

Film Score Blogs [Blog # 49]
[Tuesday, October 14, 2014 at 10:38 am]

I actually started this "new" blog (# 49) back on March 31 but haven't returned to it until today. I am now in the process of updating my FSR site, sending the new material to Sarah for site updating. In fact as I write now I noticed she started to update the Front Page, adding my relatively new "Bill Wrobel" Facebook (*Farcebook* :) site that I started on June 8 four months ago. I had posts up but got mad at Facebook for awhile due to their new antics of messing with people's heads once again! :) So I deleted all my material up to August 16 except for my objection notice to Facebook at the bottom or start of my page showing a Mr. Spock clip saying "I object to you..." Probably for a month between mid-July to mid-August I simply ignored Facebook. But soon I got quite active again, especially on the "new" Bernard Herrmann Society Facebook site. There was quite a lot going on, including how I found on YouTube an episode of THE AMERICANS titled "The Regular" that featured an original Bernard Herrmann score. If you have never gone to the Herrmann Society site, and you like Herrmann's music, you really should go to that Facebook page that started on June 12:

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

My Farcebook site is:

<https://www.facebook.com/profile.php?id=100005540296772&fref=ts>

There are a lot of cues on both Facebook sites that feature synth renditions by Kevin Dvorak (terrific musician) of rare Herrmann cues such as *Portrait of Jennie*, all the *Ellery Queen* radio music from 1939, *House on K Street*, and others. He also did synth performances of most of my Herrmannesque cues for THE BIRDS. I may put the audio (not the audio/visual) versions on the Herrmann back page of my FSR site. Not sure yet. Most of them are already on my Soundcloud site:

<https://soundcloud.com/filmscorerundowns>

Here is the link for Part I of "The Regular" episode from THE AMERICANS (1960):

<https://www.youtube.com/watch?v=jVyLwROhFPU>

You can get the rest of the parts from that link site.

My Film Score Rundowns site update will be a bit unusual this time around because it will include Off Topic astrological papers besides the usual film music material. For the latter I have a relatively short to moderate rundown (45 pages) of Herrmann's *Tender Is The Night*. The two astrology papers include another tribute to Dr. Zipporah ("Zip") Dobyns of 243 pages from her intensives I taped, private sessions, etc., and a 28 page critique titled Hellenistic Astrology: Second Thoughts.

Here's an August 4, 2014 Facebook post I had deleted with a bunch of others when I got fed up with that social media site:

" As I stated before, except for maybe one exception or two, I'll be taking a vacation from film music research (etc) for the rest of the summer. I've been pretty non-stop with film music research since Halloween 2013, but especially by mid-January 2014 (once I retired).

"This is the period now when I will be concentrating on my other heart's desire or great interest since 1978--astrological research (not music research). But *research* is the commonality, however. Actually I started my own personal research into astrology *before* active film music research--1978 for astrology; 1982 thereabouts for music at UCSB. However, film music itself (not the research sub-level) began long, long before astrology. The astrology is a sub-set of my metaphysical/spiritual side to my nature that was there all along with the art/music side. I was into Billy Graham's charismatic teachings when I was an early or mid-teens. But that was very very short-lived. Then I was into Edgar Cayce for a long while (still admire his works to a certain degree). Then Seth/Jane Roberts. Then astrology for a very long period, especially intense once I got to know Dr. Zip Dobyns (astrology). Then Theosophy (especially Geoffrey Hodson). Then more astrology (Project Hindsight, vedic astrology). Those are the principal ones. I'm

eclectic!

"Anyway, now I am really into the Hellenistic astrology research and application. So I invested on Delphic Oracle 7 software, and ordered Sirius 2.0 (when it comes out later this month), and updated my old reliable Solar Fire software (now version 9). I may order a few study courses, and maybe even a reading or two. We'll see.

"If some of my readers feel I'm too far out or weird or nuts to be into astrological research, then so be it. I don't give a crap! :) At least I'm not into drugs, or gambling, or womanizing, or making war, or being unproductive (like the Do-Nothing Republican congress here in the United States, etc.)."

Now: I have indeed done a lot of research of full scores at Warner Bros. Archives at USC (off-campus). It began around Halloween last year but really went into full gear once I retired in mid-January.

I worked on FOUNTAINHEAD (music by Max Steiner) in late February 2014. In the Main Title, Bars 21-28 were deleted, as well as Bar 28. Reel 1 part 2 (cue # 31912) is the "Get me an ambulance" cue, *Agitato* in 3/4 time, 25 pages, 106 bars. Reel 2 pt 3 (cue # 31914) is the "You bore me" cue that end when she drops the statue down the high rise living quarters. Etc.

I worked very very briefly on IRON MISTRESS (Max Steiner score) on November 1, 2013.

