

Film Score Blogs [Blog # 50]
[Wednesday, June 17, 2015 at 5:20 pm PDT]

OK. I just finished by 155 (or so) Word paper document--the rundown analysis of Herrmann's OBSESSION. I had received the Tadlow Music cd set of OBSESSION, so I spent the last two days on concentrated work related to the set (listening repeatedly, writing out 8 pages of timing graphics, writing a 12-page review, etc). I will now also quickly go over this new Blog # 50 and then send it off to Sarah for the new Film Score Rundowns update.

[Saturday, June 13, 2015 at 11:41 am]:

I actually officially started this Blog #50 on Tuesday, April 21, 2015 at 9:23 am when I started to copy & paste many of my Facebook posts. I created the Bill Wrobel "Farcebook" (as I like to call it! :) page in early June 2014:

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

I created the "Film Score Rundowns" Group Facebook site on Sunday, May 24, 2015 at 11:14 am:

<https://www.facebook.com/groups/1653818974852071/>

A minute earlier I created the "Zip Dobyns Astrology Society" :

<https://www.facebook.com/groups/827949040626050/>

I figured it would be best not to mix my astrological and metaphysical posts with the general "Bill Wrobel" Facebook account--to simply do that area of my life in the Zip Dobyns Facebook account. ...[break]....

Now: I plan to update my original long-standing (since January 1999) Film Score Rundowns site in a week with my newest rundown/chord analysis of Bernard Herrmann's OBSESSION. I am pretty much done with it already. Presently I typed (Microsoft Word) 126 pages. What I am waiting for now is the arrival of the Tadlow cd set so that I can insert their track timings into the cues I delineated, and to give my review. Four tracks are available on the Screen Archives Entertainment site that is selling the cd set, plus several at the James Fitzpatrick Facebook site. So far, so good from what I have heard. The set was apparently mailed off earlier this week so I should be getting my shipment in the mail any day now. Once I listened to the set at least a few times, and finished my OBSESSION paper addition of the timings and review, I'll send the Word document to Sarah to newly update the site. The last update was eight months in October 14, 2014 with my *Tender Is the Night* rundown along with my two astrology papers. The new update in about a week (or less) will be solely *Obsession* on the front page cover, plus the notice of new Blog #50.

....[1:25 pm] M. just wrote earlier today on Talking Herrmann from Germany that *his* Tadlow set arrived today. So I should be expecting mine maybe Tuesday or Wednesday at the latest since I live here in California. Maybe Monday! I just asked him on Talking Herrmann what is his initial impression. Just looked at the Film Score Monthly site: several people have received their copy in the post today as well. I believe all of them were in Europe. One stated the Blu-ray disc version sounded wonderful.

[Tuesday, April 21, 2015 at 9:23 am]:

Here are a bunch of my Farcebook posts that I will copy & paste here:

June 8, 2014 links:

<https://twitter.com/filmscorerundow>

<https://www.youtube.com/user/FilmScoreRundowns>

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

<https://soundcloud.com/filmscorerundowns>

June 11, 2014:

Here is "The Body" cue for this Poor Dan scene from THE BIRDS. Kevin Dvorak did a really fine job with this synth rendition, and given the limitations of synth effects (I intended brass flutter tonguing, etc. that couldn't be replicated) he did a terrific job. Don't synch it up to the video since it is probably too slow. Or if you want to line it up to the dvd, go to the point when the brass alarmingly enters in at 1:01 in this still image video when we first see Poor ole Dan! It'll be aligned better then in terms of timing. Thanks!

June 12, 2014:

[comment to Guenther] : Who is this imposter named "Bernard" Herrmann! I specifically joined the "Berhard" Herrmann Society. Very few people knew about him but I enjoyed his work (all two and a half pieces) that I discovered in an archive. His work was never recorded but at least the written music was scribbled down. Anyway, I guess I'll try this group and see what his music is like! :)

OK. Here is "The Body" synched up with the video scene.

Now: If you can only hear the audio & the visual is black (for whatever reason), then try any of these two links:

<https://www.dropbox.com/sh/1n6grmp6c0lbx3a/AADasgmBgfLC73A1NN9CPy3a#lh>null-THE%20BIRDS%20X%20The%20Body.wmv>

http://www.mediafire.com/watch/op7fslz5hbri3p0/THE_BIRDS_X_The_Body.wmv

All right. Here is "The Body" synched up with the video. Now: If you can only hear the music --the visual is black (for whatever reason)--then click on one of these two links:

http://www.mediafire.com/watch/op7fslz5hbri3p0/THE_BIRDS_X_The_Body.wmv

<https://www.dropbox.com/sh/1n6grmp6c0lbx3a/AADasgmBgfLC73A1NN9CPy3a#lh>null-THE%20BIRDS%20X%20The%20Body.wmv>

June 14, 2014:

Thanks, Michael. On my Facebook site and the new Bernard Herrmann Society discussion site, I included yesterday the synched-up version of "The Boat Ride" to the video. I may do that here, but I'm busy with a few things right now.

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

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

Thanks to Kevin Dvorak's facile synth performance, here is "The Car Ride" Herrmannesque cue for Hitchcock's THE BIRDS. If for some reason the screen is black (but the audio still works), then simply click on one of the two links below (a larger viewing image, anyway, in those links).

Thanks!

http://www.mediafire.com/watch/awhox8221a5negs/THE_BIRDS_Car_Ride.wmv

<https://www.dropbox.com/sh/1n6grmp6c0lbx3a/AADasgmBgfLC73A1NN9CPy3a#lh>null-THE%20BIRDS%20Car%20Ride.wmv>

June 15, 2014:

The RICHARD BOONE SHOW won several critics awards, including this one (image below). Unfortunately, the public viewer ratings were low, and the show was canceled after the first year despite the popularity of Boone in the HGWT series for several years. But, according to a columnist who knew Boone personally, Boone bitterly told him that the night the series premiered he was told by NBC that it planned another show to take its place the following year--that they wrote it off already, that it was just a stopgap show. Have Anthology Show-Will Not Travel!

Here is the "Statement of Fact" season opener--original music by Bernard Herrmann.

Here is another Herrmann-scored episode: "Wall To Wall War" that was fundamentally an improvised (ad lib) episode about a vet with post traumatic stress syndrome! I especially liked the final cue at 48:30.

Being a 20th Century Fox production, the ADVENTURES IN PARADISE series several times prominently used Herrmann's music from Fox feature films including JTTCOTE. You can heard the music editor stock music insertions in this episode titled "Treasure Hunt" especially in the beginning and around the 44 to 45 minute point.

