTTiezP2f4>

Also, John Barry had his score for *The Golden Child* rejected:

<http://www.youtube.com/watch?v=IE-KZyt54LU>

<http://www.youtube.com/watch?v=y4jvPxAnnAc>

Just follow the YouTube links and you'll find more rejected clips. The La-La Land tracks are now available at a reduced price here:

<http://lalalandrecords.com/GoldenChild.html>

Newman's *A Certain Smile* is also on sale. I may just buy these items now....

<http://store.lalalandrecords.com/certainmile.html>

(9:03 pm Monday:)

Surfing the web for interesting sites, Here are several:

"Bernard Herrmann: That Sinking Feelings" by Richard C. Walls:

<http://pauldbrazill.wordpress.com/2014/01/09/guest-blog-bernard-herrmann-that-sinking-feeling-by-richard-c-walls/>

This gentleman claims that Herrmann got his theme of the *Twilight Zone* from Bartok's *The Miraculous Mandarin*.. So far I haven't heard it, but I'll listen more closely tomorrow:

<https://plus.google.com/103396123652839741532/posts/38d9mDMULmH>

<http://www.youtube.com/watch?v=zyvFDdYM-rU>

GoldenYears Hollywood on Twitter:

<https://twitter.com/hollywoodnbc>

Korngold Golden memories site:

<http://www.youtube.com/user/BRENDANGCARROLL/videos>

Alex North music sites:

<https://twitter.com/DylannaMusic>

<http://www.dylannamusic.com/HOME.html>

Mubi.com site articles:

<https://mubi.com/notebook/posts/notebook-soundtrack-mix-4-fragments-of-the-mirror-the-music-of-bernard-herrmann>

<https://mubi.com/notebook/posts/obsessions-nine-notes-regarding-the-music-of-bernard-herrmann>

<https://mubi.com/notebook/posts/movie-poster-of-the-week-alfred-hitchcocks-vertigo>

Alex Ross on *Vertigo*:

<http://www.therestisnoise.com/2011/06/for-bernard-herrmann.html>

Gull Cottage site on cinema:

http://gullcottageonline.com/OnTheDown-April_12pg1.html

Beatles:

<http://www.mooc-list.com/course/music-beatles-coursera>

Interesting photo:

<https://twitter.com/20thcenturyfox/status/404015009853734914/photo/1>

Warner Bros Scoring Stager:

<http://www.bbc.co.uk/programmes/p01g5ryp>

Some nice music here, like at around 13 or 14 minutes in:

http://www.dailymotion.com/video/x13hxym_ice-age-giants-last-of-the-giants-3-3_lifestyle

[Tuesday, February 4, 2014 at 3:34 pm]:

I am recording from a dvd onto a cassette tape the music in *Rome Adventure* (music by Max Steiner) since I am going to study the written score tomorrow at USC/Warner Bros. Archives (or at least hopefully the full score is available!). Beautiful music. The "Al-di-la" theme was a bit over-exposed by Max in his adaptations but overall the score is quite lovely, sounds sharp and dynamic, and several times quite delicate when it involves alone time with the lovers!

There appears to be some controversy regarding Bruce Broughton being ousted from his prior nomination for an original song in the upcoming Academy Awards:

<http://www.cbsnews.com/news/academy-award-rescinds-nomination-for-songwriter-bruce-broughton/>

<http://m.deadline.com/2014/02/alone-yet-not-alone-writer-open-letter-to-academy/>

<http://www.hollywoodreporter.com/race/oscars-surprise-song-nom-alone-671669>

News on the *Monuments Men* score:

<http://entractemag.com/the-monuments-men/>

<http://www.youtube.com/watch?v=c3J2wfUb4M4#t=554>

Well, I listened. Sounds fine. But I was far more impressed with Goldsmith's *The Salamander* that I linked earlier. That Main Title or theme from M.M. sounds like, I don't know, like something from a light-hearted musical or something (*Monuments Men: The Musical*)! It *sounds* good (well-performed) but I'm not crazy over it, not intrigued, not "wowed!" And it doesn't seem to quite "fit." It *tries* to (martial brass instruments, etc.) but doesn't do the trick for me.

If you are a *Star Trek* fan, you most probably already know about this link below; but if not, you may find it (in Spock's terminology) "curious" :

http://www.startrekphase2.de/en/4x08_kitumba.php

<http://www.youtube.com/watch?v=ejyVZKcsn3w>

[Saturday, Feb 8, 2014 at 8:37 pm]:

Today is John Williams' birthday. He's 82 (actually starting his 83rd year today). So last evening and today I was busy on my Twitter site focusing on his music, famous and obscure. He was actually nearby in Orange County at the Pacific Symphony conducting his own music on Thursday evening. Unfortunately I was not aware of it, and besides, I understand the event was sold out long ago.

<http://www.oldmovietheatre.com/movies/TheyMadeMeACriminal.html>

You watch this early 1939 movie for free, streaming or download: *They Made Me A Criminal*.

Listen to the Main Title. You'll hear the Main Title of *Gone With the Wind* there! GWTW was written later that year. Obviously Steiner had the theme for *Criminal* fresh in his mind, and at least unconsciously tapped it for GWTW! Interesting. This is that four-note section in *Criminal* at the middle and especially the end of the M.T. When I go back to Warner Bros. Archive on Wednesday (to research Steiner's *Desperate Journey*) I'll ask Brett to pull just the Main Title for me. I'll hand-copy that GWTW section as proof.

Tuesday, February 11, 2014 at 9:38 am]:

I was busy the last several day, so I did not have extra time to add material to this new blog. Included in my activities was being active on my Twitter site during the recent

famous film music composer birthdays: John Williams (Feb 8), and Jerry Goldsmith (Feb 10). So if you scroll down my Twitter site:

<https://twitter.com/filmscorerundow>

.....and reach Feb 7-8-9-10, you'll see a load of tweets and images as my tribute to both composers. During my tribute last evening of Goldsmith, I posted an image of cues from Jerry's score to a *Perry Mason* episode from the third season titled "Paul Drake's Dilemma." I went to the following CBS site to try to freely watch it:

http://www.cbs.com/shows/perry_mason/

But unfortunately it happened to be one of the few episodes not on the list! Oh, well. So I decided to purchase it on Amazon as part of the Season 3 Part 1 dvd package:

<http://www.amazon.com/Perry-Mason-Season-Three-Vol/dp/B0019F030M>

That specific episode Goldsmith scored is definitely in there, so I'll look forward to finally hearing it! It "looks" like a highly interesting score.

Speaking of Goldsmith, Varese Sarabande announced on his birthday the release of *The List of Adrian Messenger*:

<http://www.varesesarabande.com/servlet/the-1156/The-List-Of-Adrian/Detail>

I will buy it but not order it until closer to the release date of Feb 24. The cd is limited to 3,000 copies (not 2,000) so I do not see a rush for this cd--whereas with that special Herrmann big set of Fox scores, there *was* a rush because it sold out really fast (and fortunately I purchased it early). It was limited to only 1,000 copies:

<http://www.varesesarabande.com/servlet/the-980/Bernard-Herrmann-At-20th/Detail>

[Saturday, Feb 15 2104 at 3:40 pm]:

I've been busy the last several days, including Wednesday when I researched from 10 am to 4:30 pm on Steiner's written score for the 1942 pic, *Desperate Journey*. I will return this coming Wednesday and continue to hand-copy. In his reference book, Film Composers in America: A Filmography 1911-1970, Clifford McCarty claimed that Friedhofer orchestrated the music. This is a logical statement for that period before Murray Cutter took over the job several years later. However, the orchestrated pages are definitely not in Hugo's meticulously tiny and often faint handwriting. The handwriting is strong and bold and big. No name was attached to the title pages that I've researched so far--and HWF usually put his name up there (many times in ink--although he wrote the music notes in pencil). I'd sure like to know who orchestrated this score, so I'll try to find out next Wednesday.

[Breaking News at this moment as I write at 4 pm: The jury in Jacksonville, Florida is now going to give the verdict on 4 of the 5 counts in the "Loud Music Trial."Guilty on Counts 2, 3, 4, & 5 against Michael Dunn. The big count (#1) is deadlocked. It'll probably have to be retried in the future.]

...No reply yet from my webmistress who handles the mechanics of adding & changing my original FSR site. I contacted Matt, the original creator & designer of the site, to see if he had time or capacity now to handle the job this one time, but he couldn't (new server, new password, etc). So I'll simply wait a few weeks or month and add on to this new blog. All I need is to update it, and after that I probably won't need another update for at least a year or more (like this time since my prior update was early December 2012!). As for my YouTube and Twitter accounts I can work those myself--quite easy, especially Twitter. I really like Twitter and the ability to accommodate urls, music score photos, and still have room for a decent (though short!) message. My SoundCloud site (fairly inactive or far less traffic so far) is also easy to manage.

...[6:53 pm]: Break while my wife & I went to Happy Hour for a beer, and then shopped at Von's Supermarket next door to the brewery.

I tweeted an image of my hand-copy of the Main Title of *Desperate Journey* on February 12.

Last evening (Valentine's Night) I found on YouTube a nice rendition of Tchaikovsky's *Swan Lake*:

<http://www.youtube.com/watch?v=VL0Cr-WXhvM>

Thursday at noon my wife & I went to Riverside for a retirement business meeting regarding my wife's Medicare Advantage option, my own plan, etc (what best with the lowest cost). Then that Valentine's Day Eve we went to nearby Mission Inn Hotel and Spa. I arranged for \$189 a "Rise & Shine" overnight package. We had a great time. Beautiful place, plenty of nooks and crannies, mysterious passages and stairs, etc. Quite picturesque--so that's why I took my old Canon 35MM camera! With that camera the day before I took a few photos of my research at Warner Bros. Archive. Regarding *Desperate Journey*, the trailer is here:

<http://www.tcm.com/mediaroom/video/77784/Desperate-Journey-Textless-Trailer-.html>

There are a few scenes shown in that trailer not in the final edit of the picture. For example, at 2:13 you see Flynn in a power shot looking up at him at the top of the stairs shooting down at some approaching Nazis. In the movie we instead see Flynn's back--the camera behind him--shooting down. At 2:33 you see a full shot of Ronald Reagan shooting a Nazi (out of frame) who was about to pistol Errol Flynn. In the final edit of the movie you don't see Reagan until he appears onscreen hidden from the doorway. It was meant as a surprise, the audience thinking Flynn has had it until a gunshot from behind Flynn knocks down the evil Nazi.

Incidentally, I did indeed research that Main Title of *They Made Me A Criminal* to verify that Steiner had self-borrowed a motif there later that year for the Tara Theme (or

four-note "Gone-With-The-Wind" motif). I tweeted an image of that on Feb 12 as well. Adjusting for different notes and time signatures, they both do indeed have the same intervals, the same four-note structure, and so forth. I tweeted images of both a few days ago. My notes indicate that I briefly researched GWTW sketches at USC ten years ago this month (precisely 2-27-2004).

.....(10:01 pm): I am tweeting several images tonight on Twitter, including the Main Title of the strings alone for Steiner's DARK VICTORY; contract date CBS sheet of Goldsmith's SERGEANT & THE LADY pilot, providing the YouTube video of part of it; two pages of the 3M1 Quest for the Glaive cue from Horner's KRULL that I hand-copied. So if you want to see the images, go back to Feb 15, 2014.

[Sunday, Feb 16, 2014 at 10:15 am]:

Here is the amazingly detailed Finding Aid via OAC of the Henry Mancini Collection at UCLA (that I researched in the past):

http://www.oac.cdlib.org/findaid/ark:/13030/tf6h4nb3v9/entire_text/

All of the Reel/Part and cue titles are included in which particular document box, and so forth. Very nice!

Here is the Jerry Fielding Papers held at BYU in Utah:

<http://files.lib.byu.edu/ead/XML/MSS2116.xml>

Here is the Alexander Courage Collection in Rochester, New York:

<http://www.esm.rochester.edu/sibley/specialcollections/findingaids/courage/ser8-9/>

I am not too particularly interested in Jerry Fielding's music, and I never had an opportunity to research any of his music anyway, for the most part. There's nothing of Fielding in the Warner Bros. Archive. There's nothing in Sony/Columbia. There *are* some Fielding scores at UCLA in the CBS Collection. For instance:

146 **Fielding, Jerry.** "*Hunters Are For Killing.* Score no: CTV0001-0037." [NOTE: This score is dated 2-25-70 Studio City]

213 **Fielding, Jerry.** *Good Guys.* TV Series. Format: CPY. Pages stuck together

325 **Fielding, Jerry.** *He & She.* TV Series. Score no: HS0001-0128.

326 **Fielding, Jerry.** *Governor & JJ, The.* TV Series. Score no: JJ0001-0144.

[Box # 327] "**Fielding, Jerry.** *Man in the Middle.* TV Series. Score no: MM0001-0035. ; **Williams, John.** *Who Goes There.* Score no: 5200-5238.; **Stevens, Morton.**

There are also audio tracks in the Dats there.

I would particularly be interested in his scores for the tv series, *Kolchak: The Night Stalker*. Unfortunately those scores would be housed at Universal Studios, and I cannot get in there to research anyway. Now that I am retired, I'll try again! But before I research Fielding I will be busy focusing on all of the wonderful Herrmann scores there from *The Virginian*, *Bob Hope Chrysler Theatre*, *Kraft Suspense Theatre*, *Alfred Hitchcock Hour*, and so on. It would be a treasure trove!

From my research last Wednesday on *Desperate Journey*:

- Main Title: 7 pages, 27 bars. 1:28 duration.
- Reel 1/pt 2 cue # 24333. *Risoluto* in 12/8 time, 18 pages, 72 bars.
- Reel 1/pt 3, cue # 24334, *Modto misterioso*, 66 bars.
- Reel 2/pt 1, cue # 24335, 17 pages, 66 bars.
- Reel 2/pt 2, cue # 24336, *Molto misterioso*, 45 bars. "Plane" cue. Dynamic!
- Reel 3/pt 1, cue # 24337, 60 bars. "Wounded" cue.
- Reel 3/2-4/1, 44 bars. "Iron Fist" cue but opens with "Pellets" Bar 1.
- Reel 4/pt 2, cue # 24339. 30 seconds. "Map # 1" cue.
- Reel 4/pt 3, cue # 24340, 16 bars, :49 duration. Includes "Comrades" motif.
- Reel 4/pt 4, 3:34 duration. "Lloyd" = Bar 7; "Flight" = Bar 14, etc.
- Reel 4/pt 5, cue # 24342, 17 pages, 149 bars. "Climbing" = Bar 9. "March" = Bar 11. I believe it utilized *Crime School* music from Reel 8/pt 4.
- Reel 5/pt 1, *Agitato* in C time, cue # 24343. 105 bars. "Cyclist" = Bar 35. "Haste" = Bar 49. "Train" = Bar 66.
- Reel 5/pt 2, cue # 24344, 4 pages, 13 bars, :19 duration. "Plane" = Bar 1.
- Reel 5/pt 3, cue # 24344, *Allegro* in C time, 3 pages. :17 duration. "Train" motif.
- Reel 5/pt 4, cue v# 24345, 7 pages, 27 bars. "Train."
- Reel 6/pt 1A, cue # 24346, 24 bars, 1:01 duration. "Flight" = Bar 10. "Fight # 2" = Bar 17.
- Reel 6/pt 2, 135 bars, 3:43 duration. "Flight" start. "Shadows" = Bar 14. "Guard" = Bar 19. "America" = Bar 26.
- Reel 6/pt 3, 84 bars, *Agitato* in 3/4 time, 3:06 duration. "Chemical Fire" prominent.
- Reel 7/pt 1, 67 bars, 3:27 duration, *Modto* in 3/4 time. "Katy" music. "Lloyd" = Bar 25. "German Patient" = Bar 35.
- Reel 7/pt 2, 122 bars, 4:20 duration. "Doorbell" start. "Nazi" = Bar 20. "Katy" = Bar 76. "The Car" = Bar 105.
- Reel 7/3-8/1, 94 bars, 3:08 duration. "Map # 2" = Bar 12. "Sentry" = Bar 20. "Map # 3" = Bar 38.
- Reel 8/pt 2, cue # 24352, 23 bars, 1:10 duration. ends on "Rule Britannia."
- Reel 8/pt 2A, 20 bars, :35.
- Reel 8/pt 3, 42 bars. "Gestapo."
- Reel 8/pt 4, cue # 24354, 51 bars, 1:23.
- Reel 8/pt 5, *Agitato* in C time, 66 bars, 2:07.
- Reel 9/pt 1, 16 bars, :39. Beautiful "Katy" music here.
- Reel 9/pt 2, cue # 24357, *Misterioso con moto* in C time, 9 pages, 36 bars, 1:21.

- Reel 9/pt 3, C time, 94 bars, 2:48. "Allegro # 2."
- Reel 9/pt 4, 128 bars, 3:32. Also "Allegro # 2" music.
- Reel 9/pt 4A, 4 pages, 14 bars, *Dramatico* in 3/2 time.
- Reel 9/pt 5, cue # 24361, 8 pages, 41 bars, coma sopra from Reel 6/2.
- Reel 10/pt 2, 4 pages, 44 bars, partially from Reel 6/2 one tone higher.
- Reel 10/pt 2A, cue # 24363, 17 bars, :40 duration. "Allegro # 2."
- Reel 10/pt 3, 96 bars, 3:06, *Agitato* in C.
- Reel 10/pt 4, 47 bars, 1:13, *Agitato* in C.
- Reel 10/pt 5, cue # 24366, 68 bars, 3:25. "Major Dies."
- End Cast. 12 bars, :26.
- Trailer, 2:55 duration.

The Hollywood Bowl about a half a year from now as I write will present "The Big Picture: Hitchcock" on Sunday, August 31, 2014 at 7:30 pm--playing live music for Hitchcock movies. This includes Herrmann and Tiomkin music.

<http://www.hollywoodbowl.com/tickets/big-picture-hitchcock/2014-08-31>

Perhaps we'll go. Not sure yet. Rather far from here, and I don't like night-time freeway traffic!

[8:41 pm Sunday): I've been watching my new Blu-ray extended version of *It's A Mad, Mad, Mad, Mad World* that I received on Thursday. I tweeted about it earlier and offered several images of my hand-copies of the score. I still haven't heard the commentary that I read was excellent, nor any of the special features. The Intermission just finished and I am now watching the second part. I am enjoying Ernest Gold's music. Wish the music materials were in better shape at UCLA. Many times they had wet stains, stuck together, and in particular, most of the time the full orchestrated pages were not there. It takes so much more time to reconstruct a cue from the Parts! I believe, if my memory serves me, that the Main Title (with the Saul Bass animation) were Parts only, while the Overture with chorus still had the fully orchestrated score still available. So I just didn't have the time to reconstruct the M.T. Maybe I'll attempt it again in the future...

(9:55 pm Sunday): It's now over except for the Restoration end credits. Later in the week I'll watch the whole movie again but this time hearing the commentary.

...Right now I'm watching the skating competitions at Sochi. Waiting for Davis & White from the United States to dance! The Russians did a good number in Roaring Twenties outfits.

(10:48)Yes, Davis & White just danced--dancing to *My Fair Lady* numbers, including "I Could've Danced All Night!" Very nice! Hope they win. ..They *did* win Gold for short dance, beating the Canadians.