I worked on all three of THE DESERT SONG (1929, 1943, 1953). Incidentally, Warner Archive/WBShop just released the remastered dvd of the 1943 version starring Dennis Morgan. I discussed it on my Facebook site and even the Herrmann site.

"Ah! El Khobar...eh....THE DESERT SONG (1943) arrived this morning (Tuesday, Sept 16 2014) to my mail box at 10:29 am, along with the 1953 dvd version. I was excited because FINALLY I was able to watch & hear this golden grail movie. I immediately unwrapped the Dennis Morgan version and put it in my Sony Blu-ray player. It's now 1:35 in the afternoon and I am still playing it at various spots of interest.

"While watching the dvd I also read the written music that I had hand-copied, and spotted the dvd timings at the appropriate sections.

"OK. My review?

"Well, definitely the 1953 version with Gordon MacRae & Kathryn Grayson is the far more enjoyable version with the great bonus also of Max Steiner's incidental score. Nevertheless, I am still quite pleased with the Dennis Morgan version. It's just the story itself is nowhere as active & captivating and really FULL of songs as the 1953 version. It got too slow at various long spots. But the first 19 and a half minutes were quite well-paced and interesting to watch. Too bad they couldn't keep it up for the rest off the movie. Right at the very beginning with the main titles I enjoyed the music by Romberg and loved the artwork desert paintings in glorious Technicolor. Very attractive to look at. And at various spots I really liked the matte paintings merged with the live shots. One is at 00:09:03 that you can freeze frame showing the hills in the upper part of the screen. The one starting at 11:18 is even better framed.

"One problem or quibble with the singing, despite Morgan's fine voice, is that in this specific movie, his voice is way too Irish-sounding for this kind of movie! It seemed out of place to me. He was of course terrific in MY WILD IRISH ROSE, quite naturally! And he was great in ONE SUNDAY AFTERNOON. Fortunately (or unfortunately, however you wish to look at it) there's not nearly as many songs as in the 1953 version that are fully implemented. There is FiFif's Song in this movie that's not in the MacRae version but otherwise the standard ones were there such as "Gay Parisienne" sung by Irene Manning (BTW, I liked Grayson's singing a bit better!). Of course the Riff music is there, and certainly "One Alone" (Desert Song) is there as a duet. Basically they incorporated the songs as music numbers in the two cafes. The storyline was set like a drama with incidental music, whereas the 1953 version, while it had a storyline, was far more like a musical (which is preferable). One of the last songs in the movie was the chorus singing the French Military Marching Song" at the ritzy cafe.

"I immediately recognized the voice of Victor Francen as the bad Caid Yousseff. He play bad guy Frenchman Legare in SAN ANTONIO, and the one-handed pianist in BEAST WITH 5 FINGERS. Raymond Massey played that role in the 1953 version.

"Roemheld's music is fine too but give me Max Steiner any day! :)

"The 1939 Geneva scene immediately after the Main Title is Reel 1 part 1A located on the dvd at 00:01:18. Nice music there., especially the bowed strem strings section at the North Africa Trading Co scene. The Paris scene (2nd Bureau Military Intelligence French Army) scene is Reel 1 pt 2 starting at 00:02:48 on the dvd. There are 75 bars in this cue as written but most in the middle was dialed out during the talk scene, but the last 15 or 20 bars are left intact. The end bars are located at 00:05:31. The first three bars of Reel 1 pt 4 was not used. Instead they had street music there. The scene is the American Press Bureau. The music starts at 00:06:42. Paul (Dennis Morgan) is taking a bath (singing of course!).The newsman is on the phone. Comical music.

In the image below of Reel 2 pt 3-B, this is the dramatic Ben Nour Prison Camp scene music. It uses that very dramatic "Prelude" music from Romberg's (the "Moderato" section) Operetta that wasn't used in the 1953 version. Very appropriate or fitting use of this music adapted by Roemheld. That theme in the movie started on Bar 3 but Bar 1 starts at 00:11:52 on the dvd.

"Ok. I'll start to watch the 1953 dvd. I only had the old vhs-video, so I'll check out the colors!"

-I worked on HOTEL BERLIN (1945), music by Franz Waxman, in mid-April 2014. That movie still has to be released yet.