[NOTE: these YouTube links were since deleted due to third party notifications]

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

<https://www.youtube.com/watch?v=6JHDHJTulok>

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

<https://www.youtube.com/watch?v=6JHDHJTulok>

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

Now that I checked out the videos that set of three videos was the EDITED version. If you want the ones that are supposed to be the set of FOUR videos (complete segments with commercials) then the links above are the ones you want. However, so far I cannot find Part Three of Four. Probably it is not available but I'll get checking

June 16, 2014:

<https://www.youtube.com/watch?v=4EDlmkoMvBY&feature=youtu.be>

I just uploaded my newest YouTube entry: "Queen Mystery Theme" by Bernard Herrmann (1939) for CBS radio. This is THE ADVENTURES OF ELLERY QUEEN. Herrmann wrote the theme plus the first five episodes starting with "The Gum-Chewing Millionaire." The shows are apparently lost forever, no copies circulating among collectors. So here is Kevin Dvorak performing the world premiere synth rendition. Enjoy!

June 17, 2014:

http://www.mediafire.com/watch/i3mxot3v7bdk3fo/THE_BIRDS_XV_Migrating.wmv

<https://www.dropbox.com/sh/1n6grmp6c0lbx3a/AAAp6Lb2PnSB3bqc8fDdkA6Qa#lh:nu ll-THE%20BIRDS%20XV%20Migrating.wmv>

Thanks to Kevin this morning, here is another Herrmannesque cue, the soft "Migrating" cue for Hitchcock's THE BIRDS. Once again, simply click on one of the two links above. Enjoy!

http://www.archive.org/stream/broadcastingtele65unse_0#page/n149/mode/2up
Forecast analysis of upcoming 1963 tv series. Regarding THE GREAT ADVENTURE (Herrmann wrote the "Nathan Hale" episode), it states: "...nobody expressed excitement; most likened it to public service or FCC programming." THE VIRGINIAN, however, was strongly liked & favored for success. Regarding THE RICHARD BOONE SHOW: ... "most expressed disappointment over it" ('average' at best).

June 18, 2014:

I agree with you, Jim, for the most part. At the same time, however, after watching episodes lately with my wife, we were a bit under whelmed by several of the episodes. "Captain Al Sanchez" was lower-drawer material, and the Richard Boone character was especially unappealing and quite loud for too long towards the end of the show. "A Tough Man To Kill" was one of the light/humorous episodes. Herrmann's fantastic music saved it, made it special, a must see. Without Herrmann's music, heh... We liked "The Fling" because it harkened to universal dilemmas in terms of marriage, temptation, and not being really in tune with people who really care for you (the Harry Morgan

character). We liked "The Mafia Man" (my wife more than me, though). Maybe someday I'll give a review of all the episodes but I need to freshly go over them all.

June 25, 2014:

When I research full scores, I enjoy the handwriting of orchestrator Murray Cutter, but Hugo Friedhofer's tiny penmanship and faintness in many cases makes me want to scream like that impressionistic famous art of a schizo man!

Milan Roder's orchestration handwriting for Korngold cues are wonderful! In fact, I far prefer Roder's work because his writing was a lot more readable than Friedhofer's--larger and clearly notated, and rather pretty to look at (his almost calligraphy-oriented style of writing). As for John Williams, did you mean Herrmann's "handwriting" was better, or that the music is way better???

Well, both are very good. Williams is more the "chameleon" and adaptive--probably even more than Goldsmith. Williams is a "thinker's man" composer. He's very intelligent and perceptive. But Williams to me tends, in many cases, to be in the stratosphere, able to churn out these STAR WARS projects in auto-mode but without the same HEART or deep-feeling and passionate romantic style that Herrmann expressed. Williams is definitely in the Top Ten if not Top Five, but not in the Top Three (Herrmann, Steiner, Goldsmith--tho Rozsa is a close contender for third, for me in my personal preferences that I resonate to).

Of course Korngold is a special honorary film composer, a wunderkind, a virtuoso marvel. Unfortunately his flame faded after about 10 years. When I research at Warner Archives, what composer do you think most researchers study?? Can you guess! :)

June 30, 2014:

The principal characters in GHOST & MRS. MUIR are far more likeable, and there's the true element of love involved, of a deeper "spirit" of love, so to speak! :) You really care about what happens to them, whereas the Marnie character.....Moreover, Tippi did not fit the role very well. I liked her a lot in THE BIRDS, but in MARNIE it was a mismatch. No chemistry with Connery & her--certainly not like Cooper and Patricia Neal! :) So at best, I give MARNIE (the picture) three stars out of 5, MUIR I give 4 stars.

July 13, 2014:

<https://www.youtube.com/watch?v=ElbVqDa0hO8> Still wrote for CBS television the "Laredo Suite." You can hear a good portion of his "Frontier Fort" cue in this episode of HAVE GUN WILL TRAVEL immediately after the opening credits music by Herrmann.

The Manfred Symphony is one of my favorite Tchaikovsky symphonies (and Tchaikovsky is one of my favorite "classical" Romantic composers), a symphony that includes a few somewhat "Herrmannesque" devices that I discussed on Talking Herrmann. <http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3859>

July 16, 2014:

<http://www.sun-sentinel.com/topic/la-et-cm-stravinsky-hollywood-dvd-review-20140716,0,34556.column?track=rss-topicgallery>

Interesting quote in today's LATIMES:

"Stravinsky's first encounters with Hollywood weren't promising. Like so many other artists, he fled Europe with an eye toward the pictures. He took meetings. He wrote some trial music for a few films, including the 1943 "Jane Eyre," staring Orson Welles and Joan Fontaine and with a screenplay by Stravinsky's friend Aldous Huxley.

But unwilling to relinquish an iota of musical control, Stravinsky never ultimately worked in Hollywood, eventually recycling his film efforts into other scores. Capalbo revealingly splices the bits that became a symphonic "Ode" into the scene where Jane meets Rochester, showing Stravinsky's music doing the seemingly impossible — upstaging Welles."

So Stravinsky had the first go on the film instead of Herrmann????

https://www.youtube.com/watch?v=aA_Uz2ZfAm0 Here's a YouTube segment of this documentary. It includes his music for that SONG OF BERNADETTE scene, and also the music for JANE EYRE. My read on his music there? "Square peg in a round hole"!!! :) Whereas, in a manner of speaking, Herrmann would've been probably far less successful or well-known as a full-time concert/or absolute music composer--never working in Hollywood (so a form of being a round peg in a square hole! :)

<http://archive.org/stream/cinemaho00avan#page/n11/mode/2up> Here in a 1947 article in CINEMA in which Stravinsky is rather bitter about how he can't relate to Hollywood! Great, rare read!

Yeah, but WHICH Stravinsky?? He changed a lot. A real chameleon! Besides, after researching Herrmann's influences, I believe he was more likely to be influenced by Wagner, Debussy, Rachmaninov, Louis Glass (Symph # 5), even Tchaikovsky (Manfred Symph, Symphony # 3 2nd movement, Symph # 6 part 2)) to a certain extent, and others--

Stravinsky is a distant influence except for a piece here & there--particularly in Herrmann's Early Works, but not in his latter set style.