Stat Counter tells me now that there were 212 hits on my FSR original site (almost all in the United States) due in greater part by clicks on Facebook for some reason. Somebody probably advertised my site or whatever. Of course I do not have an account on Farcebook, and I never plan to!

[Friday, March 7, 2014 at 4:46 pm]: I've been busy the last three or more weeks, so I did not add to my new blog # 48 here.

Ideally I would love to give up paying for my original FSR site when my hosting contract is over this year in October, and try to see if somebody (or institution) is willing to take over the hosting of my educational site in perpetuity. For instance, the old Filmus-L (Listerserv) archives have been hosted the last 2 years or more by the Bernard Herrmann Society:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3831>

Kurt George Gjerde is the computer brains behind the site, affiliated with the University of Norway, I believe. So in effect the U. of Norway is hosting the old Filmus-L. That's quite commendable. But I just tried to click on the Filmus-L link provided by the Bernard Herrmann Society and came up with an "Internal Server Error":

<http://filmus-l.bernardherrmann.org/>

So is this just a temporary problem or permanent?

Anyway, I would love to have somebody freely host my site as an educational site once my hosting contract expires sometime in October since I may not be updating it anymore after this Blog # 48 and my newest Chord Profile (*On Dangerous Ground*).

Any takers? If so, contact me! probably I'll keep it going but of course I'm not going to live forever! :)

Here is a Google Books result for A Film Score Guide series title that may interest Jerome Moross fans:

<http://books.google.com/books?id=QTHCh5P3ceAC&pg=PA63&dq=The+Big+Country&hl=en&sa=X&ei=0nAaU4jtLXAoASpuYGwDA&ved=0CE8Q6AEwBQ#v=onepage&q=The%20Big%20Country&f=false>

Here's a Music Salary Guide:

http://www.berklee.edu/pdf/pdf/studentlife/Music_Salary_Guide.pdf

Here's the Film Music Pro archives:

<http://nxport.com/pipermail/fmpro/>

This one from March 2011 is very interesting re: Golden Age of film music and the Work-for-Hire situation:

<http://nxport.com/pipermail/fmpro/2011-March/021385.html>

Leigh Phillips got a special award for his reconstruction from scarch of Goldsmith's THE SALAMANDER score:

<http://filmmusiccritics.org/2014/02/ifmca-winners-2013/>

John Cacavas recently passed away:

<http://us3.campaign-archive2.com/?u=bd9a3f8dd8ddbc5cf721af59d&id=ebef2c2ca0>

This one from March 2011 is very interesting re: Golden Age of film music and the Work-for-Hire situation:

<http://nxport.com/pipermail/fmpro/2011-March/021385.html>

Coming up on the Hollywood Bowl at the end of August of this year (2014):

<http://www.hollywoodbowl.com/tickets/big-picture-hitchcock/2014-08-31>

Here's the Finding Aid for the Henry Mancini Collection at UCLA:

http://www.oac.cdlib.org/findaid/ark:/13030/tf6h4nb3v9/entire_text/

I researched this collection a few times many years ago, including *Charade*, *Peter Gunn*, *The Great Race*, etc.

Nice bunch of *vertigo* movie posters:

<https://mubi.com/notebook/posts/movie-poster-of-the-week-alfred-hitchcocks-vertigo>

Here's North's *2001: A Space Odyssey*:

<http://www.amoeba.com/search/albums/?s=alex%20north%202001#/>

Good music available here, including *The Salamander*:

<http://www.phantom-music.co.uk/>

1-22-13:

Talking Herrmann: 'Seven Miles of Bad Road' (*Bob Hope Chrysler Theatre*) on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=t6cNTGmYbGE>

If any of you Herrmann fans never had a chance to see this episode (airdate 10/18/63) and hear Herrmann's brassy original score, here's your chance! The episode stars Jeffrey Hunter as an unlucky drifter passing a hick town on his way to California.

The actor in the diner scene (talking to Jeffrey Hunter) about nine minutes into the video several years later will play a sadistic prison guard or warden in Woody Allen's *Take the Money and Run*.

<http://www.youtube.com/watch?v=t6cNTGmYbGE>

talkingherrmann mailing list

1-22-13:

Talking Herrmann: 'The Reckoning' (*The Virginian*) clip on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=6tEmsm0q4jM>

Here is a nearly seven minute clip of "The Reckoning" episode of THE VIRGINIAN, original score by Herrmann.

Several months ago I linked another YouTube presentation of this episode-- opening credits scene and robust original music:

<http://www.youtube.com/watch?v=4PCOX8aVERk>

talkingherrmann mailing list

1-22-13:

Talking Herrmann: Encounter at Boot Hill (*Rawhide*) now on YouTube

New topic by: Bill Wrobel

Wow! This was just uploaded on YouTube a week ago: "Encounter at Boot Hill" episode of the final season of RAWHIDE, original music by Bernard Herrmann.

The first link is the opening few minutes before the commercial and then opening credits. The second link is the rest of the show or most of it.

<http://www.youtube.com/watch?v=Wk0vV1CcTWY>

<http://www.youtube.com/watch?v=5dG6a4L9uAA>

The music at about 5:37 reminds me of SISTERS.

talkingherrmann mailing list

1-22-13:

Talking Herrmann: 'Murder by Proxy' (*Hong Kong*) YouTube, JTTCOTE music

New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=KRDT1rbhdgo>

In this episode of *Hong Kong* (starring Rod Taylor), Bars 3-12 of "The Crater" from JTTCOTE was effectively employed in a dark, moody scene in the Shark Fin Café setting (approximately 00:30:41) of the excellent "Murder by Proxy" episode (original airdate March 1, 1961). Now available here on YouTube.

<http://www.youtube.com/watch?v=KRDT1rbhdgo>

talkingherrmann mailing list

1-23-13:

Talking Herrmann: THE AMERICANS: 'The Regular' (Bernard Herrmann)
Reply by: Bill Wrobel

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

Here is a full episode of THE AMERICANS on YouTube titled "The Guerillas." Music by Van Alexander. Perhaps some day we'll be able to see "The Regular" episode that has an excellent original Herrmann score.

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

talkingherrmann mailing

1-23-13:

Talking Herrmann: 'A Child Is Born' on YouTube
New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=4PZapU9FfP4>

G.E. Theatre's A CHILD IS BORN (music by Herrmann) is now available on YouTube, updated in Sept 2012.

<http://www.youtube.com/watch?v=4PZapU9FfP4>

talkingherrmann mailing list

1-24-13:

Talking Herrmann: Encounter at Boot Hill (*Rawhide*) now on YouTube
Reply by: Bill Wrobel

Not bottomless (1969 was the last USA television work) but there are more Herrmann treasures unburied out there. Not all of the Herrmann music presented is original ("Encounter at Boot Hill", however, is an original score for that specific episode of RAWHIDE).

For example, there was an ABC network presentation of the Hound of the Baskervilles on February, 12, 1972 that starred Stewart Granger and William Shatner:

http://www.imdb.com/title/tt0068719/?ref_=fn_al_tt_1

Well, nobody but myself that I am aware of revealed that Herrmann music was edited-in this tv movie of 90 minutes. It was a Universal production so it was not surprising to see that what Herrmann was included was scores Herrmann composed for Universal Studios--especially CAPE FEAR. I remember it because I watched it when it was originally aired on television, and I made a copy of the audio (bad audio by now!). I have to look for it.

<http://filmus-1.bernardherrmann.org/?t=herrmann-odds-ends-i>

I am not sure if that old tv movie is available on dvd from collectors (haven't looked) but it would be worth some research time on Google.

If any of you Herrmann researchers go to the LOC (Library of Congress) you can probably ask to see "The Regular" episode of THE AMERICANS short-lived tv series. A copy is available at UCLA too. But LOC has all 17 episodes on I believe 16 mm format. UCLA only has four episodes.

I believe the last tv project Herrmann did on American television was "The Last Grave at Socorro Creek" (THE VIRGINIAN series), airdate 1-22-69. A few months earlier (airdate Nov 23, 1968) he did the tv movie, COMPANIONS IN NIGHTMARE (NBC Saturday Night At The Movies).

Back in 1965 Herrmann did work on the Universal tv series, CONVOY. Only 13 episodes were made, and there is a good chance he may've did an original score or two. But so far nobody knows. Somebody needs at least to get the official cue sheets to find out. As a researcher I wish I had unrestricted use of the ASCAP files and cue sheets for at least a full day, if not a week! It would be research heaven for me! A better research nirvana would be to have access to all the tv music boxes held somewhere at Universal and be able to study the Herrmann scores there.

Anyway, you may still be able to find new minor treasures on YouTube or elsewhere. Maybe there will be stock music of Herrmann's in a Playhouse-90, or a rare CLIMAX! still available, and so forth.

talkingherrmann mailing list

Talking Herrmann: Encounter at Boot Hill (Rawhide) now on YouTube
Reply by: Bill Wrobel

I forgot to mention that of course "The Plot To Kill Stalin" (STUDIO ONE) used stock music, a lot of Herrmann especially. In fact, the very first music clip is Herrmann music.

<http://archive.org/details/Plathouse90-ThePlotToKillStalinPart1>

<http://archive.org/details/Playhouse90-ThePlotToKillStalinPart2>

or try)if audio or clarity is better):

http://www.cinemahaven.com/playhouse-90-the-plot-to-kill-stalin-part-1-playhouse-90-the-plot-to-kill-stalin-part-1-video_814fd5e54.html

Or try on YouTube:

<http://www.youtube.com/watch?v=82CgIebpn7M>

Now: To something completely different...here's a rather metaphysical Xmas type of story broadcast in 1953 that starred George Reeves of SUPERMAN fame. The metaphysical/philosophical idea is presented especially at around the 24 minute mark when Edmund Gwen talks about the nature of time. Click here:

<http://archive.org/details/AllStarTheatrePresentsheartOfGoldWithGeorgeReeves>

talkingherrmann mailing list

1-25-13:
Talking Herrmann: ODDS & ENDS
New topic by: Bill Wrobel

I'll devote a new topic/thread on Herrmann (usually) odds & ends that may interest some readers.

Let's start with a scene from "The War & Eric Kurtz" episode of *Bob Hope Presents the Chrysler Theatre*." This image I did not find in Google images but here on Wikimedia Commons:

http://commons.wikimedia.org/wiki/File:Martin_Milner_Bob_Hope_Theatre_War_Eric_Kurtz.jpg

The music is an original score by Bernard Herrmann--predictably martial one--brass and timp. The timp in a very long sequence cue towards the end of the episode (I believe an escape scene) beats a repetitive bar-to-bar rhythm in I presume 12/8 time. Eventually muted trumpets play a several-bar sequence of half-step descending patterns of two delayed triplets (dotted 8th to 16th to 8th) to normal triplet 8ths to dotted quarter note. The tuba is also prominent in the cue usually playing dotted half note to dotted half note. Relentlessly suspenseful and long cue. I audio-recorded the show (bad shape now!) when I was in my early Twenties I believe when the series was rebroadcast in syndication I believe. Of course I haven't seen it out in many, many years (unlike Kraft Suspense Theatre).

talkingherrmann mailing list

Talking Herrmann: ODDS & ENDS

Reply by: Bill Wrobel

Here is an image of Farley Granger and Julie Harris in the 4th season premiere of the *Bob Hope Presents the Chrysler Theatre*--"Nightmare" (airdate 9-14-66).

<http://www.briansdriveintheater.com/filmnoir/farleygranger/farleygranger9.jpg>

Of course the original score is by Herrmann--one of his best for television, in my opinion.

talkingherrmann mailing list

Talking Herrmann: ODDS & ENDS

Reply by: Bill Wrobel

Good detailed information on the "Nobility of Kings" episode of *The Virginian*, original music by Bernard Herrmann:

<http://ctva.biz/US/Western/Virginian/V098.htm>

talkingherrmann mailing list

Talking Herrmann: ODDS & ENDS

Reply by: Bill Wrobel ()

From the same site, here's detailed info on the "Last Grave at Socorro Creek" episode of THE VIRGINIAN (music by Herrmann):

<http://ctva.biz/US/Western/Virginian/V191.htm>

talkingherrmann mailing list

1-26-13:

Talking Herrmann: ODDS & ENDS

Reply by: Bill Wrobel

<http://connection.ebscohost.com/c/articles/52526883/dance-suspense-sound-silence-north-by-northwest>

"The Dance of Suspense: Sound and Silence in North by Northwest"

AUTHOR:

Daniel-Richard, Debra

http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/journal_of_film_and_video/v062/62.3.daniel-richard.html

I have never read this paper. I'll attempt to do so, especially if it is freely available! :)

Meanwhile, in a related Google search:

http://departments.knox.edu/engdept/commonroom/Volume15.1/Ivan_Keta.html

<http://hopkinscinemaddicts.typepad.com/hopkinscinemaddicts/2012/11/bernard-herrmann-and-alfred-hitchcocks-north-by-northwest.html>

http://books.google.com/books/about/Flexible_Units.html?id=JU0SAAACAAJ

talkingherrmann mailing list

1-27-13:

Talking Herrmann: ODDS & ENDS

Reply by: Bill Wrobel

I talked about this before on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3821>

...but I thought I would add a few notes. The user "Ribbonrain" posted this "Kill No More" episode of *Kraft Suspense Theatre* in four parts:

<http://www.youtube.com/watch?v=L0ekTkK0zTI>

This is the same link I provided in the old Topic on this specific subject. My main criticism of this presentation was that there was a problem with synchronization. There is about a one-second lag between the spoken words and the lip synch.

Now: There is another YouTube presentation of this episode from a different user (S250385) and the synch is perfectly aligned, and the whole episode is allegedly there in one shot (not split up in four parts).

<http://www.youtube.com/watch?v=kpPWmLiACg4>

But there is in this presentation a even greater flaw-- edited scenes/music. For instance, in that other user presentation, the first Herrmann stock music edited-in by the music editor/supervisor (remember "Kill No More" does not have an original score written specifically for it) starts at 4:51 thru 5:23 (about 32 seconds worth of Herrmann music). But you can distinctly hear the edit cut in this version. In the original link I provided (ribbonrain) the whole sequence of music and film is intact. The music duration there lasts about a minute and ten seconds.

Part 2 of "Kill No More" is here:

<http://www.youtube.com/watch?v=p5ChbSuh4NI>

The Herrmann music is located from 8:36 thru 9:01, then from 9:10 thru 9:33, and finally in this Part 2 installment from 12:49 thru 14:23.

Here is Part 3:

<http://www.youtube.com/watch?v=4qggtXMbiag>

Herrmann music in this installment starts from 2:04 thru 2:35 as the Leonard Nimoy character finishes his conversation with the Cobalt bomb scientist. The rest of the music, as in earlier installments, appears to be by the then young John Williams that features strings. Herrmann's music here features only the woodwinds and the brass. As given in the earlier thread, I am presuming that these Herrmann music edits are from an earlier episode of KST. The music does not match "A Lion Amongst Men" episode that he wrote an original score for. So I think it is logical to assume that there is an episode not syndicated that may include an original Herrmann score. The most likely one is "The Last Clear Chance" that was an earlier Season 2 episode than "Kill No More" (about six episodes earlier). But so far nobody has this episode that I am aware of--except in the vaults of Universal!

Part 4 of "Kill No More" is here below:

<http://www.youtube.com/watch?v=8WwNV4Yr9gc>

However, there's no Herrmann music here, just Williams (his music okay). I prefer Herrmann over Williams, as you can see!

Note also that this episode was based on a story by Larry Cohen (co-teleplay by Cohen too). Remember him?...from It's Alive....Cohen had Herrmann write the score for that one. I wonder if Cohen was deeply influenced by the music edits of "Kill No More" and really liked Herrmann's music there. Maybe it helped influence his determination to get Benny to score his later film?

talkingherrmann mailing list

1-27-13:

Talking Herrmann: ODDS & ENDS

Reply by: Bill Wrobel

http://upload.wikimedia.org/wikipedia/commons/archive/7/77/20120612185429!Margaret_O%27Brien_Jeffrey_Hunter_Pursuit_1958.JPG

The above link is a photo from the "Kiss Me Again, Stranger" episode (11-19-58) of the short-lived CBS series, PURSUIT. Herrmann wrote the opening and similar End credits music.

Below is the list of episodes on this anthology series.

<http://ctva.biz/US/Anthology/Pursuit.htm>

IMDB claims that the original music of each episode (example below) is Herrmann. This is true if you mean the Opening and Closing themes (written in August 1958) but it is highly unlikely he wrote individual scores for the episodes, especially since some of them at least were apparently live. Unfortunately I cannot find episodes available for research.

<http://www.imdb.com/title/tt0680741/fullcredits#cast>

talkingherrmann mailing list

1-30-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=eHiq9iCv8EY>

I just uploaded the newest Herrmann music video: "Coyle & Richardson" (*Crime Classics*). It's a suite-only version (no dialog) so it's a bit short but full of wallop!

Enjoy!

<http://www.youtube.com/watch?v=eHiq9iCv8EY>

talkingherrmann mailing list

2-7-13:

Talking Herrmann: Prejudice Against Film Music

Reply by: Bill Wrobel

Forrest Gump would state it perfectly:

<http://www.youtube.com/watch?v=6MT3CihStFQ>

This of course applies to narrow-minded artistic snobbery.

And snobbery is relative, expressed differently in degree in different people. Do you think Herrmann was not a snob in his views of art & various people (example: down on "pop" music)?? Or even in terms of his own work (thought his television scores to be secondary to his film projects, electing to leave behind his tv-radio autograph scores but clutching his film score manuscripts to his chest after finishing the recording sessions at the respective studios)???

He stated, "...I hate all cults, fads, and circles. I feel that a composer should be true to his own innate instincts and tastes, and develop these to the best of his ability, no matter what the present vogue may be."

At any rate, snobbery is as snobbery does (or says on Radio 3 forum threads). Not baffling. Art is a smorgasbord. Diners will select what they want and reject what they don't want or doesn't suit their specific tastes. The snobbish diners will criticize that the items they rejected don't even belong on that table and shouldn't be there!

talkingherrmann mailing list

March 4, 2013:

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

"Ludwig" as the avatar name. Hmmm. I assume in regards to Beethoven? Why not Mark Richards??

I gather, then, you are probably the same Canadian who is a composer with the following website:

<http://markrichardscomposer.com/index.html>

?????

that Mark Richards wrote a long dissertation on Beethoven that is available on the same website, so perhaps you instinctively used the "Ludwig" for the Talking Herrmann forum. I doubt you are the Australian surfer born 1957 ! But there is no mention/no link of this website on the "Film Music Notes" website nor vice versa that I could find. So perhaps you are a different Mark Richards??...although you mentioned on the original website that you are now into "film music - a new research interest of mine.." So I can only logically deduce that you are the same gentleman with a good mind and a diversity of interests!

At any rate, if the same, then I really liked your sample audio track of the Revenge Duet from your Hamlet opera rendition:

<http://www.markrichardscomposer.com/revengeduet-good.mp3>

Far more Robert Wagner than Ludwig Beethoven of course! :)

So maybe you should change the moniker name to "Robert."