-Speaking of Franz Waxman, he wrote an excellent score for CRY WOLF starring Errol Flynn and Barbara Stanwyck. The Reel 1 pt 2 horse riding scene that seques the Main Title is absolute dynamic! It really grabs your attention! You can hear an excerpt of it her on YouTube:

<https://www.youtube.com/watch?v=pxzJ3eFirpc>

Strings here play rinforzando-marked 16th note figures (four per bar in 4/4 time). Violins I sound forte Line 2 Db down to Line 1 Ab to same Ab up to Line 2 Db 16th notes (connected as a figure by two crossbeams) up to F down to Db to same Db down to Line 1 Ab 16ths (repeat these two figures in the second half of the bar) and repeat thru Bar 6. Violins II play Line 1 F-Db-Db-F 16ths to Ab-F-F-Db 16th figures repeated. Violas play small octave Ab-F-F-Ab to Line 1 Db-small octave Ab-Ab-F 16ths. VC play small octave F-Db-Db-F to Ab-F-F-Db 16ths, CB play small octave Db whole note tied to whole notes thru Bar 6 to (Bar 7) C# whole note tied to next several bars. After a half rest in Bar 2, four horns are prominent playing Line 1 Db [written Line 1 Ab] rinforzando half note tied to 8th note next bar, and so on. The Novachord in Bar 1 plays Great octave Db/Ab whole notes tied thru Bar 6. The C. Fag plays small octave Db whole note tied to whole note next bar (repeating in subsequent four bars) while the Fag plays on Great octave Ab in that pattern, and bass clarinet on Line 1 F [written G] tied whole notes. The Main Title starts off on the Db tonality (Db/F/Ab) and settles a few bars later an Ab major (Ab/C/Eb).

I worked on DESPERATE JOURNEY (music by Max Steiner) in Feb 2014. Great action score by Max with a lovely "Katy" theme (such as Reel 6/3 and Reel 9 part 1, *Moderato* in 3/4 time). That nice Nazi cyclist music

starts on Bar 35 in Reel 5 part 1 in 2/4 time, *quasi grazioso*. Flutes, clarinets, piano, xylophone play Line 3 (Line 2 for xyl) staccato C down to Line 2 Ab to F up to Ab 16ths to next figure of Line 3 D-Line 2 B-F-B 16ths (repeated next bar). It kind of reminds me of that Reel 1/part 2 rhythmic pattern of CRY WOLF just discussed.....

I worked on HOTEL (music by Johnny Keating) with a luscious Main Title, cue # 41686 in 4/4 time, 11 pages, 42 bars. In 3/4 time, the violins in Bar 6 play the main theme on Line 3 E dotted quarter note to D stand-alone 8th to C down to Line 2 B 8ths (crossbeam connected) up to (Bar 7) Line 3 D dotted quarter note to C stand-alone 8th tied to "3" triplet value C down to B to A 8ths to (Bar 8) C dotted quarter note down to Line 2 B 8th to A-G 8ths up to (Bar 9) B dotted quarter note to A stand-alone 8th to B-Line 3 C 8ths, etc. After a quarter rest in Bar 6, the harp is arpeggiando (vertical wavy line rolled chord) on Line 1 A/Line 2 C/E/A (A minor) half notes. After a quarter rest in Bar 6, two trumpets in harmon mutes play Line 2 A [written B] half note to (Bar 7) Ab dotted half note to (Bar 8) G dotted half note to (Bar 9) Gb dotted half note, while two trumpets in cup mutes play Line 2 C [written D] half notes tied dotted half notes next two bars. After a quarter rest, horn I plays Line 1 E [written Line 1 B] half note tied to dotted half notes next three bars. Etc.

-On 1/24/2014 (and other days) I worked on Steiner's SUGARFOOT (1951). I loved that bouncy and joyful swimming scene of Reel 4 part 4, *Marcia burlesque (fast)* in 2/4 time, quasi brass band sound initially. Key sig of three flats. The delightful "Jones" theme variation starts in Bar 9 (32 minutes into the movie). Key sig of one flat here. Violins and flutes play Line 2 F dotted 8th rinforzando-marked to same F 16th up to Line 3 C down to Line 2 F 8ths (F is rinforzando) to (Bar 10) Line 2 E dotted 8th rinforzando to same E 16th up to Line 3 C down to Line 2 E 8ths to (Bar 11) a repeat of Bar 9 up to (Bar 12) Line 3 D dotted quarter note tenuto to D-Db 16ths, and so on. In Bar 41 (32:34 into the movie), the key signature changes to D major (two sharps). Here Fly-Up-the-Creek Jones (Arthur Hunnicut) says to the other men swimming naked in the river says, "You know what they up & done? [referring to the laughing Indian women]--they stole our britches!

-I worked on SO BIG (music by Max Steiner) on 10-21-13 & 11-1-2013 and other dates). I'm sure I talked about in on my Twitter site. A cue has a *King Kong* theme reference in Reel 5 part 1 (jealousy scene when

Roelf storms out of the house), and Reel 1 pt 4 has music from *Beast With 5 Fingers*. The "cabbages" music in Reel 1 part 5 (heard again later in the movie) is memorable to me. The bassoon, celli and temple blocks sound the distinctive rhythmic-melody line. After a dotted 8th rest in C time, the celli and Fag play *mf* small octave D 16th to E dotted 8th to D 16th figure down to Great octave D 8th (followed by an 8th rest) up to small octave E rinforzando 8th note (followed by an 8th rest). At that final E 8th the bells turn up to play Line 1 A/Line 2 C#/E (A major) 8ths (followed by an 8th rest). The harp plays this too but also small octave A/middle C#/E 8ths. The piano and celeste are *col* the harp. Very distinctive and piercing (yet pleasant) accentuation.