My main point at this stage of the discussion is that Stravinsky tried to re-invent himself several times! He tried it at Hollywood. He tried it after Schoenberg. Etc. A truly gifted artist searching for his true self! :)

July 17, 2014:

"Rhythm of the Jute Mill" (12/15/36 - Columbia Workshop)

Cue I Bars 1-8 1937 CW "A Matter of Life and Death" Cue I

Cue I Bars 1-6 1937 CW "A Matter of Life and Death" "Finale"

By the way, that was one self-borrowing (of several) that I missed when I wrote my Herrmann Self-Borrowing Paper! : (

Herrmann did not insert a date on the score. Apparently it was meant to be aired sometime between then previous show (Broken Feather at 4/9/38) and the next show aired (Ecce Homo 5/21/38). Note: As was common for Herrmann's penchant for self-borrowing, he recycled at least one cue from his earlier RHYTHM OF THE JUTE MILL (11/26/36) for NERO WOLFE'S CASES (see attached hand-copied cue II).

Listen to that small section (see link in a post below that Kevin performed) in the beginning of "Last Man Club" (Ellery Queen) that Herrmann composed in 1939. It has the same style that could be linked much later to TORN CURTAIN. 1939 is still within the Early Works" era of Herrmann, and as I said, Benny was more malleable then & influenced by others (including Stravinsky). There is one Stravinsky piece that is rather "Herrmannesque" in one section that I cited in the past but I'll have to dig it out to identify precisely. But one I just found is: Stravinsky's "Suite No. 2 for Small Orchestra." You can hear an excellent performance by the Orpheus Chamber Orchestra on the Deutsche Grammophon" label (289 453 458-2). The cd is called "Shadow Dances: Stravinsky Miniatures." Excellent performances. Anyway, track # 8 of that Suite No. 2 sure reminds me a lot of the style of Herrmann's CITIZEN KANE, one of those lively romps. Specifically it sounds a lot like the style of "Kane's New Office" (track # 12 of the McNeely cd rendition).The "modernistic" character of the music in Kane's New Office is the same as Stravinsky's piece. On the link below go to 3:28 for the start of that specific section

<http://www.youtube.com/watch?v=Bt0FOS2CLos>

Below is the opening title page of Kane's New Office. Unfortunately I cannot find an image of the Stravinsky piece.

<http://img856.imageshack.us/img856/2019/imgaml.jpg>

<http://img856.imageshack.us/img856/2019/imgaml.jpg> In Stravinsky's "Three Pieces for

"String Quartet" (1914) the third movement has some of the atonal character of Herrmann's Psycho. Of course Herrmann wrote his largely atonal piece quite earlier in 1934 in Sinfonietta for Strings as the direct inspiration for at least six of the cues in Psycho. I think Herrmann was "influenced" by Stravinsky (and probably quite consciously) but this is in his Early Works period.

In the You Tube presentation below, go to the 3:33 point for the start of the third movement. Indeed, if you go to the Second Movement at the 1:47 point you'll the relatively same two-note strident hammering or bird shrieking effect that Herrmann may've been inspired by for the opening of his Psycho Prelude.

I have no image available I could find of the Stravinsky piece.

<http://www.youtube.com/watch?v=Uy8VSeGk8UY>

Another Stravinsky piece that has a later Herrmannesque character is Apollo (Apollon Musagete) in the "Pas d'action" section. It opens rather like something Herrmann did for an Alfred Hitchcock Hour episode (I forgot the title of the episode at the movement). But it ends very Herrmannesque starting at the 4:50 point, once again like an AHH episode or some dramatic VIRGINIAN episode.

Here is a You Tube presentation:

<http://www.youtube.com/watch?v=cMFO65IQFeo>

The opening section from 00:00 thru 00:22 is the Herrmannesque section I am referring to, but the real Herrmannesque version is at the end of the piece starting 04:03 which starts far more dramatically or ominously. I may have the written music but have to search for it in one of my boxes. If I can find it soon I'll insert an imageShack of it. But right now I have the "3 Pieces for String Orchestra" written music:

Here's Section 3:

<http://img857.imageshack.us/img857/5916/img0001te.jpg>

<http://img857.imageshack.us/img857/5916/img0001te.jpg>

And here's Section 2: <http://img828.imageshack.us/img828/2461/img0002jvf.jpg>
As for the first mention I had, I found it (Pas d' Action piece from APOLLO):<http://img834.imageshack.us/img834/6307/img0003db.jpg>

<http://img851.imageshack.us/img851/1607/img0004puu.jpg>

July 20, 2014:

In Box 49 UCSB Bernard Herrmann Papers are various "Lists of Works." This one imaged is "Dramatic Music" in Herrmann's handwriting, but there are other listings such as "Compositions" and "TV Music". Many of the titles are quite familiar & recognizable (various CRIME CLASSICS titles, COLUMBIA WORKSHOPS, etc.). Others are harder to nail exactly but can be done. For instance, "Weapons of Death" and "American Army" are apparently part of the TRANSATLANTIC CALL radio program during WWII (most of those recordings appear to be lost forever). Here's an info link to that series:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3243>

<http://research.culturalequity.org/home-radio.jsp>

<http://www.otrcat.com/transatlantic-call-people-to-people-p-50213.html>

I do not know if the Herrmann music in those few episodes suggested (see Talking Herrmann link above--e.g., Feb 14, 1943 "New England"; Feb 18 "Washington D.C."; March 14 "Midwest: Breadbasket & Arsenal") are original cues or recycled ones (but I assume original since Herrmann wrote the titles in his master list).

Now: Other music titles are logical deductions. For instance, "Landscape" cues (listed under "TV Music") most probably refer to some of his so-called "Western Suite" series of cues for CBS in 1957. These include "Tranquil Landscape (Travel I)," "Dark Valleys (Travel II)," "The Meadows (Travel III)" and perhaps others. Curiously he wrote down "Perry Mason" cues but he never actually did music for the series. However, there is one cue in the CBS Collection I found that originally had "Perry Mason" written on it but he crossed that title out and inserted another title (I have to double-check but I think it was "Pursuit"). Curiously he also wrote "Line Up" cues and "Pitfall" cues. ?????

Under "Dramatic Music" he wrote down the title, "Subconscious." Intriguing. Wonder what he was specifically referring to?? Other titles include "Prophecy" "Rendezvous" "Rebecca" "Lockheed Themes" "Escape" "Yellow Jack" and other mystery titles.

One of the biggest repository of mystery cues is the Box 109 at UCSB that I discussed several times in the past--the so-called "Americana" sketches.

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3299>

I am in the process of working on that material. I did actually contact Norwin Corwin just before he died about this material. He was clueless about it (no proposed show back circa 1945).

<https://www.youtube.com/watch?v=84r2LrniF7A> Actually, the "Pursuit" episode is a "stock music" episode, including a fair amount of the Encounter at Boot Hill music from Herrmann. I believe there is Jerome Moross music in the beginning. You can hear it yourself on YouTube. Unless someone buys the full 8th season episodes (see link below)

we won't know with 100% certainty if Herrmann scored an additional episode (very unlikely, however).