I like Wagner far more than Beethoven in overall temperament--and with a greater "dramatic" impact or style that is especially tied to Golden Age romantic style film composing. Herrmann of course borrowed from Wagner, and of course Rockmaninoff, and several others I elaborated upon in past posts (but not Ludwig!). You may wish to read my long thread (with many images) here:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3859>

At any rate, I need to go to bed now, so I have no inclination to pursue KANE again right now. But I should mention that there was no power theme initially for KANE when Herrmann first played with conceiving of the potential score. He wrote a pre-Prelude piece for the movie called "The Night (Xanadu)" that is quite strange music indeed! It is available in the McNeely recording. Ambiguity is dominant, clashing bitonality at times, etc. You do see the F major 7th (F/A/C/E) in the second half of each of the beginning few bars but the first half shows ambiguity with the E and Eb notes simultaneously, then clearer bitonalities in Bar 5 with the F maj 7th and also the Ab minor triad in the second half. The first half is really ambiguous. Nothing "power" related or clear-cut focused here at all. Anyway, here is a research fair use partial image below:

{ Image <http://img580.imageshack.us/img580/5776/img0001ym.jpg> }

<http://img580.imageshack.us/img580/5776/img0001ym.jpg>

talkingherrmann mailing list

3-4-13:

Talking Herrmann: Max Steiner's THOSE CALLOWAYS now available
New topic by: Bill Wrobel

<http://store.intrada.com/s.nl/it.A/id.8017/.f>

Max Steiner's gorgeous score to the Disney movie, THOSE CALLOWAYS, is now available thanks to INTRADA. And the music is available in gorgeous rare STEREO (for Steiner)!

This is off-topic but I am sure Herrmann would approve :)

There is not much Herrmannesque in this score but one or two suspense sections in the wild pursuit scenes are reminiscent of Herrmann.

I already purchased my copy.

I love the Bridie theme (available as a sample track)!

{Image <http://img24.imageshack.us/img24/7606/imgnr.jpg>}

<http://img24.imageshack.us/img24/7606/imgnr.jpg>

I recommend highly that you buy this high-flying Disney score!

talkingherrmann mailing list

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

“Analyzing Tension and Drama in Beethoven’s First-Movement Sonata Forms”

I am interested in starting to read your dissertation (and perhaps even surprise myself by finishing it, and exclaiming, "I can't believe I read the whole thing!" :)

While I am not a huge fan of Beethoven, I happen to have his complete works set, so I can listen to whatever examples you cite. Without reading it yet I would surmise that the whole idea of dramatic impact and intensity in the first movement of a musical work often means a composer really needs to grab the audience's attention right off the bat! Get them interested and involved to listen more. Although I wonder if intensity is not just necessarily tied to "tension" (say, dissonance) but more with concentrated experience expressed, say, in music art. Can be quite beautiful, plenty of consonance, "heavenly" even! Terrence Malick's TREE OF LIFE succeeded in doing that in their selections of classical works, especially that end beach scene.

Anyway I happen to be off today so I'll give your hefty dissertation a try!

Also if you ever get more (even complete) audio files of your HAMLET opera, I'd love to hear it. I'd also like to see the Revenge Duet written music sampled online or whatever.

What is your birth information (month-day-year etc) if you wish to reveal.

Good luck in your new work!

talkingherrmann mailing list

3-5-13:

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

Thanks Ludwig...eh...Mark.

I have already sent you my private email address. I have a public one available at the bottom of my Front Page to the Film Score Rundowns site.

Went out with the wife for four or five hours earlier so I didn't have as much time on the Beethoven dissertation as I planned! But I got to page 48--stopping at your Example 1.3 B's piano sonata opus 31, No. 2 "Tempest" (or "Sturm" on my Brilliant Classics cd). You were giving an example of a "Large-Scale Basic Idea." Nice to hear it again (been a long time). But of course the third and final movement (Allegretto) is the famous section that includes a secondary theme later prominently self-borrowed for one of his really famous symphonies (the Fifth?). If Beethoven can self-borrow, so can Herrmann in spades! :)

<http://www.youtube.com/watch?v=ZYdv5jk09XQ>

And here's the 1st movement you referenced. The part you spoke of starts at 1:17 below:

http://www.youtube.com/watch?v=m8Tl_Cg94-c

By the way, I discussed my Beethoven cd collection in my Blog # 37 at least.

I'll have to revisit KANE again and see what I can add to what I already said in much earlier posts, especially about the Rock power theme. Of course KANE was in that

Twilight Zone period between his Early Works style and his mature established habits zone circa 1948 and beyond. KANE was his first important baby (first movie) and I think he was being both experimental (eg., "The Night") and being influenced by then popular styles, etc. Of course Herrmann's music, as a result, "rocked"!

<http://www.filmscorerundowns.net/blogs/37.pdf>

talkingherrmann mailing list

Sunday, March 10, 2013:

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

OK. It's Sunday morning. I finally have time to revisit KANE, and to read your online paper:

<http://www.filmmusicnotes.com/citizen-kane-leitmotifs-and-rachmaninoffs-isle-of-the-dead/>

First off, it's a very impressive-looking presentation with all of the helpful bells & whistles (many video/audio clips, written score excerpts, etc). You must be a web designer as well! I like your Front Page visual of the theater seating area and all of those images of stars, directors and characters. However, I don't believe I see film music composers there (especially Herrmann & Steiner!) as they should be since this is a "Film Music Notes" website specifically (instead of simply "Film Notes").

Now: I can easily see why you would term this five-note theme as the "Power" motif but I personally never associated it with power (or ambition) per se. Herrmann never initially (or clearly) associated this motif with power in the opening of the movie. The narrative scene there is simply a slowly moving moody & dark dissolving montage of rather spooky images. The ominous theme is first heard as you read the "No Trespassing" sign on the rusty link tall fence. Of course I wouldn't automatically call it a "No Trespassing" motif (!) in terms of aligning music precisely with the immediate visuals or introduction of a character or idea ("mickey-mousing" and literal leitmotif-character portrayal). It is slowly unfolding and we are caught into the amazing process. It's far more MOOD than anything Max Steiner would do in an approach--although I would've been fascinated to hear what Max would've done with these opening several minutes!

So, there is no "power" associated with that five-note music structure in this overall scene. You soon see a "K" at the top of the gate (for "Kane") but it could've just as well

been "Kelloggs" (as in the cereal, founded way back in 1906). However, the composer would know it stood for "Kane" so it would be logical to state that Herrmann meant it as the "Kane" motif--but also as the "Xanadu" motif since this whole prelude scene is on the grounds of the Xanadu estate built by Kane. So that's why it is far more logical to call it the Kane/Xanadu motif or theme based on the narrative. I'll have to dig up the cue sheets to see how they may've labeled sections of the Prelude (if they did--I don't remember).

What you see in the Prelude is, in effect, the depressing Fall of the Kane Empire, and the actual death of the Founder. Xanadu as shown there looks far more like a Dark Ages gothic throwback, stricken with the black plague. So, if anything, there's no longer any "power" associated with it at all! It is the absolute loss of power (and indeed loss of life since Kane dies all alone and unloved).

And when you first hear the "Rosebud" theme (snow-sled or what I call the Boyish Happiness motif) in Bars 5-6, there is absolutely no visual reference of what that motif would be associated with. Visually all you still see in the slowly ascending visual of the rusty fence and then the close-up of the gate. No sled, no happy young Kane playing in the snow, etc. Herrmann was simply incorporating his themes together in a moody musical narrative. He did some "mickey-mousing" such as when the light blinked out, the breaking of the snowfall crystal paper weight--but overall it was a telegraphing mood piece of the basic themes formatted to fit the darkened scenes. Herrmann knew what he was doing.

Young Kane was certainly not a "power" themed person when you first saw him. He was an energetic boy playing out in the snow. He thought he was happy at the time but then very shortly his mother "sacrifices" him by handing him over to Thatcher. That's a Hollywood plot twist for you--too neat but unrealistic. So poor Kane feels unloved and tries to compensate for this (perhaps with "power" or ambition in the newspaper empire, and of course accumulation of expensive "things"). Then he tries to find love twice in the movie. The Breakfast Montage famously shows the deterioration of his marriage, and then the encounter with Susan at the opera doesn't end up harmoniously either!

So, in a sense, the "power" theme can be construed later as his gross over-compensation for the search for happiness and love (signified by the Rosebud). And you hear the "power" theme (if you wish to call it that) presented in quite a playful way in the "Kane Marries" cue, adapting Mendelssohn's wedding march, etc. But it's not "power" but simply "Kane" in the setting now of a happy wedding. So essentially it is the "Kane" motif, not "power" per se. But I suppose a rose (or rosebud!) is a rose by any other name! Perhaps it can be construed as the "power of" hoped-for love (not the "power over" people type of power).

I think, in certain terms, "The Night (Xanadu)" cue (not used in the movie)--as the initially-intended Proto-Prelude--actually FITS the moody prelude scenes better than the official cue that you hear in the movie. However, in terms of an intelligently designed or overall structure (in terms of thematic presentation), the official "Prelude (Citizen Kane)" cue is far superior, of course. Strange opening music of "The Night" depicting the strange

opening scenes of the movie! Herrmann never finished that cue (stopped at Bar 44). He finally thought better of it, abandoning his first attempt of music here. But put on the video, turn off the volume, and then sync "The Night" track music from the cd--and see what you think!

Gotta go now!

talkingherrmann mailing list

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

http://books.google.com/books?id=CvWNUI-RV6oC&pg=PT9&lpg=PT9&dq=power+motif+Citizen+Kane&source=bl&ots=zXvv2HHjsO&sig=6t8FAcMAY27i_AfS3djWUPjAedU&hl=en&sa=X&ei=ISk9UYbTHei9yWGl4HgDA&ved=0CHgQ6AEwCA

Laura Mulvey also wrote of the "power" theme in her book, CITIZEN KANE. Here's the quote given thanks to Google above. However, she mistakenly wrote that it was a "four-note figure" instead of a five-note motif. Weird she couldn't count the notes--perhaps she meant to write "five" but wrote "four" instead and missed it in the proof-reading....

talkingherrmann mailing list

3-11-13:

Talking Herrmann: Rachmaninov's 'Isle of the Dead' and Herrmann's CITIZEN KANE motif

Reply by: Bill Wrobel

I decided to engage in some healthy "reality testing" in terms of comparing what other people read into the music (whether Bill Wrobel, Mark Richards, Laura Mulvey, or whomever) to what Herrmann himself said out his own music. Here is what I found:

<http://img221.imageshack.us/img221/7602/imgck.jpg>

{ Image <http://img221.imageshack.us/img221/7602/imgck.jpg> }

My notes did not have the direct reference (when exactly Herrmann stated this, in what interview or article) but these are his words. If this was written as liner notes many many years after the actual composition, then I might question whether he was re-writing the history of the process. But, regardless of this, these are his own words. So it appears that "power" was not in his design, but "destiny" instead. This makes sense in the opening Prelude scene since we are seeing the decaying fruits of his destiny with the disintegration of his Xanadu Estate. But of course the "Rosebud" theme is the pivot motif because it points to Kane's "ruling love," so to speak.

At any rate, it is always best to first search to see what the composer himself or herself says about the nature of his or her own music. But it is commonplace to have authors write about how they personally "read" into the music. They may even make up wild theories; for instance, that Hitchcock influenced Herrmann's music, or that there was indeed a "Hitchcock chord" and so on. Lots of theories out there! :)

"Analysis" is not necessarily "reality".....

talkingherrmann mailing list

April 12, 2013:

Talking Herrmann: Hound of the Baskervilles (1972) Herrmann stock music
New topic by: Bill Wrobel

<http://www.lovingtheclassics.com/the-hound-of-the-baskervilles-1972.html>

You can this weekend for a special price order from the Lovingthe classics site the 1972 television movie, *Hound of the Baskervilles* starring Stewart Granger and William Shatner. There is plenty of Herrmann stock music (*Cape Fear*, primarily, from Universal since this is a Universal-tv production). Coupon code is:

april13

With media mail shipping the total cost is \$10.92.

Now: You can also watch it for free on YouTube if you wish:

http://www.youtube.com/watch?v=m4U_kgDPaLU

...but I prefer the dvd so that I can watch it on my big screen television (not the small-sized computer screen! :)

talkingherrmann mailing list

4-14-13:

Talking Herrmann: Hound of the Baskervilles (1972) Herrmann stock music

Reply by: Bill Wrobel

That [availability soon of *Companions in Nightmare*] depends if there is a circulating copy out there--which may be unlikely. In the *Kraft Suspense Theatre* series there are several un-circulating episodes (including one I believe contains an original Herrmann score). So you will not find it on tv some Saturday afternoon in one of your local channel markets, and you will not see it available on iOffer, or YouTube, etc.

But it doesn't hurt to hope! :)

BTW, I decided to purchase from LovingThe Classics not only *The Hound of the Baskervilles* but also Herrmann's apparently P.D. titles *King of the Khyber Rifles* and *White Witch Doctor* and also *On the Isle of Samoa* (some music inspired or sourced from Rozsa) and finally *7th Cavalry* (music taken from Max Steiner's Columbia pic, *The Violent Men*).

talkingherrmann mailing list

4-16-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=X3MHQvPX2C0>

Today (Tuesday) I just uploaded a new Herrmann CBS music-video: another *Crime Classics* episode suite (not the entire show), "The Seven-Layered Arsenic Cake of Madame LaFarge" (airdate 10/14/53--nearly sixty years ago!).

Enjoy!

<http://www.youtube.com/watch?v=X3MHQvPX2C0>

talkingherrmann mailing list

4-17-13:

Talking Herrmann: 'War & Eric Kurtz' dvd-r available
New topic by: Bill Wrobel

<http://www.robertsvideos.com/product.php3?invid=66662&ref=/browse.php3?All=&keywords=&NPAL=&MESECAM=&VHS=&DVD=&CDROM=&VHSEP=&VHSSP=&PAL=&SECAM=&MPAL=&alpha=&catid=177&page=11&incr=1>

The "War & Eric Kurtz" episode of the *Bob Hope Presents the Chrysler Theatre* (see link above) is available in this site in Canada. Music by Bernard Herrmann (an original score). I could not find that episode anywhere else (including YouTube). So I ordered it. I also ordered (see link below) the "Tomorrow" episode of *Playhouse 90* starring Richard Boone, music by Jerry Goldsmith.

<https://www.robertsvideos.com/product.php3?invid=67465&ref=/browse.php3?All=&keywords=&NPAL=&MESECAM=&VHS=&DVD=&CDROM=&VHSEP=&VHSSP=&PAL=&SECAM=&MPAL=&alpha=P&catid=&page=41&incr=2>

talkingherrmann mailing list

4-27-13:

Talking Herrmann: 'War & Eric Kurtz' dvd-r available
Reply by: Bill Wrobel

http://commons.wikimedia.org/wiki/File:Martin_Milner_Bob_Hope_Theatre_War_Eric_Kurtz.jpg

<http://aconitum-napellus.tumblr.com/post/29405726634/martytodpete-the-war-and-eric-kurtz-there-are>

<http://georgshadow.tumblr.com/post/21278428575/martytodpete-the-war-and-eric-kurtz-the-pic-on>

http://books.google.com/books?id=XxTx1xK-q14C&pg=PT1097&lpg=PT1097&dq=%22War+and+Eric+Kurtz%22&source=bl&ots=SfDEp0Td65&sig=_6Yxck69eYs0111xsjzgs0Dmxug&hl=en&sa=X&ei=ZJJ8UY_-AYPUiwLEqIGQAQ&ved=0CGAQ6AEwBzgK

James:

The two burnt dvds arrived in the mail today. I could not play them on my dvd machine (not top-of-the-line) but it played fine on my computer. The picture quality is mediocre, sub-par--but I've seen worse in other shows I have of the period, including the "Nightmare" episode. The video quality is absolutely terrible! At least Kurtz was watchable, relatively speaking. Included in the dvd was the episode titled "Kicks" starring Mickey Rooney.

Thankfully the audio quality of Kurtz was good (tho certainly not pristine!) so you can enjoy Herrmann's original score (IMDB stated that Jerry Goldsmith did the score! :) Herrmann instrumentation here is the brass and snare drum--the tuba(s) being especially prominent. Since this is a German prison/stalag-themed episode, it is not surprising Herrmann chose the martial instrumentation! Pretty much a "lower drawer" score for Herrmann but I did enjoy the long end reel escape scene cue. Herrmann is again fixated on that six-note rhythmic figure heard in several of his tv and movie scores: dotted 8th-16th-8th figure to 8th-8th-8th figure but extended next to another dotted 8th-16th-8th figure to dotted quarter note. These 10 note patterns are repeated, and repeated, and (yes, you've guessed it! :) repeated again...and again..... The snare drum plays it, and then the muted trumpets, and so on. My guess is that eventually it'll be available on YouTube. "Seven Miles of Bad Road" by Herrmann is already there (and a better quality video too!).

The video quality of the other dvd was better--the 1961 *Playhouse 90* episode, "Tomorrow" starring in Faulkner's "Tomorrow." Stark story! But it was great to see Richard Boone in fine form here. Jerry Goldsmith composed the simple, rustic score.

talkingherrmann mailing list

4-28-13:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=5Wy56lqGFU4>

I have just completed my upload of the new Herrmann CBS music-video: "Tall Trapper" from the fantastic sixth season of Gunsmoke.

Enjoy!

Incidentally this season is now available legitimately and remastered:

<http://www.amazon.com/Gunsmoke-The-Sixth-Season-Vol/dp/B0083TUEDS>

http://www.amazon.com/Gunsmoke-The-Sixth-Season-Vol/dp/B008OIQZ36/ref=pd_bxgy_mov_text_y

or find the best price here:

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

Here's the link again to my YouTube video of "Tall Trapper"

<http://www.youtube.com/watch?v=5Wy56lqGFU4>

talkingherrmann mailing list

May 3, 2013:

Talking Herrmann: 'War & Eric Kurtz' dvd-r available

Reply by: Bill Wrobel

Love your idea, James, about the Universal/Revue dvd set, but it'll never happen. Except (maybe) for exceptionally name-recognition tv sets such as Alfred Hitchcock and Twilight Zone, it will not make \$\$\$\$ (profit) for record labels--labels/producers that are quickly dwindling in the next several years. After all, the younger folks) potential buyers of dvds/cds) than us know nothing about the *Bob Hope Chrysler Theatre* show from the mid-Sixties, or *Studio One* from the Fifties, or *The Great Adventure* series, or Convoy, and so on. Let's hope that you or I happen to win the SuperLotto or something and simply, for the love of it with no profit-motive, hire Bill Stromberg or Bruce Broughton or Markus Metzler or the MMM close-miking team or ??? (not McNeely due to awful inconsistencies and bad mistakes!) to conduct these scores. I have most of the CBS scores so I'll offer the material. The Universal stuff is far more problematic! First, as a SuperLotto winner, I'll want a fresh new super-stereo state-of-the-art recording of all of these Herrmann scores. THEN, if possible, release the original tracks that of course are in mono. Eventually I'd want to record more obscure scores and definitely obscure composers I like such as Rene Garriquenc, and not-so-obscure but definitely under-championed composers such as Fred Steiner.