-I worked on MY WILD IRISH ROSE (additional music by Max Steiner) in March 2014. Quite a delightful movie and score starring Dennis Morgan and beautiful Arlene Dahl! You first see Arlene in Reel 3 pt 1 (cue # 30115) when her horse gets spooked, and Dennis Morgan has to come to her rescue. Then in Reel 3 part 2 (cue # 30116) Olcott (Dennis Morgan) says to her, "The luck of the Irish. You're a lovely looking girl!" as he uplifts her veil. *Lento (molto espressivo)* in 3/4 time, 17 pages, 66 bars. The vibe sounds *p* Line 1 G/A/Line 2 C/E (should be the C maj 6, *not* the A min 7th) dotted half notes rolled and tied to next two bars. Violins I are bowed trem *sf-p* on Line 2 E/A rinforzando dotted half notes tied to next two bars, while violins II are bowed trem on Line 1 A/Line 2 C tied dotted half notes, and violas on Line 1 G tied dotted half note. After two quarter rests in Bar 2, the *solo* cello plays *mp* < small octave G quarter note legato up to (Bar 3) Line 1 E dotted half note to (Bar 4) same E half note to D quarter note decrescendo hairpin to (Bar 5) middle C dotted half note. This five-note phrase is the "My-Wild-I-rish Rose" theme.

-Another delightful musical that I worked on (in March) is ONE SUNDAY AFTERNOON (lots of additional music by Max Steiner), also starring Dennis Morgan and Ben Blue. It too is available at WBSshop. I'm pretty sure I discussed this movie and score on my Twitter site. The piccolo, oboe, chimes, piano, celeste, violins I play various mid to high registers of E legato to F 8ths then to F-E-F-E staccato 8ths (all six 8ths are connected by a crossbeam) and repeated thru Bar 8 at least. After a quarter rest in Bar 1, the celli play the "One Sun-Day Af-ter-noon" theme. We find middle (Line 1) C to small octave B quarter notes to (Bar 2) A half note to G quarter note to (Bar 3) F half note up to B quarter notes to (Bar 4) G dotted half note to (Bar 5) F quarter note up to B dotted quarter note to A 8th to (Bar 6) G half note

sown to E quarter note to (Bar 7) F dotted half note tied to half note next bar. The tandem bike ride back home cue (Reel 6 part 1) is delightful, utilizing the "Dais-ey, Dais-ey" Daisey Bell music from the Gay Nineties. Hal the Computer also sang it in 2001: A SPACE ODYSSEY! The cue starts at 45:16 in the movie, key sig of one flat in 3/4 time. In the grace bar, flutes are temporarily soli on Line 2 D/F to E/G to F/A to G/Bb 16th dyads to (Bar 1) A/Line 3 C dotted half notes legato down to (Bar 2) F/A dotted half notes to (Bar 3) D/F dotted half notes legato down to (Bar 4) Line 1 A/Line 2 C dotted half notes. All violins in Bar 1 play the pedaling motion 16th note figures (three per bar) of Line 1 C-D-E-D to C-D-C-small octave B to D-D-E-D (repeated thru Bar 4). Clarinets play small octave F/A [written G/B] dotted half notes tied to next bar (repeated in Bars 3-4). Etc.

-Another lovely musical in that general period is JIM THORPE, ALL AMERICAN.....wait a minute, they didn't make a musical out of that one. Now they tell me! :)

Anyway, Steiner did the music, and Burt Lancaster played the lead role, quite fittingly (in fact, he had to be fit to do that kind of movie! :)

I researched the score in late June. As I noted on my Facebook and Twitter sites the Reel 3 part 1 (cue # 33631) Margaret theme (sewing class scene) was self-borrowed from the Serena theme in GOLD IS WHERE YOU FIND IT (now also just available on WBSshop). The theme starts in Bar 54 (page 15). Violins sound *dolce* in 2/4 time Line 1 F tenuto 8th to same F 8th legato up to Line 2 C quarter note tied to (Bar 55) 8th note gliss slide line down to D 8th note to F-E-D-E 16ths to (Bar 56) F to F 8ths up to (now divisi) Line 2 C/E quarter notes tied to (Bar 58) 8th notes to Line 1 Bb/Line 2 D 8ths to A/C 8ths to G/Bb 8ths, and so on.