Thanks. I know I've seen in the CBS Collection at UCLA scores he did later for GUNSMOKE, etc. I don't believe I ever hand-copied anything, but I'll check later. I was more interested in Jerome Moross' music in HGWT & GUNSMOKE. Incidentally, Moross did several episodes of WAGON TRAIN, I noticed (but Stevens, no)....

http://ctva.biz/US/Western/WagonTrain_02_%281958-59%29.htm

http://ctva.biz/US/Western/WagonTrain_03_%281959-60%29.htm

One notable dissenter (or at least abstainer--"thanks but no thanks!") of Schillinger's influence is....Bernard Herrmann.....Being the true Neo-Romantic that Herrmann was, this is quite predictable or logical.

July 23, 2014:

I wonder if a musicologist would be interesting in one of the oldest of movie musicals--THE DESERT SONG? You have three Warner Bros. incarnations of the Romberg music starting in 1929, then 1943, then finally 1953. They had several composers & arrangers & orchestrators involved, including Max Steiner (1953), H. Roemheld, Heindorf, Frank Comstock, R. Dunn, E. Gerste, Ross, Cutter, etc. And don't forget :Heinz Hemhole" and "Ray Humpdorf"! :) Someone in the 1943 score on the title page of Reel 2 pt 6 wrote that down on the upper right side. On the left side the movie was titled "Desert Drek." <http://cinema.library.ucla.edu/vwebv/holdingsInfo?searchId=314&recCount=50&recPointer=27&bibId=16134> Checked on the Internet at the Powell Library. Unfortunately, amongst the CLIMAX! shows they have, "The White Carnation" is not there, as far as I can tell. But "Sorry Wrong Number" is definitely there. I plan to be there to check it out. Also there is "Bailout at 43,000 Feet" that stars Charlton Heston, Richard Boone, and Lee Marvin! Wow!

July 24, 2014:

Sure. I'll let you know! The ctva site seemed explicitly sure about "The White Carnation" (that Herrmann did the score)--as if they got the info from UCLA--yet apparently that episode is not there (but I'll recheck in person). This is the same place, incidentally, where "The Regular" episode of THE AMERICANS was held (and other episodes).

July 25, 2014:

OK. I went to UCLA today (Friday)--hectic freeway delays, rental car trouble, etc. But I got there eventually! Anyway, my wife & I did indeed watch "Sorry, Wrong Number" at

around 3:30 pm. But it should, in our case, be called "Sorry, no Herrmann music!" The ONLY music is the start of Act I, Act II, Act II that is a solo timp and then high strings-exactly the same for the start of each Act. Obviously there is no Herrmann credit at the End Credits (didn't sound like Herrmann). So whoever wrote that Herrmann credit is absolutely wrong. I was not happy with the episode. I mean, Shelly Winters is very good, but her character is really the stereotype of the "Dumb Blonde!" The audience I'm sure would yell at her constantly--"Hey! Connect the dots!" But we then watched "Bailout at 4,000 Feet" starring Richard Boone, Charlton Heston, and Lee Marvin. Wonderful, psychologically (emotionally) tense show regarding Air Force pilots who have to test a new "bailout" seat at 4,000 feet. Each has to do a 6 mile free-fall before they parachute at least 10,000 feet. Richard Boone is great! He plays Colonel Hughes, the guy in charge. He's a lot like (in the beginning) like the captain in the DRAGNET movie--matter-of-fact, no "nerves" sort of commander. But he develops nicely throughout the story. Heston and Marvin are almost equally marvelous. Nancy Davis plays Paul's (Heston's) wife. John Frankenheimer directed it. Really shows--tho some flawed directing scenes, or at least camera shots (somewhat static at times or not composed properly, heads missing, etc). Anyway, "Somebody's got to do it" (bailout at 43,000 feet), and "It has to be done"--yet great fear involved. Dangerous work. What is the difference between being frightened versus being a coward? The Lee Marvin character is great--and he does the drop, but his back is broken (parachuted too soon). Anyway, this is stock music fare. Most of it involved a timp in 4/4 time on quarter to quarter note to "3" triplet value 8ths to quarter note repeat pattern--plus another pattern. Also snare drums. Also at the end when Heston finally does the drop, the music editor usually stock music used often in the old 1953 (first season) Adventures of Superman starring George Reeves.

August 6, 2014:

Ross:

I'm so glad you focused strongly on JTTCOTE in your new blog. Very nice! That movie & score wedded together is one of the best experiences with film music. I wrote a lot about it in blogs and finally in my paper, "The Deleted Music & Scenes From JTTCOTE." The movie has certain flaws of course but as far as I was concerned back when I was 9 years old when it came out, it hit the mark--straight to the center or core of my aesthetic being. As I wrote in my paper:

"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, alas, 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."

I love the movie "for better or worse," so to speak. Fortunately it is for the better despite the editing problems, big cuts, slowness at spots, etc. The overall effect is quite positive and atmospheric. MGM couldn't have done it better. Warner Bros. couldn't have done it better. Certainly Columbia, Universal or Paramount couldn't have done it better

More from my paper:

"“The Crater” (dvd 00:23:26 – 00:24:46). This cue placement is where the Professor and Alec “peer in awe at the bottomless crater of an uncharted volcano” (Mason’s words given in his inner earth travelogue in the trailer). It was kept intact except for end Bars 14 thru 16 where the two vibes continue their F minor, A minor, and E minor triads. I believe the reason for the deletion is due to the fact that at the end of Bar 13 (dvd 00:24:40) we see Alec playing two notes or chords on his gift concertina from Jenny. I find this two-note figure rather significant to my mind because I think Herrmann heard this in the private screening and ran with it because we find him heavily using the two-note chord device in these early cues (perhaps including even “The Prelude”). So I feel he was influenced (at least subconsciously) by what he saw and heard regarding Alec playing the concertina here. Incidentally, Amboy Crater (a 6,000 year old volcanic cinder cone) near Amboy, California is the scene where we find the explorers walking up and down the volcano in the location scenes. Here is a site displaying a few hundred images of Amboy Crater:

[http://media.photobucket.com/image/Amboy Crater/orca_lover/Camping/camping_32.jpg](http://media.photobucket.com/image/Amboy%20Crater/orca_lover/Camping/camping_32.jpg)
Incidentally, music editors several times on television series produced by Fox during the early and mid-Sixties used this cue. For instance, in Hong Kong (starring Rod Taylor), Bars 3-12 of “The Crater” 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)."

August 11, 2014:

Sorry to see him [RBIN WILLIAMS] go by this classic form of self-undoing (suicide). He was a comic (and manic) genius! Unfortunately, the other side of manic is depressive in many cases (that he keep hidden most of the time). He seemed to be always "on"-- always acting in his comic role. We saw that relentless comic side of him but apparently underneath that funny persona he was crying! He was depressed--and depression is a real nasty mental disease. I've personally seen from some people in my acquaintance who tried to escape or relieve it via alcohol or drugs. Too bad nobody was there to get him out of the quicksand in time!