Of course it's nice to fantasize!:)

talkingherrmann mailing list

5-7-13:

Talking Herrmann: Ray Harryhausen RIP
Reply by: Bill Wrobel

I remember back in 1995 when I contacted Ray because of my Herrmann research at UCSB. I had studied Herrmann's *The 7th Voyage of Sinbad* and noted that the "Fight with the Roc" written cue was missing. However, I knew that a page of that cue was within Ray's own book on his special effects career. So I contacted him and wondered if he had that cue, and if he did, would he be so kind as to make a copy for me that I could send to UCSB (to finally complete the full score there). And he did indeed, writing a very interesting reply letter (see below). He may have still kept the autograph version (don't know) since he sent me a photocopied version. Perhaps it was a gift from Herrmann to incorporate into Ray's book, or ????

<http://img839.imageshack.us/img839/6646/img0133yex.jpg>

{Image <http://img839.imageshack.us/img839/6646/img0133yex.jpg>}

talkingherrmann mailing list

5-9-13:

Talking Herrmann: Herrmann NY Philharmonic Interview (1954)
Reply by: Bill Wrobel

Thanks for the valuable research posting here that involves the inner core of music professionals of the time coming together at CBS Radio to discuss their ruling love--music, of course! :)

Page 150 has Fassett talking about Herrmann too. The page number on the original document is -9- followed by "This is the CBS Radio Network." He briefly in one paragraph speaks about Herrmann's *Wuthering Heights* projects coming to a conclusion followed by an ever-expanding film music career. Etc. Then he talks about how a conversation was recorded with him and Herrmann. Apparently this is the same conversation that is later shown starting on page 185. Because if you go to page 151, it is not original pages -10- and -11- but a cut to another topic altogether. So the archives here are a bit chaotic, with some repeating pages, etc.

Anyway, it was fun reading Herrmann here as the musicologist persona primarily.

talkingherrmann mailing list

5-25-13:

Talking Herrmann: The Trap (1958)
Reply by: Bill Wrobel

OK. While the hourglass sand was flowing down, I have incorporated the Sahara cue ("Search for Well Pt. I) that is the basis of the Samoa Theme of the 1950 Columbia pic. I simply created a new music video to accommodate the new audio clip and images. Here it is:

http://www.youtube.com/watch?v=_RqtsR-EFWY

talkingherrmann mailing list

7-8-13:

Talking Herrmann: Man In Gray Flannel Suit deleted music
Reply by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4092>

Hi, Jim!

Sorry for the delay in replying. I'm been in a transition phase between computers--getting a new one with Windows 7 Professional (don't want Windows 8!)--and installing new drivers etc. in the old Windows XP Professional--so everything in both computers is back to scratch! Some programs that worked on XP do not work on Windows 7. Then I had problems installing the Netgear Wireless Adapter/Receiver to get Internet access via Charter Cable (again probably due to the Windows 7 system since my Netgear cd-rom software was an earlier version prior to Windows 7. So I decided to buy a 50 feet cable to connect directly from my modem bear the tv across the room and hook it up to my computer (now getting 100 megabytes blazing fast speed). So one problem or delay after another! :)

Anyway, I did indeed do as you suggested. For those of you that actually have that Fox special cd set, you should do it. If you have the dvd of TMITGFS, great--then go, as Jim suggested, to the point immediately after the Judge (Cobb) says no charge and pause it. Then get that track # 51 ready to go in disc 12. Then hit play for both machines.

If you don't have the dvd, go to YouTube here:

<http://www.youtube.com/watch?v=TEWZpUhDu8g>

Then skip to the end at precisely 2:30:41. Pause there. Then play the cd (maybe a few seconds prior so you can run back to the computer to click play on YouTube). The music should be perfectly aligned there. In the movie for a minute and 37 seconds there is no music after the Judge says "No charge." But hearing the music from the cd player will show how perfectly appropriate the music is in the buildup to the kissing scene in the car. Why the music editor dialed out the music for over a minute and a half, I cannot fathom. Anyway, when Rath (Gregory Peck) tells his wife that he worships her (actually, given the events in the movie, she should be worshipping HIM!), the music is dialed back in when they embrace and kiss in the car. This happens on YouTube at 2:32:18. So 2:32:18 minus 2:30:41, that leaves you 1:37 of the scene with no music in the movie.

So, terrific suggestion, Jim!

BTW, I must've been on the same wavelength (in terms of music not used in movies) because just late last evening when I got the computer working better, I submitted on my Twitter site some of my hand-copied version of bars of music composed by Max Steiner for THE FBI STORY (Wade County, Oklahoma scene) that was dialed out in the final edit of the music. There is no audio for it available, unfortunately.

<https://twitter.com/filmscorerundow>

There was a long cue in Max's THE HANGING TREE that was dialed out towards the end of the movie when Doc Frail's love interest pleads with the mob not to hang him. I guess Jack or someone felt there was too much music here--didn't want her dramatic scene to be distracted by music!

talkingherrmann mailing list

7-8-13:

Talking Herrmann: 'The Golden Fleece' (Jason & the Argonauts)

Reply by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4095>

No. I don't hear a Serpent there. And it's not a solo (French) horn call (unless it was electronically altered somehow back then). And I don't know why it would be an alarm call from the Palace anyway since the palace is probably way too far away for anyone to hear it in the grotto. I'll have to dig out my dvd again and listen to that audio effect several more times. I wish I had the music edit sheets for that movie.

I know one thing about that general scene: lousy day-for-night effects! :) I mean when the men at the Argo are discussing who is going to go ashore, it's supposed to be night-

time--yet it is bright sunny noontime! Somebody wasn't doing his job and snoozed thru that specific scene!

talkingherrmann mailing list

8-2-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=N1GWSIBJgQ&feature=youtu.be>

I just uploaded my newest YouTube CBS Herrmann music video:

"Signals" (Outer Space Suite)

Enjoy!

talkingherrmann mailing list

8-26-13:

Talking Herrmann: Man In Gray Flannel Suit deleted music

Reply by: Bill Wrobel

Tonight I added a few of my hand-copied images of the score on my Twitter site. I especially liked the "Daydreams" scene when stoic Tommy (stoic Peck) gives balanced (and stoic!) perspective to his wife. Too bad Herrmann, who scored the film (and this scene), did not take his stoic advice overall in his personal life! :)

<https://twitter.com/filmscorerundow/status/372203023528755200/photo/1>

talkingherrmann mailing list

8-27-13:

Talking Herrmann: Man In Gray Flannel Suit deleted music

Reply by: Bill Wrobel

Thanks, John J. I agree with you, although I have not studied much on it as probably you. But it appears it's not only Microsoft but also a bigger giant: Google. Read this:

<http://wikileaks.org/Op-ed-Google-and-the-NSA-Who-s.html>

I've heard of "encrypted searches" but know little about that function. If anybody has suggestions, let me know.

For a browser I use Mozilla Firefox that has some internal safeguards (if you directly opt in "Tools") whereas Google Chrome should be avoided if you value privacy (that's what I initially read after a short search on the subject). The NSA may be coming out with its own browser for general use. Maybe I'll give that one a try! :)

talkingherrmann mailing list

8-31-13:

Talking Herrmann: I'm really sad.

Reply by: Bill Wrobel

<http://img59.imageshack.us/img59/1427/7j96.jpg>

Here is a section of a cue from Beneath the 12 Mile Reef that was unused in that picture but later self-borrowed by Herrmann for *Jason & the Argonauts*. Can anybody identify that music from JASON. Very little ever goes to waste in Herrmann's output it seems!

talkingherrmann mailing list

Talking Herrmann: I'm really sad.

Reply by: Bill Wrobel

<http://img833.imageshack.us/img833/8374/1qqm.jpg>

Notice in this CBS document that the writer curiously inserted "H.G.W.T Theme" for the "Dramatic II" cue (aka "Gunfight" by the way)--part of the series of cues later labeled

as the WESTERN SUITE collection of cues. I suppose the writer felt it initially (Bar 1, etc) sounded like the Have Gun ill Travel motif to him or her.

You can listen to this cue (and read the music) on my YouTube site below:

<http://www.youtube.com/watch?v=pVt3fyyQ7u4>

talkingherrmann mailing list

Talking Herrmann: I'm really sad.
Reply by: Bill Wrobel

<http://img266.imageshack.us/img266/4230/vzhr.jpg>

Here is the cue sheet document for a STUDIO ONE episode titled, "Trial by Slander" (airdate 1-20-58). Note that Herrmann's Studio One in Hollywood theme is heard at length. If only somebody could find a copy of this episode (or those episodes very close to this date) we could then finally hear the Herrmann music! Never say never but, alas, I fear that this episode and many others are lost forever....However, the WRITTEN music is still with us, available for rerecording. Let's hope some day some record label will Damn the Torpedoes (no profit from it!) & Full Speed Ahead on this project! Or perhaps an orchestra (San Francisco perhaps that did Little Girl Lost?) will do a few choice cues....

talkingherrmann mailing list

9-1-13:

Talking Herrmann: I'm really sad.
Reply by: Bill Wrobel

<http://img829.imageshack.us/img829/8923/4pb8.jpg>

Here is Section B of cue VII of the SLEEPY HOLLOW sketch (in Herrmann's hand), part of the many series of sketches for CBS radio but so far unidentified in terms of what these Americana pieces were meant for. Even Norman Corwin did not know what these sketches were (I wrote to him about them just before he died).

Curious note: In the image above you see the top two bars as the end bars for Section A. Section B has no music except for the Tam Tam sounding. Plus, quite interesting enough, there is dialog here: "Oh, no. Your head. Don't throw it. No help."Hmmm. I do not know if these lines are in the Washington Irving short story, "The Legend of Sleepy Hollow," or not. I assume the head mentioned is the pumpkin head.

But it makes me wonder if Herrmann wrote down these lines on the actual sketch meant that this was a definite project (but not ultimately realized) or ??? Section C has another single bar of music (trombones, etc) meant for a short scene. Section D has two bars meant for soli woodwinds.

talkingherrmann mailing list

Talking Herrmann: I'm really sad.
Reply by: Bill Wrobel

CORRECTION: When I wrote previously, "In the image above you see the top two bars as the end bars for Section A" I meant the top two STAVES of music as the end bars of Section A. The bottom two staves include Sections B, C & D. If Talking Herrmann is reworked I sure hope that there is an EDIT function (as demonstrated in the Rozsa Forum) where one can go back and replace/expand/edit one's words. Of course this usually means correcting misspelled words without needing to start a whole new reply.

talkingherrmann mailing list

Talking Herrmann: I'm really sad.
Reply by: Bill Wrobel

<http://img202.imageshack.us/img202/6517/gksc.jpg>

As this CBS contract note on this document shows, Herrmann was commissioned to work on the Have Gun Will Travel pilot on January 18, 1957.

talkingherrmann mailing list

Talking Herrmann: I'm really sad.

Reply by: Bill Wrobel

The terrific music used in the second season of The Adventures of Superman is showcased below:

<http://www.youtube.com/watch?v=OUIDH5XFKkw>

There are some Herrmannesque sections, especially John Foulds' "Tell-Tale Heart" (located at 13:42). "Eerie Night" (by F.G. Charrosin is located starting at 8:55. "Crime Doesn't Pay" by Jack Beaver is one of my favorites, starting at 2:59.

talkingherrmann mailing list

Talking Herrmann: I'm really sad.

Reply by: Bill Wrobel

New on YouTube just a day or so ago:

<http://www.youtube.com/watch?v=ZwFtHTZnbF0>

<http://img62.imageshack.us/img62/106/snac.jpg>

talkingherrmann mailing list

Talking Herrmann: I'm really sad.

Reply by: Bill Wrobel

A CHILD IS BORN as presented on YouTube:

<http://www.youtube.com/watch?v=4PZapU9FfP4>

Go to the 11:05 point to read the music given in the image below:

<http://img196.imageshack.us/img196/9118/piac.jpg>

talkingherrmann mailing list

Talking Herrmann: I'm really sad.
Reply by: Bill Wrobel

Here is a continuation of that section....

<http://img809.imageshack.us/img809/8301/8jsx.jpg>

talkingherrmann mailing list

9-2-13:

Talking Herrmann: NEW: The Bernard Herrmann Society now on FACEBOOK
New topic by: Bill Wrobel

<https://www.facebook.com/herrmannsociety>

The initial announcement of this Herrmann Society Facebook site was placed in this "I'm Really Sad" Thread on Talking Herrmann:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4115>

But it would be best fitting to have the new Facebook Site announcement with its own Topic. For one thing, it's not really sad news! :)--although personally I do not have my own Facebook site, and rarely ever enter the Facebook realm (if the site I'm curious about is Public so that I can directly access it). But with the Herrmann Society now there (and gratefully it is a Public site) I will probably visit Facebook more in the future to see what's happening there (regarding Herrmann especially).

Thanks to Jim Doherty for the "I'm Really Sad" Topic because at least indirectly it led to the creation of the BHS site on Facebook. Its time has finally come, and the former impediments to its creation were swept aside.

I noticed today that there is another Herrmann site on Facebook:

<https://www.facebook.com/groups/2214939185/>

It's a long-standing site with 900 members. Nice images throughout.

Also there is a Max Steiner appreciation site on Facebook:

<https://www.facebook.com/MaxSteinerScore>

It especially has nice visual appeal--lots of great-looking images. Great eye-appeal with its cover photo (in color) of SARATOGA TRUNK. I suppose that's a positive feature for Farcebook in general to be able to place lots of nice images throughout.

Talking Herrmann had a separate Topic on Facebook almost two years ago here:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3785>

Two years later my views about Farcebook are just a bit modified now: I'll visit sites like the BHS and Max Steiner pages (etc) but I still will not create a Farcebook page of my own! :) But I'm glad the BHS decided to expand their influence or notice-ability via Facebook now. The music of Bernard Herrmann deserves extra attention.

talkingherrmann mailing list

9-2-2013:

Talking Herrmann: NEW: The Bernard Herrmann Society now on FACEBOOK

Reply by: Bill Wrobel

John J:

I am no expert on Facebook matters, to be sure! I had used another's computer, so I had access then. But on THIS computer (mine) I see that I also cannot access that Bernard Herrmann Film Score Lovers" Facebook site. The screen said I had to log in first; whereas with the "Bernard Herrmann Society" Facebook site, the page opened automatically (at least that first or cover page). If I wanted to read certain posts in full I still had to sign in or log in, once again. So I guess the privacy settings are different on the first site. Seems stupid or counter-productive for that site to essentially make it private when Facebook is, I thought, meant for "sharing." It's certainly not FREE sharing! Perhaps there is a "back-door" method on entering these Farcebook sites? Maybe a computer expert reading this can tell us ways to get around the normal procedure dictated by Farcebook? I betcha a YouTube search will offer tutorials on this. BTW, YouTube is infinitely better than Farcebook, anyway!

This is just another reason why I really dislike Farcebook! You MUST sign in/log in to enter the full site. Whereas if you click on, say, the original Bernard Herrmann Society site, you can easily get in and read all the posts, etc--except that if you want to post there, THEN you need to sign up. But with Farcebook you can't even read the full posts/comments, or see more pictures or whatever. And some sites you can't even access without signing in.

Once again, I'm happy for the BHS starting a Farcebook site (more exposure of Bernard Herrmann is always good) but I personally don't like Farcebook with the restrictive conditions they place, intrusive capacities, etc. YouTube is great; Twitter is terrific

(though I wish the tweets can be more than 140 characters in length); Farcebook is a Hatful of Headaches!

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=qNIMt5hP18g&feature=c4-overview&list=UUMIbnRNnyhv40h_dmHMinvQ

I just uploaded my newest CBS YouTube music video: OUTER SPACE SUITE (Prelude). Music of course by Bernard Herrmann.

Enjoy!

talkingherrmann mailing list

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://img855.imageshack.us/img855/1931/qxmb.jpg>

Here's a tighter shot of Bars 1-12 of the Prelude.

talkingherrmann mailing list

Talking Herrmann: NEW: The Bernard Herrmann Society now on FACEBOOK

Reply by: Bill Wrobel

Here is the complete John Wilson event from August 26:

<http://www.youtube.com/watch?v=W0mKPBJ7e3I>

<http://www.bbc.co.uk/proms/whats-on/2013/august-26/14686>

talkingherrmann mailing list

Sept 6, 2013:

Talking Herrmann: Torn Curtain thoughts?

Reply by: Bill Wrobel

<http://img27.imageshack.us/img27/6125/c8br.jpg>

Here is cue # 1202 in my digital files when I took 35MM shots of Herrmann scores in 2010. This is apparently not 1202A but even 1202 is not listed in the UCSB database:

<http://www.oac.cdlib.org/findaid/ark:/13030/tf438nb3jd/dsc/#c01-1.7.8.42>

...so I am not sure what this cue is (at this writing). I haven't gotten back to the score since then, and I tend to be forgetful after a few years ! :) I'll check my old notes hidden somewhere in boxes on the score. #1202 may be Bicycles or The Bus. I'll have to also dig out the old Bernstein selections (I think I have them). Maybe Markus will identify before I have time to check it out!

talkingherrmann mailing list

Talking Herrmann: Torn Curtain thoughts?

Reply by: Bill Wrobel

Here is cue # 704 sketch of "The Toast":

<http://img41.imageshack.us/img41/2936/cbre.jpg>

Here is the Herrmann full score version:

<http://img547.imageshack.us/img547/6432/03k4.jpg>

talkingherrmann mailing list

Talking Herrmann: Torn Curtain thoughts?
Reply by: Bill Wrobel

Torn Curtain music edit sheet sample:

<http://img534.imageshack.us/img534/9219/9huy.jpg>

talkingherrmann mailing list

Talking Herrmann: Torn Curtain thoughts?
Reply by: Bill Wrobel

Another page of the music edit sheets for Torn Curtain:

<http://img600.imageshack.us/img600/6921/mdtz.jpg>

talkingherrmann mailing list

Talking Herrmann: Torn Curtain thoughts?
Reply by: Bill Wrobel

I just confirmed upon playing the McNeely version of Torn Curtain:

sketch #1202 is indeed "The Bus" cue.

Now: I still have to find my original research notes but it appears that if I had found the 1202A and 1203 & 1204 sketches, I would've automatically snapped a 35 mm photo of each of them. But I didn't--logically because they do not exist! Herrmann never got around to writing those finishing cues (why should he?--he was fired by Hitch! :) All the other sketches were made available, so it is not logical to suppose that Herrmann decided to keep the last three "unfinished" cues. The 102A/1204/1204 are simply editing/reel-part placement designations (not Herrmann's design). I am 99% convinced Herrmann never wrote the music (hence no sketches) for the final part of the film in post-production progress at the time.

talkingherrmann mailing list

Talking Herrmann: Scores for anthology series

Reply by: Bill Wrobel

The syndication title was "Climax." We have the Kraft Suspense Theatre in our local Charter cable line-up in Channel 304 KNBCW. They have a lot of the old Universal-Revue shows like *The Bold Ones*, *McCloud*, *Name of the Game* (in fact the "LA 2017" episode is on at 3:30 am that I believe Spielberg directed!).