-In early April I worked on A MAJORITY OF ONE (1961) starring Alec Guinness & Rosalind Russell. It's not a major Steiner score and movie but I like it! Guinness playing a Japanese businessman owner took a little getting used to at first, but he did a fine job. He never once whistled the *Bridge on the River Kwai* catchy tune. Well, they used the John Williams' five-note get-the-aliens'-attention keyboard theme from *CE3K* in *Moonraker*, so why not here? By the way, I love the *Moonraker* score by John Barry. I wish I knew where to find it. I'd love to research it. It's one of my Top Five Need-To-Research scores. The *Adventures of Superman* 2nd season cues are also part of that Top Five list. Anyway, the Main Title (cue # 39558) of *A Majority of One* is pretty nice indeed. Lots of interesting turns of music in that one cue. The main theme starts in Bar 23 at about 50

seconds into the movie in the key signature of one sharp (for one sharp score! :) *to di valse* in 3/4 time. After a quarter rest in that bar, violins play *mf* Lines 2 & 3 G down to E quarter notes to (Bar 24) Line 2 G/Line 3 C/E/G dotted half notes tied to quarter notes next bar to Line 2 F#/A/Line 3 D/F# quarter notes down to D/F#B/Line 3 D quarter notes to (Bar 26) Line 2 D/F#/B dotted half notes tied to quarter notes next bar, and so on. After a quarter rest in Bar 24, the flutes and piano play Line 2 (also line 1 for piano bottom staff) A-B-Line 3 C "3" triplet value 8ths to D-E-E#-F# 16ths to (Bar 25) G 8th (followed by rest marks). Etc.

-In early June I worked on Steiner's SINS OF RACHEL CADE. There's a lot of really nice music in this movie! The Main Title (cue # 38917) is really pretty after the initial eight-second "Native" dramatic music. The "Rachel" theme starts in Bar 5. Violins I and flutes play forte Line 3 D half note to "3" triplet value descending quarter notes C#-Line 2 A-F# up to (Bar 6) Line 3 C half note to "3" triplet value quarter notes Line 2 B-F#-D up to (Bar 7) Line 2 A half note to "3" triplet value quarter notes G-D-Line 1 B to (Bar 8) Line 2 F# half note to E quarter note, and so on. Violins II play Line 2 F#/A half notes to "3" triplet value quarter note dyads F#/A down to D/F# to Line 1 A/Line 2 D up to (Bar 6) Line 2 F#/A half notes, and so on.

The Reel 9/1-10/1 cue is terrific. I especially liked the "last operation" scene starting in Bar 94 in 3/4 time. The *Moonraker* star plays the young British doctor. The music here is rather Herrmannesque. Violins are silent here for awhile. Violas (top staff) are bowed trem *mf* < on Line 1 C#/G# dotted half notes to (Bar 95) D/A dotted half notes decrescendo hairpin. Violas (bottom staff) are bowed trem on small octave E/A# dotted half notes to E#/B dotted half notes next bar. VC/CB play Great octave G# dotted half note to (Bar 95) F# dotted half note. Strings repeat these two bars in the next two bars. The organ plays Great octave G#/small octave E/A#/middle C#/G# (A# half-diminished seventh, like Herrmann would do!) dotted half notes to (Bar 95) Great octave F#/small octave F/B/Line 1 D/A (B minor 7th) dotted half notes. Repeat next two bars. Woodwinds also play but I won't get into that right now. The harp is very distinctive playing *mf* ascending to descending legato arpeggio 16th note figures. We find small octave G#-middle C#-E-G# 16ths (connected as a figure by two crossbeams) to A#-Line 2 C#-E-G# 16ths figure to A#-Line 3 C#-E-G# 16ths up to (Bar 95) descending A-F-D-Line 2 B 16ths (B half-dim 7th here despite many other instruments, so tension here) to A-F-D-Line 1 B 16ths to A-F-D-small octave B 16ths. Repeat these two bars in the next two bars.

In late January I worked on Steiner's *KISS IN THE DARK* starring David Niven and Jane Wyman (available on dvd). Once I viewed the movie and heard the interesting Steiner score, I got hooked. I had to research the music! The "Willoughby" (played nicely by Victor Moore) theme is very much the same style of music later composed for the "Uncle Samson" theme (Ed Wynn played the role) in *Marjorie Morningstar*--a deliberate slow, meandering pace and rhythmic-centric. So in the former movie in Reel 1 part 2, key sig of three sharps in C time, the violins and oboe in the grace bar play forte Line 1 E dotted 8th rinforzando-marked to E-F#-G# "3" triplet value 32nd notes to (Bar 1) A dotted quarter note tenuto-marked to same A 8th to A to B quarter notes to (Bar 2) Line 2 C# rinforzando quarter note to same C# 8th (followed by an 8th rest) to Line 1 B rinforzando quarter note down to G# 8th, and so on.