August 18, 2014:

<http://archive.org/stream/hollywood25holl#page/n615/mode/2up>
CHARGE OF THE LIGHT BRIGADE article. Music by Max Steiner. I never researched the written score--not yet anyway! :)

<http://archive.org/stream/hollywood26fawc#page/n35/mode/2up> More on Errol Flynn in this immediate period before ADVENTURES OF ROBIN HOOD.....

<http://archive.org/stream/hollywood26fawc#page/n277/mode/2up> More Flynn...ANOTHER DAWN. You know, I don't remember ever seeing this movie (?).....

August 18, 2014:

http://www.filmmusicmag.com/?page_id=1046 FMPRO discussion board has been discussing this for many years. The disparity is especially keen between those who write underscore music and those who write songs (you're paid a lot more for the latter!). Moreover there are far too many "composers" out there (trained or not!) and the competition is fierce. I've been copying & pasting interesting posts into Word format since 2000 at least, and I have over 450 pages of information I should revisit. So the lyricists & songwriters pretty much run the show, as I understand it, and get about 600% more for a minute of their vocal music compared to pure instrumental composers as a general rule. Mark Northam discusses this many times in the posts.

<http://nxport.com/mailman/private/fmpro/2009-February/016941.html>

August 21, 2014:

<http://archive.org/stream/modernscreen51unse#page/n113/mode/2up>

Here's a short review of Hitchcock's THE WRONG MAN in a 1957 issue of MODERN SCREEN. Note that the shot here is NOT in the movie. Although the general scene is there (at about 1 hour : 5 minutes into the movie), this particular vantage point of the group (four characters) was not used. Hitch or his editor decided to use the medium close up of Henry Fonda walking to the back.

<http://archive.org/stream/modernscreen51unse#page/n93/mode/2up>

In this same MODERN SCREEN issue where THE WRONG MAN review is placed is this cover photo of lovely Kim Novak before she started to do VERTIGO.

<http://archive.org/stream/modernscreen51unse#page/n213/mode/2up> Famous director, Michael Curtiz, stated in this article that he passed up Kim Novak--turned her down, regrettably.

<http://archive.org/stream/modernscreen51unse#page/n977/mode/2up>

Louella Parsons gossips about how Kim Novak changed her mind about doing AMONGST THE DEAD with James Stewart.....

<http://www.archive.org/stream/internationalpho13holl#page/n239/mode/2up>

DEVIL & DANIEL WEBSTER spread on pages 10-11 of INTERNATIONAL PHOTOGRAPHER. Of course I liked the spread on page 2 better.....

<http://www.archive.org/stream/internationalpho05holl#page/n219/mode/2up> More on KING KONG in the next issue.

<http://www.archive.org/stream/internationalpho05holl#page/n127/mode/2up>

Before Bernard Herrmann there was Max Steiner.....Here's an old INTERNATIONAL PHOTOGRAPHER small piece on KING KONG, most probably Max Steiner's initial road to fame.....Of course it would be interesting how Herrmann would've scored KONG!

<http://archive.org/stream/cinemapro34amer#page/n27/mode/2up>

Victor Young is highlighted here in this issue of Cinema Progress.

August 21, 2014:

<http://archive.org/stream/filmdaily90wids#page/n271/mode/2up>

August 6, 1946 big spread celebrating the 20th anniversary of Warner Bros. Talking Pictures. Worth a read!

<http://archive.org/stream/filmdail88wids#page/n521/mode/2up>

Ralph Wilk (not Louella Parsons) gives back-scene Hollywood information on ANNA & THE KING OF SIAM actors. If you scroll up that page (see link above) Ralph mentions Lee J. Cobb in that picture too...

<http://archive.org/stream/filmdaily92wids#page/n179/mode/2up>

Good Warner Bros. movie with a terrific music score by Franz Waxman! Available on dvd at Warner Archive!

<http://shop.warnerarchive.com/product/cry+wolf+1000180265.do>

August 30, 2014:

<http://archive.org/stream/hollywood31fawc#page/n239/mode/2up>

Hitch your wagon to the....suspense movies!

<http://archive.org/stream/filmbulletin195826film#page/n13/mode/2up>

<http://fiftieswesterns.wordpress.com/2010/12/29/dvd-review-fort-dobbs-1958/>

<http://laurasmiscmusings.blogspot.com/2013/10/tonights-movie-fort-dobbs-1958.html>

Almost a Herrmannesque type of half-note descent with also the interesting instrumental combinations in unison. Excellent score. Decent western. You should order it at Warner Archive.

<http://shop.warnerarchive.com/product/fort+dobbs+%281958%29+1000182510.do?sortby=ourPicks>

<http://archive.org/stream/indepe14film#page/n97/mode/2up>

Ah! This is a good one! "James Mason is a Humphrey Bogart with an Oxonian accent."....

<http://trove.nla.gov.au/ndp/del/article/23339580>

Well, I could see James Mason playing the lead in SAHARA as the sergeant, but he's have to switch to the Brit uniform. Mason couldn't switch uniforms in THE CAINE MUTINY--but he can still play the American Captain with the Oxonian accent because that's just another reason for the crew thinking he's really getting strange in the head via the strangeness of his voice! He's be fine in SABRINA. He's just acting sophisticated! Let's see, THE BIG SLEEP--yes, that Oxonian accent is just one of his deceptive disguises! Let's see...TO HAVE & HAVE NOT. Maybe he can do it, but I'm not sure he'd have the same chemistry with Lauren Bacall!

Any other movie???

September 1, 2014:

<https://archive.org/stream/motionpictureher1321unse#page/90/mode/2up>

Four-page spread on Korda's DRUMS (1938). Apparently Miklos Rozsa was an additional composer (not credited) for this British picture. I'll have to watch the video (see link below) when I get time to check out the Rozsa "sound" where it may be!

<https://www.youtube.com/watch?v=0XRxWs0XZOk>

The Miklos Rozsa Papers at Syracuse University does not appear to hold any of the written music to THE DRUM (Drums). I suppose the music is held somewhere in Great Britain, if still in existence??? Not sure where Clifford McCarty got his direct reference information from in his "Film Composers In America."

<https://archive.org/stream/motionpictureher133unse#page/n539/mode/2up>

<https://archive.org/stream/motionpictureher1321unse#page/n263/mode/2up>

Four-page spread on THE ADVENTURES OF ROBIN HOOD.

[https://archive.org/stream/motionpictureher127unse#page/n371\(mode/2up](https://archive.org/stream/motionpictureher127unse#page/n371(mode/2up) Another really big Warner Bros. spread 1937 Motion Picture Herald

September 3, 2014:

There's goes the Socratic method!....."Do not arouse the wrath of the great and powerful Oz."

Charles W. Kingsfield Jr.: Mr. Hart, here is a dime. Take it, call your mother, and tell her there is serious doubt about you ever becoming a musician.