You can watch that "A Lion Amongst Men" episode that Herrmann composed on YouTube here:

<http://www.youtube.com/watch?v=nCg1uBwqnA4>

talkingherrmann mailing list

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

Reply by: Bill Wrobel

Well, it looks like LION & THE HORSE is now available on YouTube thanks to a European source (with interfering, annoyingly loud, dialog translations, unfortunately!). But there are many scenes without dialog where you can hear the fantastic music by Max.

<http://www.youtube.com/watch?v=NF7NG-qYVnQ>

Go to about 00:07:10 for that fabulous cue-scene Max wrote when Wildfire crosses the river (with Ben chasing after him). Somewhat Herrmannesque, but quite actively atmospheric. Steiner was a terrific film composer, and *Lion & the Horse* is a gem!

Also go to about 00:10:41, another of one of my favorite scenes and cues.

00:52:24 starts (thru the 58 minute mark roughly) a nice long scene and cue(s) when the Lion stalks Jenny. Suspenseful music and soon quite exciting. I'm surprised that loud translator doesn't yell "Bark! Bark!" when the dog periodically barks at the hidden lion.

I tweeted about some scenes last evening:

<https://twitter.com/filmscorerundow>

Hopefully the pic will be legitimately released via Warner Archive soon. Here are a bunch of Warner Archive clips on YouTube:

<http://www.youtube.com/user/warnerarchive/videos>

talkingherrmann mailing list

9-8-13:

Talking Herrmann: GUNSMOKE: 'Kitty Shot' episode on YouTube

Reply by: Bill Wrobel

UPDATE: Here is the new and active "Kitty Shot" episode on YouTube, complete (not in two parts). The former version was deleted.

http://www.youtube.com/watch?v=8SlfFWNBZ_g

Go to 04:56 in the YouTube video to hear the music presented in the image below ("Search for Bad Man"). Incidentally, the music is Herrmann's handwriting but that title ("Search for Bad Man") is definitely not in Herrmann's hand. Perhaps the music editor placed the titles for the cues in Roman numerals only (by Herrmann).

<http://img694.imageshack.us/img694/6618/u9e7.jpg>

talkingherrmann mailing list

9-13-13:

Talking Herrmann: FilmScoreRundowns@Twitter

Reply by: Bill Wrobel

Tonight I decided to include on my Twitter site...

www.youtube.com/user/FilmScoreRundowns

...a page of my paper, "The Deleted Music and Scenes from Journey to the Center of the Earth. Included is the cd track that includes some of those specific cues discussed ("Grotto" etc).

http://www.youtube.com/watch?v=7iFIlxwT_K4

<http://img194.imageshack.us/img194/2839/30h3.jpg>

{ Image <http://img194.imageshack.us/img194/2839/30h3.jpg> }

JTTCOTE still has a deep impact on me, both as a movie ("Scenes") and its "Music" by Herrmann.

talkingherrmann mailing list

9-14-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

I just uploaded my newest Herrmann music video:

The "Kitty Shot" episode from Gunsmoke.

<http://www.youtube.com/watch?v=Rz8Z16nJPfs&feature=youtu.be>

or....

http://www.youtube.com/watch?v=Rz8Z16nJPfs&feature=c4-overview&list=UUMIbnRNnyhv40h_dmHMinvQ

Enjoy!

talkingherrmann mailing list

9-15-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

Thanks, Markus, for the appreciation. That episode and score always stuck out to me as well. I believe Herrmann also used the same muting effects in parts of Torn Curtain as well but I'll check. And an Alfred Hitchcock Hour episode ("The Jar"), and a few Suspense Theatre episodes.

I remember long ago in another Topic/Thread we were discussing what Herrmann specifically meant by "hard mutes." I think Herrmann was the only composer I researched who used that term "hard" for mutes, and I don't think we concluded that Topic with a satisfying or conclusive answer.

talkingherrmann mailing list

9-15-13:

Talking Herrmann: THE SOUND OF CINEMA on BBC 6 Music radio
New topic by: Bill Wrobel

The News section of the BH Society noted this program (or is it "programme"?! :)

http://www.bbc.co.uk/iplayer/episode/b03b45h4/Sound_of_Cinema_The_Music_that_Made_the_Movies_The_Big_Score/

The link given cannot be accessed to anyone outside the United Kingdom, so you cannot listen to the first segment from that source. However, with a quick & easy Google search, I found this link of the BBC 6 Music radio where you can indeed listen to the program:

<http://www.bbc.co.uk/programmes/b03b4nb>

...but it says listeners only have 7 days left (today was the first day) because next Sunday there will be another episode. At any rate, those of us in the United States, Canada, Australia, and elsewhere (Germany, say, if you can understand the English language) can listen to this 60 minute segment. I'm listening to it as I am writing. A friend of mine over there in the UK (Stephen Butler--Thank you! :) alerted me today regarding this show. What I am a bit confused about is this: The show was first aired last Thursday, Stephen said. Does this mean it was a BBC television show (that the BBC 6 Music is airing as audio only, of course)?? I logically assume this is the case because the Herrmann Society link shows someone holding up a few Herrmann autograph cues from Psycho. So far on YouTube I could not find the visual show yet. Probably way too early yet....

You know what? I was confused. I assumed that the BBC 6 Music radio show's title, "The Sound of Cinema" meant that it was the same as the BBC series similarly named (but just the audio version). Looks like I assumed wrongly (or is it "wrong"?). There is no connection except for the same name! Too bad. I really wanted to hear the focus on Bernard Herrmann. Neil Brand discusses the music there on the tv series, not David Arnold (on the radio version). Why deny people outside the UK to watch the show if they are already freely allowing it to UK viewers? Why be exclusively narrowly instead of widely inclusive since there is a higher percentage of Herrmann fans and researchers in America? Sounds twitty to me (not Tweet! :). Oh, well. Or at least provide a preview clip

of several minutes as a teaser....As just mentioned, I expect to see it eventually on YouTube down the line (and freely). I won't need to purchase an annoying iTunes player or anything like that.

At any rate, the (unrelated--except by name!:) RADIO show is a mix of pure listening experience interspersed with comments by David Arnold. You DO hear Herrmann's Taxi Driver at the opening of the radio show. Then you hear some Max Steiner excerpts of Adventures of Robin Hood. You get to hear Goldsmith's Alien and Omen, Morricone music (heard towards the end of the first half hour of the presentation). The BBC News is now quickly airing at 12:30 pm their time. I'm pretty sure that the last-but-not-least segment of the show will of course focus on Bernard Herrmann. I understand from Stephen that it's going to be on Citizen Kane, Vertigo and Taxi Driver.

So I'm patiently waiting here in California at 11:24 am PDT. Meanwhile I'm listening to the MEET THE PRESS show on MSNBC (one of my favorite cable news shows here in America)....Hmmm, still Morricone. ...Now at 37:42 Arnold is focused on John Barry.

talkingherrmann mailing list

9-15-13:

Talking Herrmann: OT - new film with my music
Reply by: Bill Wrobel

People can hear the music far more clearly & directly here:

<https://soundcloud.com/adycohen/strings>

Nice music--definitely not Herrmannesque, btw--but nice music for a rather sad little animated short (good animation). The use of the Saw playing is effective. Herrmann never used that (as far as I can remember but I should check my copies of the old CBS Columbia Workshop scores) but he had the theremins in TDTEST. I liked the "Making Of" video that showed the playing of the Singing Saw in the second half of the video. I believe she used a violin or cello bow but I'll have to go back to it. The first half of that video was annoying to endure because of the rock-like music used! I would've preferred to use a real saw and cut out that portion of the video!

You can initially hear the Musical Saw in this clip of Ady's score:

<https://soundcloud.com/adycohen/dancing-dreams>

Crisp-sounding audio clip. Of course theremins have pretty much retreated to non-use and obscurity whereas the Musical Saw is still singing away! I think the saw was in active use during even Herrmann's early years back in the late Twenties & Thirties. Of

course the Saw sounds a bit like the theremin anyway, although I think it's easier to play (but I don't know for sure).

You're a very good composer with fresh and entertaining concepts. You're more a Jerry Goldsmith type in terms of habitual but creative use of exotic and interesting instruments and sound effects. One of Goldsmith's reliable traits was the use of interesting percussion, non-acoustical sounds, etc. I don't see you as a Herrmannesque composer. But you're a natural. You're doing your life's work, what you were meant to do in this incarnation. Good job!

Of course there are a lot of good composers out there with their special niche but not very widely well-known, such as this one:

<http://georghawmusic.com/Home.html>

But the one who definitely has a Herrmannesque flair and appreciation is our own Markus Metzler who composed the music for the upcoming German film, Streiflicht. You can hear clips in the company blog:

<http://streiflicht2011.blogspot.com/>

That clip you hear is I believe the cue, "Kissenschluchy und Sommerspaziergang" or something like that (my German is non-existent)!

His cue "La-Femme-Fatale (Love Scene) for the movie is especially excellent. Bravo! Reminds me of the poignant music of Herrmann in Obsession and so on. I wish Markus would provide the audio clip here for Herrmann fans to listen to. But the movie is still in a post-production stage, I believe.

talkingherrmann mailing list

9-15-13:

Talking Herrmann: THE SOUND OF CINEMA on BBC 6 Music radio
Reply by: Bill Wrobel

Well, I'm scratching my head wondering why it is not working for you. OK. Go to:

<http://www.bbc.co.uk/programmes/b03b4nbv#programme-broadcasts>

Try that one. For some reason the one I originally pasted doesn't work. This one should. I just tested it on another tab.

Then click "Listen now 60 mins."

As for your other comment....Alas, I guess \$\$\$\$ and self-interest ("What's in it for me") will always be an ever-reliable constant in this material world! :).....

talkingherrmann mailing list

Talking Herrmann: OT - new film with my music
Reply by: Bill Wrobel

Here's a YouTube presentation of Metzler's music (the same video as given in the blog site):

<http://www.youtube.com/watch?v=veItUa3pAe4>

Also:

<http://www.youtube.com/watch?v=ACd6MksX8kY>

And watch this interview:

<http://www.youtube.com/watch?v=ttAiL6omCTg>

And here's this one also on YouTube:

http://www.youtube.com/watch?v=DV_nQrMOKkY

And, BTW, the main actor in the film happens to be named HERRMANN!:

http://www.musicade.net/video/streiflicht-interview-mit-hauptdarsteller-michael-herrmann_toxK2ltWdao/

If Markus is reading this, what is causing the delay of the release of this film?

talkingherrmann mailing list

9-15-13:

Talking Herrmann: THE SOUND OF CINEMA on BBC 6 Music radio
Reply by: Bill Wrobel

Thanks, Nick, over there in the UK. I finally managed to find the actual audio link and am listening to it now. Around the 35 minute point you hear a performance of North by Northwest. Then Norma is interviewed. I find it strains belief that she commented that she never actually SEEN the movie up to that point! Incredible (but true :). Nice to hear her making comments about Benny's (or is it Bennie's?) nature (professional side of his persona vs. his casual side). Etc.

talkingherrmann mailing list

9-15-13:

Talking Herrmann: Roland Shaw vs Marnie
Reply by: Bill Wrobel

Nick:

"Not Found" was the only result I got. When I shortened the link to <http://haysom.eu> ...all I got was "Film Music Labels."

talkingherrmann mailing list

9-15-13:

Talking Herrmann: THE SOUND OF CINEMA on BBC 6 Music radio
Reply by: Bill Wrobel

The old saying is that a comic "laughs on the outside but cries on the inside." Similarly, I suppose a composer such as Herrmann is loving on the inside, but mean & nasty on the outside ! :)

Put differently, I suppose he learned not to displace that competitive, power-struggle "professional" side or level on the intimate family side of life where you're supposed to be loving, accepting, helpful and not put anybody down. I don't know if he did that in his first two marriages but Smith's book goes in depth about that period of the divorces based on Herrmann's personal letters and I believe diary (?). Frankly at this point I do not care much anymore about that side of Herrmann. I talked about his character long ago as symbolized in his tentative horoscope (but I never was able to obtain his birth certificate or reliable birth-time source). As I said before long ago, I immensely appreciate his music, but this never meant I actually wanted to know the man behind the music! He was not, say, a stately and balanced Gregory Peck type of personality as portrayed in *The Man*

in the Gary Flannel Suit! Whereas I would've enjoyed knowing Max Steiner personally....

talkingherrmann mailing list

9-15-13:

Talking Herrmann: Terry Teachout Blog Cites Herrmann
Reply by: Bill Wrobel

Terry Teachout also now has a Twitter site:

<https://twitter.com/terryteachout>

On Sept 13 he tweeted:

"Bernard Herrmann was a great film composer...but I think maybe Miklós Rózsa might have been greater. Or at least as good"

Good taste! Of course both are great, but whether one is greater than another is a bit debatable, and it depends also on the individual and his or her's resonance to the different music. I personally resonate more to Herrmann, but I love Rozsa's music as well. Probably after Herrmann I like Max Steiner the best, and then perhaps Rozsa.

I don't know if the old links cited above are still good since they are over nine years old! I'll try them later. Right now I am busy on Twitter being a Twit! :)

9-15-13:

Talking Herrmann: Terry Teachout Blog Cites Herrmann
Reply by: Bill Wrobel

quote: Would that Waxman had set down his criteria and rationale for that opinion for all to share, but he didn't.

Perhaps one element in Waxman's criteria (Waxman was quite an excellent composer as well!) in this regard is that Waxman perhaps high value to more "complex" music. Perhaps that was more "interesting" music to Waxman. Herrmann's style tended to be homophonic (melody/lyric with harmonic accompaniment, especially slow chords) whereas Rozsa tended (not always, of course) to be a bit more polyphonic and contrapuntal, with simultaneous counter-melodies or lines sandwiched in. Rozsa's music a bit more "layered" than Herrmann's music. I believe Newman did that as

well. Herrmann's music was simpler, more "primitive" perhaps, to-the-point dramatic intensity, especially coupled with repetitiveness (ostinatos, etc). Rozsa tended to use more exotic instrumentation than Herrmann, so perhaps that interested Waxman more. Pure speculation here. It depends on the person's criteria of significance (good, better, best, best of the best). If, say, a critic's criteria is the essential importance of MELODY, then Herrmann would probably fail as being the best of the best ! :) That critic would need to go to Max Steiner (before that, Tchaikovsky). If atonality was all-important, then Herrmann would largely fail except for special scores such as Psycho and isolated cues from scores.

But both Herrmann and Rozsa were terrific dramatic composers. I especially liked Rozsa's El Cid and Time After Time, King of Kings. etc.

talkingherrmann mailing list

9-16-13:

Talking Herrmann: Terry Teachout Blog Cites Herrmann
Reply by: Bill Wrobel

quote: "Competitions are for horses, not artists." - Bela Bartok
"Hey" (whereas "Hay" is for horses, not artists)....

Popular and oft-quoted brainy quote by Bartok.

Of course it has no connection or relevance to our short discussion above. That quote is really meant to be applied to the general concept that art is art, a private value fulfillment to the creator--whether or not anybody else likes it "better" than another artist's works. It's not a competition at that ground level. Yet, realistically, music competitions on a whole different level go on all the time all over the world, competitions run not by horses but by fellow artists and informed critics! :)

The discussion above is on a specific level tied to "influences" or "preferences." Even Bartok (using a different quote by him here) stated in 1910 about "...allowing myself to become more and more influenced by folk music." If he chose a different prism, his music may've been quite different. In fact, as I understand it, his approach to music in terms of style changed a lot during his career. He was influenced by R. Strauss in the early years, and Debussy, and Stravinsky, and even Schoenberg (!) and a few others, so he had a rather atonal bent to his music then. He once stated that folk music and atonality was a good match or something like that but later recanted that view. I believe he edged more towards tonality in his works but my memory is rusty on that matter. If I have time (or am still interested later! :) I'll check up my old books on Bartok stashed in the garage

somewhere. Personally I am not a fan of his music, altho he was quite an esteemed composer. Again it all ties in our discussion of preferences (not competition per se). So if Waxman had certain criteria for what is the "best of the best" in terms of film composers, one can only guess at the moment. Different strokes for different folks, even amongst great film composers. But I think film musicology circles in the past have scientifically tried to lay out specific criteria in terms of what is "best" or "effective" or whatever.

talkingherrmann mailing list

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4127>

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

9-16-13:

I encourage your enthusiasm about placing unused tracks to the film. You obviously love Herrmann's music. It shows.

However, it would be behoove you to better research your project and if you place the music in the proper place :)

Sorry to inform you but your placement of that first clip is all wrong. First of the all the nature of the music simply do not fit the scene, and Herrmann would never have placed it there. As I wrote in my rundown of the score:

quote: XIII {NOTE: This cue was not used in the movie, although it was recorded} Reel 6 pt 1.Vivo in 2/2 (Cut) time. 13 bars, :29. You can hear this cue in the Arista expanded cd, track # 5 starting at 4:19. I believe it was titled on the cd "You're Going To Die In Hell." Unless one asks Scorsese himself, it is unknown where this cue was originally intended to be placed. It is speculated that it was indeed to be used when Travis states that line to Betsy and he does a few non-contact karate moves towards Tom (Albert Brooks). However, the page and cue number is LATER than the cue (cue XI) when Travis leaves Palantine's office along the street (with the police officer following). So I think it's unlikely it was supposed to go when he confronted Betsy earlier in the office. Perhaps it was a deleted scene after that event and after that episode with the Scorsese character in the cabbie at night. The music doesn't seem to "fit" any of the kept scenes.

In Bars 1 thru 4 a rather Latin American ostinato rhythmic pattern is played with gusto. Horns, trumpets and trombones play ff (fortissimo) two G# half diminished (G#/B/D/F#) quarter note chords but actually played 2nd inversion (D/F#/G#/B)....

ETC.

I'll get around to your other clips later...

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

They Can't Touch Her actually works better with the original movie cut:

<http://www.youtube.com/watch?v=NmJcmnS9Ab4>

Your cut is interesting but musically doesn't fit after the arpeggiando harps. The Betsy Theme jazz piece fits better here instead of the darker music.

talkingherrmann mailing list

9-17-13:

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

Again I am glad you are so enthusiastic about this personal restoration project. However, if there was an official restoration project for music placement on Taxi Driver, I would certainly not vote for your involvement based on this one clip alone (Travis confronting Betsy in the office and telling her she's going to hell). Music was not meant here. Placing that totally out-of-place unused Herrmann cue at that point of the movie (around the 37 and 38 minute point roughly). The music (the correct cue; that is, cue XI) is there in the movie and starts soon after Travis rushes out of the office after the calls for "Police!" are exclaimed. He does a voice-over as he goes off, and eventually picks up that guy played by Scorsese.

The music you put in that office scene is cue XIII--so it was meant way after that scene. The scene that cue was meant was probably cut out in the editing process, so that's probably why we never hear it in the final version of the pic. Remember that the director apparently had a field day editing the movie, so what Herrmann saw in an earlier cut (that was the basis for his various cues and proper placement) was quite altered. Trufault did the same eager-beaver editing in The Bride Wore Black that Herrmann got upset about (probably worse there than in Taxi Driver).