-I also worked a bit more in mid June on *CASABLANCA*, music by....eh....music...by.....????????? :)

Monday, March 31, 2014 at 8:30 am PDT

I decided to start my new film score blog (Blog # 49) this morning. Normally I would've been at work at the local Post Office already, punching in about right now. However, I am officially retired after 30 years! This actually occurred mid-January (my final day of work was an overtime day on the Martin Luther King holiday, Saturday, January 18, 2014). If I were still active there, my day off this week would've been on Thursday (April 3) in the rotating scheme (after that, Friday-Saturday, April 11-12). Glad I left when I did. There were heavy route inspections the week of March 15th, carriers hurt or sick, customary (and unwanted) "pivots," over-demanding management, etc. So it's great to be finally retired! :)

Of course I am kept quite busy during retirement. I am surprised, as I look back when I was working full & overtime, how I ever had the time to do avocational film music work, chores, etc. We *make* time to do the things we need (and really want) to do. Of course I've been working on a job since

I was at least 12 years old when I had a paper route every evening (and Sunday morning) that I kept thru high school (actually I started working around age 10 helping one of my older brothers with *his* paper route for a quarter! :) This included working each day in those cold, snowy awful winters in Syracuse, New York. I did go to college for about 2 years or 2 and a half years after college, but I always worked during the summers and in the late afternoons/early evenings. I quit college and had two back-to-back jobs working a minimum of 12 hour days Monday thru Friday, many times part-time job on Saturdays. When I took my old white chevy Impala and moved to California at Halloween Eve 1972, I soon started working again once I settled down in California two or three weeks afterward. I believe my first job temporarily was McDonald's as a cook. Soon after that I worked as a cook elsewhere in the neighborhood, then as a theatre assistant manager, then as a driver, and so forth. Altogether, therefore, I worked 50 years of my life! Enough is enough!

Of course during this period of work I was married (will be 32 years this coming November 5th) and started my very active film music avocation since about the fall of 1982 (or 1981, not sure now). Even before that I was quite active in my astrological/psychology studies with Dr. Zipporah Dobyms, into metaphysics in general (Jane Roberts/Seth, Edgar Cayce, and then later Theosophy via Geoffrey Hodson principally). For those first seven years of film music research, I worked exclusively at UCSB (Herrmann Papers). Then in 1989 I expanded significantly to research at UCLA (especially the then newly available CBS material) and at USC-Warner Bros. Archives (especially Max Steiner scores). I also over the years went to some studios for film music research, especially Sony-Columbia, and Disney. Of course I had absolutely no entry into my primary research goal, Universal Studios (that holds all of this Bernard Herrmann Revue-Universal television scores from the Sixties).

Right now in this beginning period of my renewed quite active film music research (since I am now happily retired from USPS work!) I am focused on Warner Bros. Archives at 3716 S. Hope Street, a block away from the local DMV office, and three blocks away from USC campus. For one thing, it is the nearest major film music depository from my home--north-west about 21 to 22 miles away. Secondly, it is relatively easy and convenient to get there. Several times I rented an Enterprise car but that can get expensive, and the freeway traffic (especially getting back home after 4:40 pm when Warner Bros. Archives closes) is often pretty congested &

bad. So I now usually public transportation. With my senior TAP card from Metro the six separate trips to & from with the Blue line, LBT, and Metro buses amount to only \$3.20. The only problem at times with rail is that I get on both times during the rush peak periods so it can get pretty packed like sardines, and there are common mechanical problems that cause delays, etc.

Currently Warner Archives (that houses W/B scores up to 1968 when the studio was sold to Seven Arts) is only open on Wednesday & Thursdays from 10 am to 4:30 pm. They used to be open on Fridays (but not always) from 1 pm to 4:30 pm, but that stopped a few months ago at the end of January. There seems to be a transition period there caused in part (probably in large part) by Leith Adams retiring from Corporate, making room for one or two archivists to fill the vacuum or be part of the new team. The fella who used to be the point person at USC/Warner Bros. Archives (Jonathan) moved to Corporate, working there full-time for W/B. He's now part of a team with I believe Barbara Hall (but not sure now). I met Johan than only once or twice. That was I believe on Friday, November (2013) when I researched *So Big*. Bill Rosar researched there also after noon. Bill got there later, therefore (before me), taking his own car over to the archives. I was also there (by myself) the previous day on Halloween, October 31, working on *So Big*.