September 17, 2014:

https://www.youtube.com/watch?v=uj7v0mHx3N0&list=UUU0rIMU3k_AsVA8d6N1B03w

<http://forum.westernmovies.fr/viewtopic.php?t=8186>

My WBShop dvds arrived this morning: RATON PASS and also STORY OF MANKIND.

While I love the Max Steiner music in RATON PASS (1951), the movie itself is not a B western, it's more like a C western in terms of storyline & entertainment. Maybe even D for "dumb" plot. On that alone, one could easily "Pass" on purchasing this "Raton Pass"....There is no chemistry between Patricia Neal and Dennis Morgan, and for him to marry her so quickly is rather unbelievable. Maybe if it were Gary Cooper instead of Morgan, the movie would've been more interesting to watch! :)

What made the movie worth watching was hearing--that is, listening to Steiner's invigorating music. I should say, however, that there is fair amount of self-borrowed music besides the original music meant specifically for this pic. I suspect, for one thing, that there are snippets of self-borrowed music in the "Mexican" (cue-sheet designation) Main Title. Raton Pass is in the southwest in New Mexico, hence the Mexican-flavored music that you hear in the titles. But certainly, immediately following the Main Title, the "Mesa" theme from 00:01:09 to 00:01:25 was at least later used next year (1952) in the great THE LION & THE HORSE that I loved right after its own Main Title as well! But I do believe that the Mesa theme was from an earlier Steiner movie(s) that I have to nail down.

An original theme for this picture is the 12-note "Ann" theme at the end of Reel 1. It

starts on the dvd at 00:05:48. It is played I believe on the low sul G, and it's very nice.

Soon after that is the "Marc" theme out in the range starting at 00:10:16. I am not 100% sure but I do believe I heard this before in an earlier Steiner film. My initial guess is that it's from GOLD IS WHERE YOU FIND IT. I'll check it out if I can find my old audio cassette of the music.

A very nice original cue is located in Reel 8 at 1:04:47 when Jim is carried into the house with a bullet in his back. This is, according to the cue sheets, the "Tragic" music. I love the descending slow notes/chords accentuated periodically by the fateful chimes.

Now: I am still watching THE STORY OF MANKIND. The music by Paul Sawtell is quite good! I really enjoyed the long Main Title. I plan to have the written score pulled in a month (same for RATON PASS).

September 22, 2014:

You've got to be kidding me, Bill. The Olivier version pales in impact to the modern Hamlet (Branagh) version. That ghost of Hamlet's father in the Olivier version gives a yawning (read "boring & uninteresting") portrayal. That ghost is way too restrained, merely reading his lines too softly from a page--absolutely no sense of urgency & dramatic impact as in Branagh's lively ghost! After all it was supposed to be a "most foul" event that happened to him! Yet the ghost voice-acted it like he was quietly penning his memoirs about the time he shopped for pretty things for the Lady! Way too subdued. And you don't even see the ghost closely--just a disembodied voice coming from a motionless faded figure. Whereas Branagh's ghost was most engaging and thrillingly conveyed the horror of the event in his voice & expressions. And I loved that ghost's piercing blue tortured eyes. Even Olivier's Hamlet was too reverent and restrained. No, I totally disagree. Branagh's version is far more engaging and interesting to watch.

I am definitely not a fan of everything Branagh as I am a fan of everything (almost) Herrmann. But I was taken by his HAMLET (in my hurry I wrote Macbeth)--not anywhere as impressed by Olivier's version. But Branagh's version had its flaws, including some of the actors (like Jack Lemmon who was awkward here). I have the dvd of Branagh's version--not interested in the Olivier version....

September 23, 2014:

I would indeed be interested in Rob's discussion on the full merits of the essential dignities. Personally I do not feel that this system is the final truth on the matter of the best placements of the planets. As an old student of Zip Dobyns, I remember how she

thought the old tradition of essential dignities to be flawed and questionable. One example she discussed in her books and in her intensives was the much-touted Mars in Capricorn as a highly favorable position (automatically) of Mars for the true believers of the Essential Dignities system. I just happened to finish a huge Word typing project of her old astrology intensives. In one session, she said: "Mars-Saturn conjunction. According to most old astrology books, this is a horrendous aspect. They make it sound like doom & gloom. You are either going to be a murderer or sadist yourself or be murdered by somebody else. That's nonsense. I know plenty of people who are handling that aspect constructively. It is the same principle as putting Mars in Capricorn (which the ancients love!) or Saturn in Aries (which they don't like!) or Mars in the 10th (which they think is great!) or Saturn in the 1st (which is terrible in the old books). Yet they're all the same principle, Letter One and Letter Ten put together. It can be a tough combination anyway you slice it. Putting Mars in Capricorn is like putting Mars on Saturn, but not as strong because planets are stronger than the signs. But the same principle applies where you can have friction/tension/conflict between two parts of your nature that are naturally square each other such as Aries-Capricorn. Any of these combinations can show overdrive where I try to make my will into law or self-blocking where I hold back my will in fear of authority/law/limits sitting on you.".....I know I am probably in the tiny minority here in my views, but I have my doubts about Hellenistic astrology--altho I actively study it, take webinars, compare it to the modern system (as Rob does also), and so on.

One of the paradigm differences between, say, Zip's approach and the old traditional books—and this includes the current Hellenistic astrology fascination based on ancient writers such as Valens and Rhetorius—is to automatically & unquestionably label both Saturn and Mars as “malefics” by the latter. Saturn is especially considered as the “Big Bad Wolf” in astrology. Even if you factor in sect and take into consideration that Saturn is less of a malefic in a day (diurnal) chart, that's just putting a sort of “happy face” on Saturn in those circumstances. The same applies to Mars, the so-called “lesser malefic” that is considered less bad in a night-sect (nocturnal) chart!Moreover, the traditionalists & the literal-minded Hellenistic types consider a substantial number of houses (or “Places”) as “bad.” The 6th Place, for instance, is labeled the place of “Bad Fortune.” Within that categorical label are subset associative terms: troubles, injuries, sickness, enmities, plots. The 8th place or house is considered the house of death. The 12th place is considered the worst house, the place of “Bad Spirit.” It too includes the subset of “enmities,” “suffering,” “secret enemies,” “weakness,” “dangers” and “downfall.” Whereas the 11th house or place is the place of “Good Spirit.” You can't go wrong here because it involves “friends” and “gifts” and “hopes.” In fact, the 11th place from the lot (part) of fortune is considered the house of Acquisition—so great potential gain ascribed to this place. The 10th place or house was granted great esteem by the ancients as well.

Hopefully the practitioners of Hellenistic astrology and other old traditions will eventually evolve into modern times and apply holistic, balanced interpretations, and not be so fatalistic or dogmatic (as much of the vedic readers are who prescribe stones because Mars or Saturn is "mad" at you or whatever!). I can say far more but I'll wait to

see if there is a discussion on this. Oh, as far as the Whole Sign placement, I like it, but I don't think it is necessary to abandon the modern house system! :) As Zip said many times, "Life is not an Either/Or, but an And".....