Alas, there was a great deal of editing in JTTCOTE (as I discussed in my paper) but nothing can be done about it, especially in scenes that were excised. Music recorded meant for those deleted scenes can never be restored as a music placement in the film unless the lost scenes are found and subsequently the film restored. In your case, you put

an unused cue where it doesn't belong in a scene that still is there in the official edit. That's not proper restoration. If you're going to do something, do it right--at least in this specific case.

talkingherrmann mailing list

9-17-13:

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

Konway 87:

If you don't agree with me, fine. If you don't want to argue about it, fine. But realize that I'm not arguing with you--I'm trying to debate you on the matter. You started the debate with that clip offered freely on this Forum, and I countered with my specific reasons why I am certain--without a doubt--that the music you inserted (Herrmann's cue XIII) in that scene (Travis telling Betsy she's hell-bent! :) simply does not belong there. You did not preface by saying, "Please, people, don't comment on my restoration clips. Just accept them as they are." You did not preface with, "If you give a thumb's up, then comment; if you have a thumb's down opinion, keep it to yourself."

But you didn't preface that way. So I commented. I gave the first two of your clips a sincere look, and gave an honest quick review. As given, I made specific rebuttal remarks, but you choose not to address my specific points--but rather now move on to even other clips! Well, frankly, after the first two clips that I perused--and found unsatisfying--I understandably have doubts about the other "restoration" clips you are offering. I would have to first try to "restore" my initial faith or interest in your project. But, as the Shark Tank guys in that television series usually say to those who make business offers to them: "I'm out" or "I'm not interested."

I don't mean to be hard on you, just honest. By offering your videos to the public in this Forum, you are inviting feedback. Maybe uninformed people will like what you did and tell you that you did it "correctly." But as an informed critic on the matter, I am telling you with specific reasons why you actually did not do it correctly there.

Glad you're having fun, though, in your personal restoration project!

talkingherrmann mailing list

9-17-13:

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

Konway87:

You still did not address my specific rebuttal points that explained why your music placement did not properly fit. You adamantly insist my observations are not "right" without then explaining exactly what is factually incorrect about them.

Mistakes are the price of growth. If you don't want to learn from your mistakes, then that's your choice.

talkingherrmann mailing list

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4127>

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

quote: you are entirely wrong. You use a false information to claim that you are right

Ok. Then explain to everybody here how my information is "false." Be quite specific because I gave you quite specific points in my rebuttal. Address my points. And I am not simply talking about your questionable aesthetic taste in using that specific cue with its specific type of music in that scene where it simply does not aesthetically fit.

Obviously you are not "done" with me as you exclaimed. So, c'mon, I'm waiting for an intelligent rebuttal, "konway 87"

talkingherrmann mailing list

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

I guess Mr. Scratch is probably right . I was testing faith to try to have a "restoration" of faith (or hope) of "konway87" in getting an intelligent rebuttal from him, but it's apparently not going to happen after three or four attempts here! Oh, well.

Time for dinner. Going out now!

talkingherrmann mailing list

9-17-13:

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

Nice dinner just now.

I may be risking indigestion by replying--against better sense, but I had a beer with dinner!--to konway87 (apparently "One Angry Man" right now :), but here goes:

No different from Mr. Scratch? On the contrary: He's a better man than I! He's direct. He no doubt got riled by you and told you exactly what he felt. I am not annoyed or angry at you, however, just was a bit hopeful, amused, and now getting disappointed or resigned because this has gotten to be a pretty one-sided debate!

Logically you felt you had "good reason" to be harsh or insulting towards me--but simply because I challenged you, disagreed with you? Pity.

Using facts (documents) to support my argument is certainly a better position than you using non-factual "possibilities" that you seem to prefer in a desperate attempt to make your stance valid on the matter discussed. You unfortunately used Twelve Angry Men to support your position because the original jury in that case based their guilty verdict not on facts but circumstantial evidence. So maybe it does make sense in a perverted way that you chose that movie because the jury based their conclusion of what they felt were real "possibilities" (such as he's guilty by association, had a totally "unique" knife, etc). Anyway, when I challenged you to address my facts, you failed to do so--but instead, predictably, attacked my motives and character. So be it.

There is one point I did not make yet about your restoration clip under question but waited to see if you were going to debate intelligently or reasonably before bringing it up. You didn't so I'll come up with this observation now:

You probably assumed that your placement of that cue was "right" because that music in that track of the expanded Taxi Driver was labeled as "You're Gonna Die In Hell"--the line Travis spoke to Betsy in that office scene. So, logically but unquestionably you rushed to judgment and felt you had a solid connection. This was the "right" placement of music to that scene, you confidently felt.

Well, for one thing, Herrmann did not write those cue titles. Herrmann simply used Roman numerals for the vast majority of cue designations. Someone else wrote down those cue titles. So it is understandable that you fell into that quick assumption, but you were mistaken. Someone else made a big mistake in labeling that title to cue XIII that was ultimately unused in the final edit of the movie. Indeed, that cue is not even in the "official" cue sheets simply because, again, it's not in the final edit of the movie. You cannot insert a cue there for a non-existent part of the movie. Normally a cue sheet relates solely to the contents of the movie officially released in all its edited glory! In some rare cases a cue sheet may show up for an earlier version but gets changed in a rather post-post production decision! Once again, where that cue XIII was really meant to be placed only certain people would know--maybe Scorsese himself, or the music editor then or ??? But so far I haven't heard anything from them or whomever about that the matter but logically, as in most cases, I assume it was for a short scene that was deleted by the director.

Next point: the Music Edit pages would show in great detail the placement of the given cues to the given scenes to the precise minute/second of the final edit of the movie. You talk about "possibilities." Well, one possibility is the whim of the director (like "Trufault") to make readjustments and new placements (or misplacements ! :). I wish I had the music edit sheets for *Bride Wore Black* to see if even that would hold true in the final Music Edit book. At any rate, cue XI (so-called "Pussy & the 44") was meant for that specific scene (not unused cue XIII), starting right after that nasty office hissy-fit from Travis. But even then, as I discussed in my rundown of that cue, there were various changes in the cue--but the notes later on the score itself indicate them.

I see now that Conway 87 wrote: "When Bill keeps saying that I am completely wrong, he is not making any room for discussion or possibilities. Through this, he tries to make himself look like he is totally right which makes him look stubborn and egotist."

On the contrary, it is you who is not making room for possibilities or discussion because you absolutely refuse to discuss my specifics countering your assessment of your "restoration." And I have just given even more specific points! :)

Maybe Mr. Scratch is still right, and I am probably just wasting my breath on you--on the leap of faith or "possibility" that you can given an intelligent address and counter-view of my multiple specific points based on documents (and logic).

Good night.

talkingherrmann mailing list

Talking Herrmann: Restoration of Bernard Herrmann's score for *Taxi Driver* (1976)
Reply by: Bill Wrobel

OK. I am not going to do this up to 87 times, konway. I only have so much patience. I'll ignore your lame insults once again and give you one last time only to redeem yourself and your position, and start with a clean slate:

Specifically how is my information "false"? Address at least some of my several points (that were not against you but against your assumptions regarding that "restoration" clip).

If not, so be it, and be on your way "once and for all" as you are promising. This Talking Herrmann forum is not the proper "placement" for you. You are out of "synchronization" here. Bye.

talkingherrmann mailing list

9-18-13:

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)
Reply by: Bill Wrobel

Jim Doherty to the rescue! :)

Thanks to Jim for this valuable piece of information. I never owned a laserdisc player so I never had Taxi Driver to listen to the commentary. I looked on YouTube and found the commentary!:

http://www.youtube.com/watch?v=2U_flduhfss

He starts to talk about Herrmann around the 43 minute point. Still listening to it...Yes, he talks about that deleted cue at past the 48 minute point.

Too bad Herrmann didn't place cue titles on the movie, especially cue XIII, then we could've long ago surmised a better guess for its placement. But towards the end of his career, and even at various times in the middle at CBS, he decided to simply put Roman numeral designations only. Anyway, Jim confirmed that cue XIII was meant for a short scene that was deleted by the director, just as was expected. The fact it was not in the final cue sheets contributed to this logical development.

Thanx once again to Jim for sharing his expertise on such Herrmann-related details!

talkingherrmann mailing list

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)

Reply by: Bill Wrobel

Thanks, Jim. Shows you I haven't seen that part of the movie in a long time! :)

I wonder if the scene with the street punks lasts 29 seconds (the length of the cue)??? Or perhaps it too was edited down?

Then if the scene is still there in that duration, then conway87 can legitimately "restore" it at that placement...

talkingherrmann mailing list

9-19-13:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4131>

Talking Herrmann: Question: Hitchcock interviewed by Herrmann in 1950
Reply by: Bill Wrobel

This is extremely unlikely, Guenther. You sure you got the year right?

Lyn Murray in his diary-book, Musician, wrote in the very first entry for 1955, January:

quote: Hitchcock is shooting another picture, The Trouble With Harry. He told me he doesn't have a composer yet for it. I now make what is probably the biggest mistake in my life. I recommend Herrmann for it. Hitch does not know Herrmann. I introduce them...

talkingherrmann mailing list

Talking Herrmann: Question: Hitchcock interviewed by Herrmann in 1950
Reply by: Bill Wrobel

Hmmm. Herrmann didn't move to the Los Angeles-Hollywood area until 1951, so where was the interview? If there indeed was such an interview, then why didn't Hitch tap Herrmann way before The Trouble With Harry?? Is there any interview with Hitch that is documented that asked him when and where he first met Herrmann, and does it match circa 1950?

Anyway, this brings up far more questions than answers. Right now I have my doubts. Seems unlikely to me, but then again it may be a case of "Unbelievable But True!"

talkingherrmann mailing list

Talking Herrmann: Question: Hitchcock interviewed by Herrmann in 1950
Reply by: Bill Wrobel

I still have my serious doubts. Remember that Herrmann was the "Conductor" of the orchestra in the CBS series Invitation to Music that I believe ended in 1951 (then Herrmann went to Hollywood). This doesn't mean that Herrmann "cond" the interview! Big difference. For all we know, Herrmann may not have been there that episode because there were a lot of guest conductors. And even if he was there, he'd be far away from the interview booth (busy conducting the orchestra earlier or soon after the interview).

No, I don't think Herrmann and Hitch formally or personally met then.

talkingherrmann mailing list

9-19-13:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4117>

Talking Herrmann: Torn Curtain thoughts?
Reply by: Bill Wrobel

I wish to thank....uh-oh, something is happening to me! I'm losing consciousness. I think some stubborn consciousness is invading my body, and is going to speak thru my mouth.....

"Jim Doherty is all wrong. He is not making room for possibilities. Your documents cannot change the possibilities. I am not interested in your stupid claims. Anything you say against my restoration videos will haunt you for the rest of your life! You are no different than Bill Wrobel, who is a petulant child, and you need to stay in your playpen with him (and Mr. Scratch). Your information is false. The music belongs where I say it belongs. All people will agree with me sooner or later, and realize that you are an egotist. Ted Cruz agrees with me, and so does John B.....and.....and....."

.....Whoaa! I blacked out for a few minutes! I'm feeling better now. That entity still has control of my finger and is already hitting the "Submit Reply" and so I won't be able todelete....it.....

talkingherrmann mailing list

9-20-13:

Talking Herrmann: Restoration of Bernard Herrmann's score for Taxi Driver (1976)

Reply by: Bill Wrobel

quote: If you think somebody's being a jerk or being stupid, just IGNORE THEM. When you start calling other people names, it lowers you to the level you are accusing them of being at. And regardless of who's right, you all just seem like a bunch of petulant children.

Ah, that's why, Jeff, the majority of posters here have been ignoring you :)

There is an old saying: Consider the source..... So if one simply clicks on your name profile and peruse the list of topics you contributed to, the history of your posts in the past (being continually insulting to insightful posters like MR. Scratch, for instance), then your point above is ludicrous--the pot calling the kettle back. You started out good back in 2002 but over the years have become increasingly sarcastic, negatively personal and not helpful.

Better that you just "lurk" here if you want but refrain from further posting--unless you turn over a new leaf and then you can become the lucky 13th regular poster here.

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3358>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3383>

talkingherrmann mailing list

9-29-13:

Talking Herrmann: JTTCOTE Music in 'Treasure Hunt' episode of ADVENTURES IN PARADISE

New topic by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4136>

<http://www.youtube.com/watch?v=ic37U2C-NpI>

This YouTube video was just uploaded about a week ago. It is the "Treasure Hunt" episode of the ABC-20th Century Fox series, *Adventures in Paradise*. You will hear a lot of Herrmann's *Journey to the Center of the Earth* music here, especially a lengthy hodge-podge of edited cues starting 27:57 and again around the 44 minute mark). There are indeed some atmospheric scenes when divers search a cove cave (or is it cave cove ? :) that is air-filled beneath the water. So it is, in a certain sense, a journey to dark corners and caverns, and I am not surprised the music editor felt inspired to use Herrmann's music.

Other AIP episodes are available by this YouTube user so I'll check for more Herrmann music edited in episodes. This was circa 1960 so JTTCOTE music was used in various shows by Fox then, including *Hong Kong* starring Rod Taylor. Also I remember JTTCOTE music in the *Daniel Boone* series starring Fess Parker, especially a few spooky episodes during night scenes out in the wilderness.

talkingherrmann mailing list

Talking Herrmann: JTTCOTE Music in 'Treasure Hunt' episode of ADVENTURES IN PARADISE

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=2C1NjFf3iTY>

This is the "Angel of Death" episode. Around the 46 minute point a long sequence is used that I believe comes from *Hangover Square* but perhaps someone can confirm that for me. Earlier Herrmann music is used as well (*Garden of Evil* bars at the start of the show) but I haven't given the episode great attention yet.

talkingherrmann mailing list

OCTOBER 10-1-13:

Talking Herrmann: TZ: Season One on Blu-Ray - Special Features

Reply by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3500>

Actually Herrmann did not write an original score for that 1958 Studio One episode, "Brotherhood of the Bell." His Outer Space Suite music was tracked in, etc. But he did write an original score for Studio One in Hollywood in December 1957 (final season):

http://www.imdb.com/title/tt0040051/episodes?season=10&ref_=tt_eps_sn_10

This included the show opening and closing themes, stars' billings, and even full cues for something. I suspect the long cues were meant for a specific episode--the first one in that mid-season in Dec '57 or maybe Jan '58 that utilized Herrmann's new music. I don't know which episode that would be but I know the opening and closing themes were used in other episodes, especially "Trial by Slander" airdate 1-20-58. The first cue used is "Opening: Studio One in Hollywood" by Bernard Herrmann (1:30 duration). But I am unable as yet to find episodes of *Studio One* in that narrow time frame of that season that has Herrmann's new music for the series. Maybe somebody here will have better luck!

talkingherrmann mailing list

10-1-13:

Talking Herrmann: JTTCOTE Music in 'Treasure Hunt' episode of ADVENTURES IN PARADISE

Reply by: Bill Wrobel

Great ears and attention to detail, Jim! I haven't had time to watch the entire episode but I will soon.

Yes, that's a short cue indeed--only 4 bars that features the strings and solo english horn.

According to royalties statements, there were 46 performances of Herrmann's music in *Adventures in Paradise*. There are of course other 20th Century Fox tv shows in this period that utilized Herrmann's Fox music, including *Hong Kong*.

On CBS back in the early Seventies, there was a documentary-type series called Appointment with Destiny--only 7 episodes-- that had 64 performances of Herrmann's music.

<http://www.imdb.com/title/tt0202182/>

I'd love to watch those but I'm presently unable to find them (not on YouTube, for instance, or iOffer).

San Francisco Beat --aka LINEUP--had 152 performances of Herrmann's music (probably in the hour format and maybe the later seasons). iOffer has a few offers of it but I do not know what years/episodes those made-to-order dvds offer.

<http://www.ioffer.com/search/items/San+Francisco+Beat>

If they are the early years, then there will not be Herrmann music (more the same library that was used in the final seasons of The Adventures of Superman and so on.

The Fugitive of course used Herrmann "stock" music from CBS (also a ABC-syndicated series). In fact last evening on my Twitter site I gave an example of beautiful Rene Garriguenc music used in its entirety ("Religious Processional # 1") at the end of one episode regarding a feisty nun.

<http://www.youtube.com/watch?v=a1103KmWvyg>

<https://twitter.com/filmscorerundow>

Go to 2:54 of the YouTube video. I have images too.

talkingherrmann mailing list

11-1-13:

Talking Herrmann: THE WRONG MAN dvd

Reply by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1804>

Not related specifically to the dvd, I thought, however, I would use old topic to tie in information on this movie because today (Friday, November 1, 2013) I went to Warner Bros. Archives near USC to study Steiner score and, very briefly, The Wrong Man document boxes.

I was hoping to find information regarding Bernard Herrmann but I did not find anything.

But I found some other tidbits of interesting (to me) information. For instance, during production Henry Fonda occasionally stayed at the B.H. Hotel. This is, by the way, not the Bernard Herrmann Hotel ! :)--but the Beverly Hills Hotel when he was in the area outside location shooting in New York. Vera Miles lived at the time in Sherman Oaks. I

believe one of her (and Fonda's) first production schedule dates was 3/15/56 when they both had a makeup & wardrobe test. He showed up at 2:30 pm to 4:20 pm but she came in at 8:30 am all the way thru 4:40. On March 26, 1956 Miles and Fonda (etc.) came in at 6:30 am thru 6:10 pm working on the Edelweiss Farm shots (exterior & interior). Production kept on until early June. 1956.

There was a whole big file on the actual Balestreno case dated April 21-23, 1953.

Maxwell Anderson's draft script was dated 11/21/55. I believe the final script date was 2/20/56. Incidentally the initial working title was "A Case of Identity" (not The Wrong Man).

Cutting notes dated November 29, 1956 stated (in terms of music):

(2) "Bring up music over STORK CLUB scene." Presumably this meant Herrmann's music.

(24) "Take out music in both sanitorium sequences?" Note it was in a question mark.

I didn't want to spend more time on the movie's files because I had very limited time doing research and hand-copying on Max Steiner's SO BIG and also FOUNTAINHEAD (and a bit of THE IRON MISTRESS).

Incidentally, I also looked at the NAKED & THE DEAD document files but found nothing on Herrmann--no references, no Inter-Office Memos, or letters, etc. It's possible I may have missed something but I went thru all of the folders quickly. Again, I had very limited time for research--10 am to 4:30 pm with no lunch! They filmed a lot at Panama, for instance.

Another BTW: There was one or two fairly Herrmannesque portions of a cue(s) in SO BIG. One was Bars 29-36 of Reel 4 pt 1 when young Roelf was dishing on the Pervis (Pervus) Farm (Sterling Hayden) because he was jealous of Selina paying attention to him. Maybe I'll post the image on my Twitter account....But, focusing now on Max Steiner, he self-borrowed quite interestingly in SO BIG. For instance he quoted his own KING KONG motif in Reel 5 pt 1 when young Roelf storms out of the house (again, jealous about the Sterling Hayden character). He also borrowed from the opening bars of LION & THE HORSE when the Hayden is found dead in bed. He also borrowed from BEAST WITH 5 FINGERS, etc. So while Herrmann was the King of Self-Borrowing, Max Steiner was no slouch! :)

talkingherrmann mailing list

11-2-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3889>

<http://www.youtube.com/watch?v=OzMXm9yI-58&feature=youtu.be>

I just uploaded a new Herrmann video: the "Danger" cue from Outer Space Suite

Enjoy!