Brett took over Jonathan's position by early or mid-January. He just recently arranged to hire a new employee from USC to be a room monitor. I remember in the old days back when Leith was doing the work there (before going to Corporate). The Archives were open 5 days a week, 10am to 5 pm! I believe, if my memory serves me correctly after all of these years, there was a short period when the archives were open for brief hours on certain Saturdays. Of course the research room was right there on campus, within Doheny Library. But Warner Archives reading room moved off campus to S. Hope Street for the last 10 years at least--perhaps 15 years or more. The building was there before but researchers had gone to Doheny Library for many years to do the actual research. One of the last times I researched a score there at the Hope Annex site was May 21, 2004 when I studied Steiner's *Battle Cry*. It was definitely the last time I had xeroxes of portions of the score done for me. I was charged \$123 for 123 pages. This included pages 1, 2, 5, 6 of the "New" Main Title (cue # 36051), and pages 12 thru 17 of the "old" Main Title. I believe the last time I researched there before recently was January 21, 2005 when I again researched Steiner's *Helen of Troy*. I know because I found old USC yellow parking passes that are dated

where I wrote down the scores I studied. So, for about nine and a half years, I did not return there until last late October. One thing that turned me off back then in 2004 was that the relatively new curator fella employed was a stickler for researchers wearing white gloves while perusing the documents/scores! Silly. I understand the use of gloves for old photographs or crumbling documents, but not score sheets that have remained intact all these years except for the discoloring of the scotch taping along the borders that occasionally fall apart in a few pieces when turning pages. He was a little Napoleon type who wanted to be a master of his little turf. I knew one other fella somewhat like that at UCSB years past (he's no longer there as well).

It probably will be raining on Wednesday and Thursday (been pretty much a very dry winter this year) but I plan to go to Warner Archives to study Steiner's score, *A Majority of One*. Yesterday my wife and I watched my recently purchased made-to-order dvd from Warner Archive (WB Shop) of *The McConnell Story* (1955) starring Alan Ladd. The music was composed by....you guess it!--Max Steiner. I give the movie itself a generous two star (out of five) review. It's not an entertaining, interesting movie, and it is poorly crafted, poorly written (including many historical errors). The score by Max is a two-star rating as well. Put it this way: I am not interested in pulling it for research. His *Battle Cry* that period was a far better score (and a better movie). Max rather lazily, in my opinion, or reflexively inserted his arrangement of the "Galop" music (by Sam Perry?) during the buggy chase scene around 6 minutes into the movie when the MP's were chasing McConnell for being in a restricted part of town. I mean, it was nice to hear this music animatedly in, say, the horse race scene of *The Boy from Oklahoma*, and other westerns, but it just didn't fit here in this (then) contemporary setting. I believe this galop music was used in a horse race scene in *Iron Mistress* (scored by Max), and a few other westerns I cannot recall at this moment. Anyway, there's not much musical material in *The McConnell Story* to chew on, definitely "lower drawer" music from Max. The same applied to some other Steiner scores such as *Mara Maru* (1952) starring Errol Flynn. Even *Dark at the Top of the Stairs* (1960) had at least a few cues of interest to me (although I probably will not bother to pull that one either).

Not sure what I will have pulled after *A Majority of One*. If I were *really* interested in this score, I would've had it pulled long ago. But now that I have the dvd and can listen to the music freshly, I became more

curious about the music (more, say, that the latter score for *Youngblood Hawke*). I like the diverse Main Title. I also want to hand-copy the "Preparation" cue that lasts 54 seconds at the end of Reel 11 or beginning of Reel 12. Interesting music. There is not a great deal of music in this movie, and I will probably only spend Wednesday on it. So, on Thursday, I will have pulled something else--unless I decide just to look at a bunch of document boxes (Inter-office Memos, shooting dailies, reviews, letters, legal matters, contracts, etc). The set up is that just before you enter the reading room the stacks hold document boxes of a bunch of W/B titles that seem to hold more interest to people over the years. I plan to have these titles copied for me as a reference. It starts with:

- Across the Pacific* Deutsch
- Action in the North Atlantic* Deutsch
- Adventures of Don Juan* Steiner
- Adventures of Jane Arden* (1939) Howard Jackson
- Adventures of Mark Twain* Steiner
- Adventures of Robin Hood* Korngold
- Air Force* (1943) Waxman
- Alcatraz Island* (1937) Roemheld
- Alexander Hamilton* (1931) Mendoza
- All This & Heaven Too* (1940) Steiner
- All Through the Night* (1942) Deutsch
- Along the Great Divide* (1951) Buttolph
- Amazing Dr. Clitterhouse* (1938) Steiner
- America, America* (1964) Manos Hadjidakis, I believe.
- Angels Wash Their Faces* (1939) Deutsch
- Angels With Dirty Faces* (1938) Steiner
- Animal World* (1956) Sawtell
- Anthony Adverse* (1936) Korngold
- Arsenic & Old Lace* (1944) Steiner
- Auntie Mame* (1958) Kaper
- Baby Doll* (1933) Hopkins
- Baby Face* (1933) ???
- Background to Danger* (1943) Hollander
- Bad Man* (1930) Leonardi
- Bad Seed* (1956) North
- Band of Angels* (1957) Steiner
- Battle Cry* (1955) Steiner
- Battle of the Bulge* (1965) Benjamin Frankel
- Beast from 20,000 Fathoms* (1953) Buttolph

-*Beast with Five Fingers* (1947) Steiner

Etc.