October 6, 2014:

Reincarnation

"1. Does astrology necessarily imply reincarnation?"

Good question because if a client should bring it up (I wouldn't bring it up on my own), then one must be prepared with a satisfying and helpful answer. A client may ask, "Is this all that I am? Is this the only life I have? And if so, what happens? Just be dead forever?" To be a really honest thinker, one can only say, "Based on my personal experience, I do not know." One could then add, "But based on what I have READ from different sources (spiritualists, Edgar Cayce, Jane Roberts, Edward Stewart White, theosophists, whomever), I have faith that indeed reincarnation exists because it appears to be the only logical rationale of how evolution (realization of full potential) or value fulfillment proceeds. For instance, as Edgar Cayce stated in case # 826-8:

Q: "If A Soul fails to improve itself, what becomes of it?"

A: "That is why the reincarnation, why it reincarnates: That it MAY have the opportunity."

One would have to question the nature of astrology itself, why it would "work" or not ONLY on the basis of one "life." One would then philosophically ask if there is a "divine purpose" behind it all. Etc. So the question about reincarnation opens up a Pandora's Box of interesting existential questions! :)

"2. Is an understanding of reincarnation necessary for doing natal astrology in general?"
No, not really--unless you feel in your preliminary overview you feel you must discuss this (whether for sense of reassurance or whatever). Once again this question is connected to the first question above. Now: Are there indeed agnostic astrologers--or even atheist astrologers, theoretically? :)

"3. Is an understanding of reincarnation necessary for a spiritually-oriented astrology in particular?"

Probably yes. You introduced the magic word ("spiritual" or "mystical" or whatever term you prefer). In a client situation, this would probably take up a good chunk of your time! :)

Anyway, I discussed this in great depth in my model of astrology that you can freely read here:

<http://www.filmscorerundowns.net/other/astrology/astrological-zodiac.pdf>
It uses a "theosophia" model, but really you can use whatever integrative model you want. The key is that that I believe we are in a cycle of involution-evolution microcosmically speaking (especially in terms of astrological symbolism whereupon we do "charts" or "horoscopes"). But it applies in grand scale to the Macrocosm as well involving "God" and even beyond that, say, "Non-Being." As far as us three-dimensional guys & gals are concerned, we do not reincarnate. It is, in my view, the reincarnational Whole Self (Higher Self, Soul) that incarnates in this life-death cycle. I like to say, in Shakespearean terms, that the natal chart shows the temporary role (incarnation) of the Immortal Actor (Soul). We evolve to the so-called "Path of Perfection" (as Theosophists call it) or Self-Realization or however you want to term it achieved thru a series of lives & various experiences (whether successive or in the "Now" simultaneously, in larger terms).

On a side note, I feel (can't be substantiated) that there was a burst or "reincarnational" activity from the late 19th century up to now, a new thrust of knowledge & revival (including the relatively recent revival of Hellenistic Astrology). I think there is a reappearance of the Souls from that ancient era who were involved in, say, Hellenistic astrology and other theosophia. Perhaps, in certain terms, they "came back" to resurrect the old theosophia, perhaps make it better, to bring about the most favorable version of Hellenistic Astrology, for instance, because the ancient "dated" version needs some change and evolution! I can imagine, playfully speaking, and as an analogy, if Jesus came back now: he would change the message somewhat to modern times! Make it more fun & joyful perhaps! Certainly more empowering because it (Hellenistic Astrology) tended to be quite causal & deterministic!

October 9, 2014:

Nice video and reverent music. Good job. It was nice seeing Valens' chart. My only quibble: It was incomplete towards the end. Except for Dane Rudhyar, there are no other astrologers of the relatively recent past (who passed away) of merit in the modern era. This would include IMHO Zipporah Dobyns who was a major mind who brought astrology into the 20th century with an integrative & humanistic model focused rightly on principles instead of an overwhelming materialistic event-oriented approach (as most of the dusty & deterministic ancients did).

October 16, 2014:

Notice the nice variety of instrumental hand-overs. Continuance of the Letter to Tracy cue/scene. Minor tonalities there (Bb minor, Eb minor, etc). Appropriate considering the scene, but mild and relatively consonant. Certainly tonal. Nothing heavy or really dissonant! More dynamic build as Ben tries to encourage Wildfire to escape in the stealth of night. BTW Herrmann was largely QUITE tonal--except for exceptions like PSYCHO and some strident cues. After all, he was a Romantic!

<https://www.youtube.com/watch?v=1laPPYIqkQE>.....Well, time for bed. But one more segment of LION & THE HORSE showing Ben's letter to Tracy to please release his hold on Wildfire. Go to I believe 22:18 thereabouts. Nice handing off to different solo instruments in this cue! Altho people would differ from me, there really was a sort of similarity between Steiner's approach and Herrmann's in terms of techniques (repeating phrases, focus on choir instruments or solos interchanging to make the music interesting to listen to, etc). [6-13-15 NOTE: This link has since been deleted by YouTube for copyright infringement]

Of course, commenting on Stromberg's comment, while I love Steiner's music (almost as much as Herrmann's) I do not love all of his scores. I particularly do not like (as much) his early wall-to-wall music with exceptions of course. I prefer his more mature and leaner works from, say, the mid or late Forties to the end of his career. He tended to be lean & mean then! He has certain masterpieces in that period. MIRACLE OF OUR LADY OF FATIMA would be one of them. I absolutely love DARBY'S RANGERS. It had an enormous impact on me when I was young. I was quite impressed with a lot of THE HANGING TREE music. I remember seeing it at the theater with my mom when I was 9 years old. SINS OF RACHEL CADE has some really lovely music, and one cue was particularly Herrmannesque. THOSE CALLOWAYS was his last best of that period. PARRISH is a favorite of mine. ICE PALACE has great cues. CASH McCALL was fun! Vibrant! THE FBI STORY is quite good. HELL ON TROY--I mean, HELEN of Troy! :) is very good. Steiner himself wrote to Warner and stated he thought it was one of his best in a memo to him. HELL ON FRISCO BAY is a terrific B crime movie with great dialog and acting by Edward G. Robinson! Good score by Steiner too--more middle drawer type. KING RICHARD & THE CRUSADERS is terrific music. BOY FROM OKLAHOMA is a fun B western--quite a decent, wholesome movie and nice score (lots of self-borrowing though). ADVENTURES OF DON JUAN of course is a classic!.....As for Herrmann, OBSESSION is a really beautiful, romantic score--so-so movie. OK. The score is definitely better than the movie. But probably his best latter scores was FAHRENHEIT 451, Before that, JASON & THE ARGONAUTS, but MYSTERIOUS ISLAND is top drawer material! I still remember Stromberg's performance of it in San Pedro on Halloween. NORTH BY NORTHWEST is of course classic--both as a movie and as a score (rare combination! :) Ditto VERTIGO but the former is more enjoyable and less baggage! Quality popcorn suspense movie! But JOURNEY TO THE CENTER OF THE EARTH probably made the greatest & deepest impact on me. Now THAT is a score that needs rerecording since the movie editing (and music) was rather butchered--

but not as bad as other Herrmann movies like BRIDE WORE BLACK. A HATFUL OF RAIN is probably the least memorable movie & score. I liked ITS ALIVE a lot better! :) BENEATH THE 12 MILE REEF is excellent (score, not the movie--except I liked Richard Boone there even without the Paladin moustache! :). 7th VOYAGE OF SINBAD is Herrmann's Rimky-Korsakov score that he had to get out of his system!