<http://www.youtube.com/watch?v=OzMXm9yI-58&feature=youtu.be>

talkingherrmann mailing list

11-3-13:

Talking Herrmann: Truth, Justice, and the American Way

Reply by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1841>

I personally don't although the music library involved could've been used in any of many serials/pics at the period that contracted for the music. I think I understand why you think this way: that insistent or relentless strong four quarter beat rhythm in C or Cut time that is usually associated with "injun" music at that long period (including Steiner and Herrmann! :). The emphasis is either (usually) just on the 1st beat rinforzando or sforzando, or sometimes the first and 4th beats. Many times the tempo of quarter-quarter-quarter-quarter beats per bar would be a lot faster than given in this moderately or deliberately-paced Rozsa piece.

talkingherrmann mailing list

11-3-13:

Talking Herrmann: Vertigo tonight at the San Francisco Symphony

Reply by: Bill Wrobel

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4142>

Sorry I missed that event (I lived too far away down to the Los Angeles county area). If you ever find out that clips of the event are posted on YouTube, then get back to us. I'd love to see and hear it.

Meanwhile on YouTube here are some interesting VERTIGO items:

http://www.youtube.com/watch?v=6_rscPBnEoQ

http://www.youtube.com/watch?v=js_EnZkXT_k

<http://www.youtube.com/watch?v=Oc2s9uSXWKM>

<http://www.youtube.com/watch?v=VJBSSkn0Ldw>

A favorite scene/music from the movie:

<http://www.youtube.com/watch?v=E5UVMwIPRso>

Piano version Love scene:

http://www.youtube.com/watch?v=ugb7HbF_kdM

<http://www.youtube.com/watch?v=WA7fyRUXTZE>

<http://www.youtube.com/watch?v=i2SxplQFIYM>

talkingherrmann mailing list

12-1-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=ZqyMsI4AvkY&feature=youtu.be>

Here is Gae's next (and quite excellent) synth rendition of a Herrmann cue from Studio One back in December, 1957. While he simply states it there on YouTube as "Studio One (complete cue)", the cue is actually A pt III of 34 bars--but you can see that in the partial image of the title page of the cue being performed by Gae. The next largest cue is B pt III of 31 bars. I hope Gae performs that one next.

You can hear the delicate sound of the descending quarter notes of the vibe. You can hear the timp roll shortly later. Etc. Practice makes perfect, and in short order, I may add. Good job! Perhaps a cd producer in the future will hear this synth rendition and decide to

have it acoustically performed by a real orchestra. I doubt it since it is an obscure work and may not make profit \$\$\$\$\$. Perhaps it will be performed in a concert somewhere, just as the GSPO performs Herrmann works there at San Pedro (A Christmas Carol in a few weeks there, for instance, where I will attend with my wife). Meanwhile enjoy this quite nice synth rendition thanks to the hard work & dedication of Gae Malaponti.

<http://www.youtube.com/watch?v=ZqyMsI4AvkY&feature=youtu.be>

>From my "Television Works of Bernard Herrmann" online paper:

quote: (12) Studio One

Herrmann wrote the following ten cues for the last half of the last season ('57/'58) of the CBS series, Studio One: "A pt I," "A pt IA (Stars Billing)," "A pt II," "A pt III," "B pt I," "B pt IA," "B pt II," "B pt III," "C pt I," and "C pt IA."

The Part "A" cues were written "Dec 5 1957," dated by Herrmann on the top right of the title page. Part "B" cues were written "Dec 7," and Part "C" cues on "Dec 8." All cues were neatly written in ink, signing his name "B. Herrmann" three times on the score. It was written on Passantino Brands blank score paper, "Number 25, 16 stave oblong" (as also the Outer Space Suite score).

Instrumentation: three trumpets, 3 horns, 3 Pos, tuba, 2 harps, celeste, vibe, glockenspiel, and cymbals.

Given the lateness of when Herrmann composed this score (mid-season), it is quite likely he wrote it for a specific episode to be aired sometime that winter. Unfortunately, no cue titles are given to help indicate which episode. Only the title "Stars Billing" was attached to the second cue, "A pt IA." That cue is only six bars in length, and basically each bar was meant to highlight an actor on the screen so that you hear a progression of chords (played dramatically *sfp* crescendo to *ff*) first on E minor, then G major, A minor, C major, D major, and finally the higher octave E minor.

Cues "A pt II" and "A pt III" foreshadow some of the later Twilight Zone scores, especially "Eye of the Beholder" with the use of the brass and arpeggiated contrary motion of the harps. In Bar 1 of the latter cue (*allegro mod* in C time), harp I plays the C half-diminished 7th (C-Eb-Gb-Bb) descending 16th note arpeggios starting Line 3 register notes Bb-Gb-Eb-C, Bb-Gb-Eb-C, down two more octave ranges, then ascending in Bar 2. Harp II plays ascending C half-diminished 7th arpeggios starting on the Great Octave register notes Gb-Bb-C-Eb to small octave register Gb-Bb-C-Eb, up two more octave ranges, then descending in Bar 2. This is repeated 3X through Bar 8. The vibe strikes softly *pp* descending quarter notes Line 2 register Bb-Gb-Eb-C, then back up to (Bar 2) Gb-Eb-C-Bb. In Bar 3, the Pos and tuba play *molto legato* and *pp* (*piannissimo*) Bb to C half notes to (Bar 4) Eb half note to triplet value F half to Gb quarter notes to (Bar 5) the Bb whole note. The phrase concludes starting in Bar 6 as the Pos and tuba play the C (c' or middle/Line 1 C for Pos; c or small octave C for tuba) to Bb half notes to (Bar 7) the Gb half note to triplet value F half to Eb quarter notes to (Bar 8) the C (c, C or small octave and Great octave C) whole notes. Then harp I is arpeggio on F#-B-C#-D while harp II is arpeggio on B-F#-D-C#. The horns take over the six-bar phrase

previously played by the Pos and tuba. Then in Bars 15-20, the solo trumpet (with mega mute) picks up the phrase while the harps are back to the half-diminished 7th arpeggios.

talkingherrmann mailing list

12-4-13:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=8niti6ePLNY&feature=youtu.be>

Gae's newest entry in the STUDIO ONE "B" section series of cues.
Enjoy!

<http://www.youtube.com/watch?v=8niti6ePLNY&feature=youtu.be>

talkingherrmann mailing list

Friday, Dec 6, 2013:

Talking Herrmann: YouTube (Film Score Rundowns)

Reply by: Bill Wrobel

http://www.youtube.com/watch?v=Snq5pjfJzg8&feature=c4-overview&list=UUMIbnRNnyhv40h_dmHMinvQ

I also (see link above) just put up Gae's synth video on my YouTube site.
The faster pace is fine--not too fast. That's good.

Allegro Pesante is not necessarily a contradiction. It's more a directive stating that Allegro should be consistently so, deliberately so, relentlessly so.

I noted all the cues where Herrmann used this specific tempo-marking in my online paper, "Tempo-Markings of Bernard Herrmann Scores"

In Gae's presentation of the B series of cues, "B Pt II" starts at :39. I really liked the timp trill roll crescendo-decrescendo. Nice effect.

"B Pt III" (the longest cue in the series) starts at 2:09. The timp roll starts at 2:17. You can hear the glock hammering quarter notes forte.

I am looking forward to hearing more of Gaetono's performances of unheard/unreleased Herrmann music. This applies not just to the wealth of obscure CBS scores (House on K Street, for instance) but also of portions of cues from movie scores. For example, 8 bars of the Prelude of *It's Alive* were not used. Several cues from *Journey to the Center of the Earth* were unfortunately abbreviated--some quite radically. Etc.

But one treasure I would love to hear is that unknown television score for Revue/Universal from circa mid-Sixties. Perhaps it was meant for the *Bob Hope Chrysler Theatre*....?

talkingherrmann mailing list

12-15-13:

Talking Herrmann: World Premiere Performance: Unidentified Revue Herrmann Score Now Available

New topic by: Bill Wrobel

<http://www.youtube.com/watch?v=AMTB1hr5-EM>

Above is the link to the World Premiere audio event I hinted at another thread on Talking Herrmann. Merry Christmas! :)

It's on YouTube. And you can thank Gaetano Malaponti for this dedicated offering that he performed after so much hard work and headaches on the synth/sampling. He discusses this on the Rozsa Forum:

<http://miklosrozsa.yuku.com/topic/1608/A-Communal-Society-Project?page=5#.Uq37JuK90p0>

Enjoy this synth performance of Herrmann's unidentified (and probably unused) Revue score composed circa Mid-Sixties when he was writing a lot for the *Alfred Hitchcock Hour*, *Bob Hope Chrysler Theatre*, *Kraft Suspense Theatre*, *The Virginian* and other shows. It is possible this score was meant for the Chrysler Theatre series or perhaps especially the *Suspense Theatre* (since one episode especially--"Last Clear Chance"-- is believed to have an original Herrmann score but no collector has it, and it is not offered on tv syndication). At any rate, enjoy Gae's rendition on the synth because it's not likely

you'll ever hear it recorded acoustically for the orchestra on cd since it is such an obscure television score. It was not part of the instantly recognizable series such as *The Twilight Zone* and *Alfred Hitchcock Hour*. And, as I suspect, I don't even think this music exists on archival master tape anywhere because it may've been a rejected/unused score. The fact that the written score is safely held at UCSB instead of Universal (where everything else is stored) is suspicious in that the music was never recorded.

But I may be wrong! Once again, I'd love to be able to finally see that "Last Clear Chance" episode to verify. But upon reading about the characters (military bent probably WWII) I doubt if this episode has this music. That unidentified Revue music that Gae performed so well has a rather lighted-edged "comedic" yet twisty character to it--the macabre romp waltz rhythm, the lighter woodwinds, etc. Herrmann would've wrote a far more martial score featuring the brass heavily as he did for "War & Eric Kurtz." That Revue score Gae synthesized has more the lighter yet edgy character demonstrated in Herrmann's AHH score, "Nothing Ever Happens in Linvale" :

http://www.youtube.com/watch?v=U5QDwx_KmjM

or try this one in various parts:

<http://www.youtube.com/watch?v=8EGNXr20LnU>

Now to Gae's performance on YouTube:

Here is the rundown of cues laid out in terms of timings:

Cue II 00:00 thru 00:55
Cue III 1:01 thru 1:57
Cue IV 2:00 thru 2:32
Cue V 2:36 thru 2:43
Cue VI 2:44 thru 3:13
Cue VII 3:15 thru 3:32
Cue VIII 3:34 thru 4:17
Cue IX 4:20 to end

There is no Cue I. Cue II starts the Herrmann score.

You will see interspersed here and there some partial images of my hand-written copies.

Cue II starts with the soli declaratory statement of the horns. Very soon we come to the 3/4 waltz rhythm at the 00:13 location. I really like the distinctive beats of the timp here. Gae did a marvelous job with the Studio One cues just recently. This Revue score is much more challenging to do, however, because it pretty much encompasses the full orchestra: woodwinds, brass, battery, strings. It is much more difficult to blend the different choirs on a synth sampling, I'm sure. The bass clarinet sounds distinctive at the :19 point against the waltz rhythm of the strings. Very nice.

The valse cue III is especially light-hearted predominantly in terms of the character of the music itself. Whatever show this music was meant for was not a "heavy" one per se, or heavily dramatic no-nonsense stuff! But the edgier music will come later because, after all, this is not a comedy show! Just lighter at sections or perhaps comic relief here & there.

Cue IV (image show there of the written music) is definitely slow and relaxed with the arpeggiando harp, the light passages of the flutes and clarinets, and the soft supporting strings. The muted horns at the end give a rather neutral, barely declaratory phrase.

Cue V is vivo, quick and short. I like the fingered trem of the violins and violas. Sounds good on Gae's sampling here. So edgier music but with a hint of lightness at the end with the woodwinds.

Cue VI has that relentless brass ostinato, so something is happening on the screen at this point of the show that merits an intense treatment of music. I like the resonance at the end at 3:09 when the low register clarinets/bass clarinet/bassoons sound the dotted half notes held fermata.

Cue VII is nice but too short. I wish Herrmann kept the cue going with that staccato repeat 8th note figures.

Cue VII is a long cue, and very reminiscent of something that could've been used in Obsession perhaps or a macabre waltzy section of The Bride Wore Black[/i--or perhaps even that comic-nightmare scene in Pee Wee's Big Adventure ! :).... I love the solo harp sound at the 4:02 point. You can tell Gae had to work hard with this busy cue. Good job!

I think we ought to show our deep gratitude to Gaetano for his labor of love here. He now has the distinction of being the first and only person to perform this unheard (probably unused) music by Herrmann. Gae is a hard-working, dedicated one-man orchestra! :)

talkingherrmann mailing list

Sunday very early morning December 22, 2013:

Talking Herrmann: A CHRISTMAS CAROL: Dec 21, 2013 Varese Sarabande 35th Anniversary Holiday Gala

New topic by: Bill Wrobel

My wife and I went to the Warner Grand theatre in San Pedro tonight and experienced a simply marvelous performance of Herrmann's *A Christmas Carol* by the Golden State Pops Orchestra/Chorale. The image shows the necessary information from the brochure.

Excellent evening. I feel that the highlight of the show was the duet of Belle (Tara Alexander) and Young Scrooge (Ben Lowe) singing "What Shall I Give My Lad (Girl) for Christmas?" Certainly the ovation was the biggest I've heard, and I was definitely enthusiastic and moved. I took my Radio Shack mono tape recorder and recorded it for personal enjoyment. But I'll just temporarily sample the quality of the show with this song(s) on my SoundCloud site for a short period so that you can hear for yourselves how splendid the music was (despite the poor quality of my cheap machine). At least you'll get an idea of the how it went. Wish you were there! It's a shame Herrmann's Xmas musical was never freshly performed until now, and I don't know if Varese Sarabande recorded the show professionally tonight--and if so, will it be available for sale (despite the coughs and shuffles and applause and so on! :) ??? I doubt it but if so I would definitely encourage all Herrmann fans to buy a copy of the complete, unique show directly from Varese Sarabande (and show your appreciation for Townsend's good tastes! :) A friend of Herrmann's music is a friend of mine!

I think the only other Golden State Pops Orchestra event I went to (I attended several) that was at least equal and memorable as this one was tonight was when Bill Stromberg guest conducted *Mysterious Island* etc some years back for the Halloween event.

-Tonight Robert Townson was the onstage seated voice-over of the Xmas Carol goings-on. He did a good job with it. Glad he loved Herrmann's musical as much as I do! Curious that someone mentioned afterwards that I believe Victor Pesavento (Musical Director) who researched the manuscript had to reconstruct it somewhat because some was missing??? Strange, I researched it myself over the years, and I thought it was all there. I've already put the music video up on my YouTube in 2 parts last Xmas (thank you, CBS for the permission). I'll have to check.

-One cellist gal there impressed me --she would move herself and her instrument vigorously and enthusiastically with the flow of Herrmann's music!

-Patrick Blackwell was the Ghost of Christmas Present, and he had a terrific deep voice for the song, "A Very, Merry Christmas!"

-I got a kick out of the Ghost of Christmas Past (Clare Snodgrass) in her nice gray outfit slowly cascading about the stage with her deliberate arm movements and slow motion gestures!

<http://img802.imageshack.us/img802/1194/ux46.jpg>

<https://soundcloud.com/filmscorerundowns/christmas-carol-herrmann-1>

Time for bed. Getting very late. Maybe I'll review more on Sunday.

talkingherrmann mailing list

12-20-13:

Talking Herrmann: FilmScoreRundowns@Twitter
Reply by: Bill Wrobel

Posted on the Rozsa Forum:

quote: Don't Be A Twit.....ter.....

Actually I find that Twitter can be a valuable tool, and not invasive and a PITA (Pain-In-The-Ass) as FARCEBOOK is, in my opinion. For instance, while you have only 140 characters presently to type in a Tweet, there is still a tremendous amount of material you can include in your tweet. For instance, tonight I experimented with adding ImageShack images to my one tweet. Specifically, the top tweet tonight is on *Cash McCall* (music by Max Steiner). I included the URL of the Warner Video site that has the trailer. I also included an image from my personal computer, and also two more images via ImageShack. I probably can add more but haven't tried yet. Chock full of tweets is that heavenly social media (namely, Twitter). It's easy, no demands, no "Likes" and no "Un-friending" and all that other bull on Farcebook. You use Twitter as you please. No need to log on. Very simple and valuable means to offer information.

<https://twitter.com/filmscorerundow>
<https://twitter.com/filmscorerundow>

The newest test for one tweet is 5 ImageShack images and a tiny message....

talkingherrmann mailing list

12-20-13:

Talking Herrmann: A CHRISTMAS CAROL: Dec 21, 2013 Varese Sarabande 35th Anniversary Holiday Gala
Reply by: Bill Wrobel

<http://img30.imageshack.us/img30/879/53sy.jpg>

Above is a ghostly grainy image of the Xmas morality play. I didn't have my old trustee 35 MM camera handy so I used a cheapy Kodak disposable!

No, I never got close to Mr. Townson or anyone else involved in the play--except that when we dined prior to the show at the Whale & Ale on adjacent 7th street (their British soda bread is out of this world!), the Ghost of Christmas Past lady was there in costume leaving for the theatre. Although she was in costume, she was not in character there (no slow-motion walking & gesturing!). I believe there was an after-event event backstage where you can meet the cast and others involved but we had already left before the Charlie Brown Suite had started. Anyway, even if we had lasted that long (I was up early & worked long hours that day earlier at work) I doubt if we could get in the backstage without being invited. There seemed to be bouncers guarding there on the street entrance!

Here are my three YouTube videos of the original tv play in case anyone missed it, especially now that it's so near Xmas! :

<http://www.youtube.com/watch?v=8EGp4V3VFEw>

<http://www.youtube.com/watch?v=RamyLMhR-X8>

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

-I'm glad GSPO included at least part of "The Bells" cue (Reel 6/2) that appears to have not been included in the original tv show (except perhaps a tiny fragment), but I will double-check. I have an image of the written music in my Part III YouTube at around 4:13.

-In the GSPO version, the Ghost of Xmas Future is a mute but silly-walking (almost like a sketch from Monty Python!) young lady shrouded in black (but an un-shrouded man in the tv version who walked quite fine and normally--and who never watched Monty Python because, altho he was a future-related ghost, he didn't have a tv that could pick up signals from the show yet! :).

-Again I hope there was a recording officially of the event, and that it will be available. If so I would buy it in an instant--no matter the coughs in the background, the applause, and even the occasional goofs in the singing. One example of the latter was when the Ghost of Xmas Present (who otherwise sang everything else spot-on with a remarkable voice!) sang "A Very, Merry Christmas" at about the one minute point. I don't know if he was reading from a card somewhere that somebody forgot to put in proper order or if it was a memory mistake, but he sang "A very, a merry" but then, incorrectly "--and days may go, But this is the day of the mis-tle-toe" etc instead of "--a very, a merry, a very, a merry Christ-mas Day" followed by the nice series of fast notes on "Day." With a studio recording you can do it over but not with a live show being recorded, so that's why I don't think there will be a recording of it made available--especially since not every cue was done in this GSPO rendition. I don't know if there's a precedent for that. Hope I'm wrong, however! Better yet I'd love to see a studio recording of it with various takes--although

the priority should be on World Premiere recordings of Herrmann music never heard before or never released such as *Studio One*, *House on K Street* and so on--and for a really complete JTTCOTE!