I was cleaning up my many boxes of documents and pages of scores last week. I came upon several copies of my "Request for Copying" forms over the years. For instance, I wanted various pages of Timkoin's *The Command* score, and it showed a total of 45.5 pages for \$45.50. This was dated 1-24-1992. Another one dated 3-29-91 (23 years ago!) is Korngold's *The Constant Nymph* (only 16 pages). Another dated 9-25-96 is *Cheyenne* (Steiner's score) at \$52. Another dated July 2, 1992 was *Jim Thorpe--All American* (\$10 for the Main Title). Another dated March 21, 1991 is *Rome Adventure* when I ordered xeroxes of "Al Di La," "Serenade" (1st page only of those two) and Reel 10 part 2 "Lovers Must Learn" (3 pages).

[Tuesday, April 1, 2014 at 9:57 am]:

Immediately below is the link from Google Books of what they offer of Alex North's A STREETCAR NAMED DESIRE : A Film Score Guide by Annette Davison (2009).

http://books.google.com/books?id=Shqj9nVpARIC&pg=PA172&lpg=PA172&dq=%22Welcome+to+Hollywood:+Alex+North%27s+Unused+Score+for+Distant+Drums+1951%22&source=bl&ots=ff4MyfVxJ-&sig=N_JDaunEuVGATej76bXZXOr-ONg&hl=en&sa=X&ei=nog5U-epB8i6yAHCIHGDw&ved=0CCkQ6AEwAA#v=onepage&q=%22Welcome%20to%20Hollywood%3A%20Alex%20North%27s%20Unused%20Score%20for%20Distant%20Drums%201951%22&f=false

Long run of letters and numbers and symbols for that link! Curiously, if you searched Google with different wording each time in your search of a particular book, you will come up with pages that are not available in other searches. For instance, when I wrote down "Welcome To Hollywood: Alex North's Unused Score for Distant Drums 1951" (referring to Warren Sherck's presentation of the 7th Annual Conference of the Film Music Society in Hollywood, Sept 17, 1999 that I read at Warner Archives last Wednesday) I came upon this specific link to Google books. With that link I was able to read the "Editor's Foreword" by Kate Daubney, Series Editor. If I used different search wording, I may not be able to see it in the preview. Her editorial is an interesting one regarding how difficult it is to obtain permission to show score pages in a book or paper. She wrote that

"...scholars of film music continually find themselves obstructed by an archaic view that original manuscript film scores are somehow different from other textual sources." Copyright holders of film scores, she wrote, are often suspicious of the request for permission to photoduplicate in a book, or charge an outrageous fee for such a permission, and other unreasonable impediments.

I agree. Fair use is a standard for many years but unlike being able to easily obtain text quotations from an old magazine, for example, film music researchers cannot easily find "out there" even tiny excerpts of the actual written music of many film scores. When I originally wrote my paper on Herrmann's Self-Borrowings, it was then not quite so difficult to obtain permission to photocopy short quotations/images of music, especially from CBS at the time since I was already in contact with them. But in the latter years it has become increasingly even more difficult or time-consuming to obtain permissions, even CBS. Now there seems to be a team of lawyers who need to go over the requests, whereas in the past the department head would simply by himself or herself grant permission. I can understand if it is an audio or even video presentation you want to present--why it would take longer to get permission than of, say, a two-stave example of written music. For instance, it took me a year and a half or two years before I finally got permission from CBS to allow me to present audio files along with the written images on the Bernard Herrmann Society and my own educational sites (Film Score Rundowns). When I did my paper a few years back on the deleted music & scenes from JTTCOTE...

<https://www.equinoxpub.com/journals/index.php/PMH/issue/view/1074>

.....I principally gave a text presentation, However, to circumvent the restrictions of obtaining permissions for visual images, I simply provided links already available freely on the Internet from various educational sources, forums, etc. For instance, here via OAC is a photo of Herrmann with the player of the "serpent" in the recording of the score:

<http://www.oac.cdlib.org/ark:/13030/ft0199n4jm/?brand=oac4>

Here are more images from a forum:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3540>

Another film music book to preview via Google Books:

<http://books.google.com/books?id=IAW5UoSUPdEC&printsec=frontcover#v=onepage&q&f=false>

.....

(2:40 pm Tuesday):

I decided that for tomorrow at Warner Archives I will work on the 1947 misterioso score for *Cry Wolf*, composed by Franz Waxman. Watching now once again my recently purchased dvd of that movie. I love that con moto music right after the Main Title when the girl frantically rides her horse along the car approaching the mansion. You can hear the beginning portion of it here on YouTube:

<https://www.youtube.com/watch?v=pxzJ3eFirpc>

Waxman had some of the musical mood approach that Herrmann was quite fond of, whereas Steiner of course rarely did, or at least in the same manner stylistically.

[end session Tuesday, October 14 at 4:06 pm]