<http://img404.imageshack.us/img404/3540/cjgi.jpg>

{Image <http://img404.imageshack.us/img404/3540/cjgi.jpg>}

Speaking of *Journey to the Center of the Earth*, some of this score from A CHRISTMAS CAROL in the darker sections reminds me in character of the music from that 1959 picture. Steven Allen Fox and the orchestra really seemed to bring that out to my ears, quite amazingly. Sounded really terrific despite the limited brass choir there--but strong strings choir. The conducting for the most part was not hurried--pretty much faithful to Herrmann's conducting. Maybe once or twice there was a slightly faster tempo, and it sounded invigorating--but certainly not TOO fast (which I don't like). I think the fastest that I remember he conducted was a Max Steiner cue from KING KONG. I vaguely in the distance detected smoke coming from the written score because he was turning the pages so fast that friction sparked the paper.

-I liked the harpist playing last night too. When not over-powered by the rest of the orchestra in busy sections, her playing was very clear and distinct in the hall. Sounded good. Of course the flute player had a very important solo star role in the score.

-One of my favorite cues Fox conducted was that "Polka" right after the Ghost of Xmas Present sang his two versions of the very, merry Xmas music (I enjoyed the second--slower--version more, personally, in terms of the nature of the music). Once again, that Polka was outstandingly done--no matter if most of the players were actually seated! :)

The "Boy" voice (sung here I believe by Leighton Saxby) did a great job in singing the opening "On This Darkest Day of Winter" song.

Terrific show. Really entertaining! If there is an award out there each year (don't know--maybe there is) that recognizes a superlative film music concert show, I think Robert Townson should be a candidate for the award as producer of this gala event. Perfectly fitting show for the season. For example, I understand the SFO a few years back did an outstanding job of performing Herrmann's *Twilight Zone* score, "Little Girl Lost." Wish I had attended! There's no recording of it, no YouTube of it--seems lost in the Fifth Dimension forever, unfortunately. That's why I hope a good recording on-site of this Christmas Carol gala event was done, or at least clips put on YouTube (especially that 6 or 7 minute section of the duet singing "What Shall I Give my Lad/Girl for Christmas?" song! Again, that was the highlight of the show.

talkingherrmann mailing list

Talking Herrmann: A CHRISTMAS CAROL: Dec 21, 2013 Varese Sarabande 35th Anniversary Holiday Gala
Reply by: Bill Wrobel

Xmas Eve evening now. Worked all day (about 9 hours). We just got back from a nice dinner out at our favorite local hangout (Delius) and cruising about looking at some impressive Xmas lights adorning houses and yards.

I turned on the computer and this time cruised (or surfed) the Internet. Came upon this Facebook site that offers many photos of the Christmas Carol event of last Saturday:

https://www.facebook.com/victorpesavento/media_set?set=a.10202496913767185.1073741830.1325268283&type=1

Very nice!

According to the FSM thread of the subject (where I got the above link), someone commented that there probably will not be any kind of commercial release of the show. Pity.

<http://www.filmscoremonthly.com/board/posts.cfm?pageID=2&forumID=1&threadID=98999&archive=0>

<https://soundcloud.com/filmscorerundowns/christmas-carol-herrmann>

<http://img689.imageshack.us/img689/3002/6oq7.jpg>

talkingherrmann mailing list

12-27-13:

Talking Herrmann: A CHRISTMAS CAROL: Dec 21, 2013 Varese Sarabande 35th Anniversary Holiday Gala
Reply by: Bill Wrobel

<http://www.youtube.com/watch?v=m9eDCeRQm5k>

Above is a YouTube link just discovered for about nine minutes of this performance. Hope there's more!

<http://img844.imageshack.us/img844/1227/a3ek.jpg>

talkingherrmann mailing list

12-29-13:

Talking Herrmann: FilmScoreRundowns@Twitter

Reply by: Bill Wrobel

<https://twitter.com/filmscorerundow>

More activity on my Twitter account--mainly Max Steiner these last several days. However, one cue from Max's *Springfield Rifle* initially sounds Herrmannesque. You can hear it here on my SoundCloud account:

<https://soundcloud.com/filmscorerundowns/springfield-rifle-reel-5-4-6-1>

<https://soundcloud.com/filmscorerundowns>

talkingherrmann mailing list

1-1-14:

Talking Herrmann: FilmScoreRundowns@Twitter

Reply by: Bill Wrobel

First of all, I deleted that Twitter link based on your statement (although I never received a similar complaint from anyone else so far...).

Second, I personally did not send you a virus. It was an external link that caused the problem--whether from that Desert Suite link, as you claim, or from another site you surfed, I don't know. But as a precaution I deleted the link.

Third, if it *was* from that specific link, it did not cause any problem on my own computer (nor warning of a virus attempt automatically notified by my daily updated Norton Antivirus). So I used it. Everyone who surfs the Internet must make sure that he or she has solid virus protection such as Norton, or else they are asking for trouble when they visit unknown sites that appear safe.

Normally I use YouTube sites or SoundCloud (and other sites) which are pretty safe.

Fourth, don't visit my site(s) again, and stop accusing me of personally infecting your insufficiently protected computer.

Have a Happy New Year.....

talkingherrmann mailing list

1-1-14:

Talking Herrmann: FilmScoreRundowns@Twitter
Reply by: Bill Wrobel

<http://www.cultofmac.com/170522/is-mackeeper-really-a-scam/>
<https://sites.google.com/site/appleclubfhs/support/advice-and-articles/mac-viruses>

Some pro & con views in the above links of MacKeeper for Apple (my computers are not Apple). Anyway, I googled MacKeeper and it doesn't seem possible you could get this legit program (whether reliable or shady or not) unbeknownst to you via that Desert Suite link I formerly provided. You would need to go thru various more steps, click "I agree" and all that. From what I understand, once you allow it in your system initially, you cannot really remove MacKeeper completely. It apparently was still in your computer as a code somewhere and came back. That Desert Suite link probably had absolutely nothing to do with your re-infection or return of the program. But I'm not a computer expert in these matters, so I'll let others work it out. I just wish your post didn't infect my Twitter thread here the start of this New Year (too bad people cannot delete their own posts here unlike other forums and sites like Twitter)--but I'm glad to accept your apology.

Now, to something completely different! :

<https://twitter.com/film scorerundow>

Go to my Twitter link above once again. The newest Tweet is in regard to the fact that Turner Classic Movies is now (as I'm writing) airing *Journey to the Center of the Earth* on prime time.

If you follow the links provided there (hopefully safe from the MacKeeper program if you have a Mac! :) I indicated that Bars 10 thru 15 of "The Canyon" cue were not recorded/used in the final edit of the heavily edited pic. Pity! As I indicated in my paper on the score, a good deal of music was edited out. This score really does need a new recording, and a truly complete one--restoring lost bars of music, and so on.

Quote: "“The Canyon” (dvd 1:27:40 – 1:29:14). This is a superb cue with a highly interesting middle section of six bars (Bars 10 thru 15), which was unfortunately edited out, as well as end Bar 26. I would especially love to hear the missing 27 seconds restored in a new recording because that dynamic middle section is a vibrant variation of the triplet-driven structure of this cue, utilizing an inter-play of different orchestral colors. Incidentally the music was self-borrowed from the “Pastorale” cue of *On Dangerous Ground*.

In the screenplay (and probably filmed since the music was shortened with the edit cuts), Count Sankussem is first seen, alone in the steep Black Canyon, ahead of the others, examining the strange environment. This preliminary scene of about half a minute is probably where Herrmann’s music was originally meant to start."

{Image <http://img703.imageshack.us/img703/4816/nmm4.jpg>

<http://img703.imageshack.us/img703/4816/nmm4.jpg>

talkingherrmann mailing list

1-25-14:

http://cso.org/uploadedFiles/1_Tickets_and_Events/2013-2014/Series/Film_Series_13-14.pdf

Very nice! Above is the display link to that performance you had the fortune (and wisdom) to experience. Maybe not fortune in terms of \$\$\$ available for such events, but good fortune to have actually experienced locally there for you. I had the same fortune about a month ago at the GSPO when Herrmann's A CHRISTMAS CAROL was performed. There was that "Little Girl Lost" performance in San Francisco a few years back that was rumored to be a dynamite performance as well. Wish I had attended that one, but it was a bit too far away.

Did you take a tape recorder with you as I did? Where were you seated: box seat, lower balcony, upper balcony, main floor, gallery? Usually for many concerts I like the upper balcony.

There's a good chance someone took a video camera and recorded some clips, and hopefully these clips will be available on YouTube. That happened for the GSPO event (but apparently not for the TZ "Little Girl Lost" event unfortunately). So we'll have to check YouTube over the next week, Jim.

By the way, Stromberg did have a recording made of his Fight with the Skeletons music

of Herrmann's he conducted as the scene was played on the stage:

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

I was there. That was the Halloween Fright Night event at GSPO on October 25, 2008.

Talking Herrmann: vertigo live

Reply by: Bill Wrobel

<http://imagizer.imageshack.us/v2/800x600q90/196/aq90.jpg>

talkingherrmann mailing list

Talking Herrmann: SoundCloud (Film Score Rundowns)

New topic by: Bill Wrobel

Besides my original FilmScore Rundowns (FSR) site, I then set up a FSR YouTube site, and then my most active site--the Twitter FSR site. Lately I included as an extension of FSR on SoundCloud:

<https://soundcloud.com/filmscorerundowns>

Below is a better image of "The Pearl" hand-copied cue section. Nice music highlighted there in the end Bars 13-22.

<https://soundcloud.com/filmscorerundowns/the-pearl-cue-from-the>

<http://imagizer.imageshack.us/v2/800x600q90/36/11gd.jpg>

The cue ends on the serene yet upbeat E major chord (E/G#/B). No minor or half-diminished or otherwise dissonant tonality here! :)

talkingherrmann mailing list

Talking Herrmann: SoundCloud (Film Score Rundowns)
Reply by: Bill Wrobel

Here is my hand-copy of cue II "Valse" from *Obsession*, the first 16 bars. The cue starts nicely or harmoniously on the C major 7th and ends on the bit unsettled Bb minMaj 7th.

<https://soundcloud.com/filmscorerundowns/valse-cue-ii-obsession>

<http://imagizer.imageshack.us/v2/800x600q90/534/7cka.jpg>

The total score to *Obsession* has a certain special mystique about it among Herrmann fans. That's probably why so many fans want a rerecording of it or a stereo release of the tracks if available. The score is perhaps one of Herrmann's most lyrical scores--deeply expressive & beautiful, musically owing a great deal to the women's voices, the plaintive horns, etc. It is a highly subjective, personal score of a sad & rather bluesy nature given the nature of the movie (though occasionally rhapsodic).

talkingherrmann mailing list

1-26-14:

Talking Herrmann: vertigo live
Reply by: Bill Wrobel

Not the performance you saw on You Tube, Jim, but from 2013:

<http://1001best.org/media/film/bernard-herrmann-vertigo/#.UuXkHrTTmUk>

talkingherrmann mailing list

1-28-2014:

Talking Herrmann: YouTube (Film Score Rundowns)
Reply by: Bill Wrobel

http://www.youtube.com/watch?v=m5ue5FBhCrI&list=UUMIbnRNnyhv40h_dmHMinvQ

Above link is my newest YouTube upload: Herrmann's "Space Stations" from the Outer Space Suite. Fun bitonal space ride! Enjoy!

<http://imagizer.imageshack.us/v2/800x600q90/69/80n2.jpg>

talkingherrmann mailing list

1-30-2014:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=4157>

Talking Herrmann: vertigo live
Reply by: Bill Wrobel

quote: "Did you take a tape recorder with you as I did? Is that permitted? If so, I'm stunned. If not, speaking as an orchestral player, shame on you."

What is a "shame" is the appalling short-sightedness of the event's producers not to make an archival recording (audio only or even just a full camcorder) of the great event, and not to make it then available to people--especially if it is a cd producer. Illogical.

Stop your short-sighted rush to judgment, "NotHitch," and get off your high horse. I legitimately paid good money for the event. I did not see any sign or notice or verbal announcement not to bring a tape recorder to make a non-professional quality personal enjoyment recording, nor any sign or notice or verbal announcement not to take personal photographs (there were quite many people taking photos, BTW). And I did not see any sign or notice or verbal announcement not to being a camcorder (I've seen those too, BTW). Get real, NotHitch, and direct your stunned objections more appropriately in this specific matter.

Have a nice day.

CASABLANCA:

Captain Renault: I'm shocked, shocked to find that gambling is going on in here!

1-30-14:

Talking Herrmann: vertigo live
Reply by: Bill Wrobel

Etiquette? Whose etiquette? You subscribed to an etiquette or belief that suits you...fine; but stop pointing your fingers at others who do not share your specific idea of etiquette.

If I go to a house or establishment that says, "Please take your shoes off before you enter," then fine, I will do so. That's their rules or etiquette, and if I want to enter that house or establishment, then I better follow the rules. Other homes and establishments (most of them, actually, depending on the country) will not hold that rule. If a local concert does not demand that cameras and recorders and camcorders stay behind, then I will bring one if I have a desire to (most of the time I don't). I brought my cheapie recorder because I was uncertain if the music would be preserved and offered later. Why take chances, and kick myself later? I'm certainly not going to remember afterward what exactly was played and what was deleted and what was added from another Herrmann source (as happened in this event with a cue from another score used) for a review. As stated earlier, there was no notices or rules otherwise at that venue. Your limited belief is that it applies to ALL circumstances--this "unspoken" etiquette. I do not share your limited belief.

I've seen people there with cameras and camcorders because they most wanted to have a lasting memory of their family members in the cast or orchestra. If I had your limited belief, I would have to (like you did earlier) go up to them, and exclaim, "Shame on you!" Or "I am the etiquette police, and I'm going to kick you out!" :)

Blow your etiquette horn if you want, but not in my direction!

talkingherrmann mailing list

1-30-14:

Talking Herrmann: vertigo live
Reply by: Bill Wrobel

Very excellent observation, Mr. Scratch, and. I surmise, objective analysis. I was not aware of the "rules" in Germany, for instance. Never been there. Glad you replied. That's probably partially why I incarnated here in the united States. I probably would not be very happy in Germany given my present character or attitude. Odd that the "permissive" leaning is more applicable in America than Germany, in this analogy, in terms of law. "Permissive" definition tends to be more of a liberal or accepting nature ("Live & let live") whereas if applied, as you stated it in regards to Germany's laws, is actually far more restrictive or policing. Interesting. "Don't do something unless you're sure it's safe to do it!" Of course I don't know if that's true in Germany or such countries, but perhaps you're correct in your estimation. I don't know. But of course I would be quite interested in visiting Germany some day. There are at least two people there I would like to visit in their homeland (a composer and a film director/producer I know). I guess I was ticked off

by this reply earlier because I don't like people putting their unquestioning standards on me. I follow my own standards (perhaps an American trait)! :)

talkingherrmann mailing list

February 1, 2014:

Talking Herrmann: vertigo live

Reply by: Bill Wrobel

You're a fine one to be talking about fine ideals such as social etiquette after your display of sneering at me on a public forum.

What's "annoying" are intolerant people who, when they encounter views they don't like, point their self-righteous finger, and yell, "Shame on you!" (as you did).

Do you call such a rush to judgment an example of "reasonable standards" (another ideal you touted), as you phrased it? You call that being "respectful" (condemning someone--presumed guilty-- before asking questions first)?

Do you regard addressing me (and all others) on a public forum with a phony name as a respectful standard or an example of social etiquette? Why don't you show the courage of your convictions and state your real name here (as I do)??

Sounds to me like such impulsive people are hot-heads with a rigid holier-than-thou attitude. And they are fine ones to be talking about "reasonable standards" and then expecting other people be "respectful" to them ! :)

You stated in your reply (quote:) "Attendees such as Bill who annoyingly would flash cameras..." (unquote). Hmmm, who said I had a flash? Or that I snapped photos during active acting and orchestra playing? You just assumed it without asking. With 400ASA film and adequate lighting, no flash is needed. Perhaps you should avoid watching the Superbowl this Sunday because you'll get irate seeing all those thousands of flash bulbs going off by the Superbowl attendees! :)

You stated in your reply (quote): "Attendees such as Bill who annoyingly ... record performances for selfish reasons..."(unquote). Oh?? I suppose writing legitimate reviews of works (which I've done for years) is a nasty, selfish activity, and shouldn't be allowed,heh?

Once again, get off your high horse. I suggest you get your own house in order before you throw stones at someone else's.

Have a nice day.

talkingherrmann mailing list

[NOTE: If I get more annoying posts such as these on this Talking Herrmann forum, I may just quit my participation and contributions there. Time to move on.]

[2-2-14:]

Talking Herrmann: vertigo live
Reply by: Bill Wrobel

Ingrid, I am scratching my old head wondering what your first quoted " " paragraph is referencing (Statler, Waldorf and Ludwig Wittgenstein, and then later the Muppets)????? I assume you know what you are talking about, but I think there is a failure to communicate clearly or to make a direct connection. As Altaira stated in Forbidden Planet:

"I can see that was probably very clever, but I don't seem to understand it."

I do not need a referee, and obviously nobody asked you to be a referee. But you are of course welcomed to make your own personal opinions, observations and analogies (tho a bit clouded :)

quote: (And for God's sake Bill, stop with the snarky "Have a Nice Day" business. It's childish, and you're certainly old enough to know better!)

"Snarky"?? Being "childish" ?? "Old enough to know better"?? Obviously you are jumping to conclusions, and not asking questions. With your end statement there, weren't you displaying your own assumptions, and being on your own high horse.....?? So I have serious reservations, Ingrid, that you can be an objective referee! :)

I say "Have a nice day" almost every day to people--unless I'm alone all day at home--especially at work dealing with a lot of people (even the occasional "customer from Hell! :). It's a form of automatic or surface "social etiquette"--but you can ask NotHitch more about that, especially in a concert code context, since he has definite firm views on that matter ! :)

Far be it from me to tell a lady to "shut up" (I know better after being married for 31 years!) --although you are free to continue to say exactly that to us guys, me and NotHitch especially. We have pointed differing views, we tell it like it is as we see it. The British I think have an old saying about such situations regarding two people in an heated exchange ("Piss off!")--an exclamation, btw, I've read very recently on some Twitter posts here & there. In America the old one is "Go to hell!." Herrmann obviously was not shy about doing that in many of his exchanges with strangers and even close friends he was tricked off about. You yourself in your reply stated that Herrmann was irascible, so would you tell him to shut up and just focus exclusively on his music? So, in life (and that includes this forum or any forum) you both get the good and the "bad" (in your estimation), or "better or worse" circumstances. I'm not worried about it, and if I were you, I would advise you also Live & Let Live and let things run their course. They come and go.

For myself I am getting a bit bored with this thread, and will give it no more attention. I'm quite busy with writing elsewhere, and doing research! And I am preparing to have my FSR site finally updated! Maybe if I'm lucky (and you! :) I will be back in a couple of weeks on this Forum--but then again, maybe not (;).....

talkingherrmann mailing list