<https://www.youtube.com/watch?v=1laPPYiQkQE>The foreign voice over for the dialog is annoying but otherwise here's the YouTube video of LION & THE HORSE. I love the Jump Into the River music at 7:12 into the video. In the image, go to 10:43 when the two cowboys find Wildfire!...This is a bit Off-Topic from the Herrmann biography (!) but spontaneity knows its own order! :)

Ah! I don't care about the average reader or the "mass audiences"! :) I write based on my perspective--and I am far from being a musicologist, BTW! :) I don't go with those academic circles--although I know several of them in my research! :) Intensity is relative. My rundowns would be considered trite crap to some! :)Incidentally, it is good to hear from Bill Stromberg. He is a good man and a good composer. I don't know him personally. But I feel it. Sometimes I was a bit hard on some of his recordings (a bit speedy!) but that's the risk of being an honest person! :) But I really REALLY loved his FAHRENHEIT 451. It's about the most perfect re-recording out there I ever heard--and that's considering JASON & THE ARGONAUTS excellent rerecording from Intrada. Good job! Excellence! If you don't have it, I recommend all readers to buy it. I hope more labels will come out (but I think they won't due to \$\$\$\$\$\$ and the struggling economy). If I was rich like Bill Gates, I would commission you to conduct obscure Max Steiner scores such as LION & THE HORSE. Then I would commission Markus Metzler to do Herrmann obscure works. Nice to hear from you!

Besides, Bill, I never once said I would write a book or anything like that--not an official book. That will never happen--or at least in the likely probabilities (am I being a politician here?! :) But I can say that I am planning to start work on a mighty project (perhaps! :) involving Herrmann's music. That's the only hint I will give. The fruits of my labor will only be my sense of personal accomplishment in the matter--otherwise the results will be free, as always. BTW, this will include --a totally different project-- my probable personal music works in the probable future, especially the Herrmannesque ones (like THE BIRDS already done).

And, Scott, as I drink fondly from my tiny bit of after-dinner Amaretto on ice, I can (I think) safely say that I have written far more of Herrmann's actual music than anyone else

in the universe. And I have researched more on Herrmann than anyone else, and discovered many of his tv works that were undiscovered at UCLA/CBS. And remember, it is FREE--you don't have to buy it! :).....Sometimes I have to pat myself on the back! :) But seriously, why charge money to anybody for my research? Freely I was given access to the material, so freely I will give to the Universe. I don't want a penny. Fortunately, Herrmann gave his scores to UCSB for public access. And at UCLA, Steve Fry was there to save the CBS material (or else it would've been dumped like the MGM scores--a cultural & artistic travesty!

Ah! Interesting. Norma Shepherd, eh? Interesting. Thanks. Alas, I nor anyone else will ever hear from Norma Shepherd of England nor, most probably, of Steven Smith here on this Herrmann Society Facebook site or the Herrmann Society Internet site! :) But we hear from you and occasionally from your sister, and that provides good info and insights. Write a book about your dad. The space of perspective is now here, I think! To Scott: If you go to Talking Herrmann, and to my long-term Internet site since January 1999 and my YouTube site. you will see my many written and audio "books" (papers, chord profiles, rundowns, blogs) on Herrmann! :) The current one is TENDER IS THE NIGHT. I do not like official publishing. Too much hassle, needing to adjust to THEIR demands & quibbles, etc. I prefer to self-publish, and make it available FREE to everybody!!

Since you brought it up voluntarily, Dorothy, I am curious about your quote above, " His will was a travesty, and my sister and I contested it." Personally I do not care about contesting of wills in terms of actual money and property. I was wondering why that particular part of the will that bequeathed the actual MUSIC papers/written scores to UCSB was held up for so long? I remember asking Martin Silver about pulling certain scores but he said they weren't available because of the will being contested so long, and he felt very frustrated about it. Score and other music materials were being sent very piecemeal. I think the actual creator of personal works of arts has the complete right to will it to wherever he wants--and an educational institute is really the best alternative (given to the Universe instead of individuals for personal gain). Anything else (money, property, etc) is not of interest. In my own case, as an example, my mother left everything to my youngest brother (of four offspring)--her darling or whatever. That's fine. I was an adult, making a living. I never expect anyone (including parents) to give all their money to me! If they felt passionate about giving it to a dog & cat hospital, that's terrific. I love cats! I spent over \$1,139 yesterday to care for one of my cats yesterday due to an injury..... Thanks for your probable reply! :)

Julie, subjective opinions are fine and valid. My focus was on the larger picture of a more objective nature. If you read the title of Smith's book, the sub-title is "The Life (COVERED WELL,OVERALL, BY SMITH EXCEPT FOR SOME OMISSIONS) and Music of Bernard Herrmann" ----(THE "MUSIC" PART WAS NOT REALLY

COVERED ADEQUATELY ENOUGH IMO--and OTHERS SUCH AS LITTLEFIELD). If Smith got rid of the "Music" part (or qualified it more accurately), then the intimate biography "Life" part is fine as it stands. As I said, I think the "Life" biography is good overall, but the "Music" designation Smith promised to focus on did not materialize (not like the "Beam me up, Scotty!" materializations of STAR TREK). Just trying to be logical under the circumstances.....

Just got back from shopping with my wife and having a Happy Hour wine at a nice establishment near home...a smoky flavor wine from South Africa.....hhhhhmfffff, sounds to me that if Dorothy Herrmann & Steve Rivkin put their heads and writing abilities and intimate knowledge together, they could come up with a dynamite Bernard Herrmann book (even without the music analysis! :)

Simply read what just discussed above, and in that Talking Herrmann Thread. I can also cite Richard Littlefield's long and fine review of the book. You can purchase that special issue and read the review:

<http://www.equinoxpub.com/journals/index.php/JFM/issue/view/669>

Nevertheless, I know at least one person who wants to do just that (but on another composer)--in-depth focus on the man's history, impact on the field, and on the very music itself. It's not an EITHER/OR (the inherent lack of most biographies of such a nature) but an AND...

Quote: " If the book had been about the music as well as the man, it would have been twice as thick."That's the way, Ah-Ha, Ah-Ha, I like it!.....

The above link to Talking Herrmann gives a very spirited and sometimes contentious interaction with posters (including myself! :) about the merits and de-merits of Smith's biography. Topics included: why didn't Smith focus far more on the actual music?; should a bio be an Either/Or situation direction only to the GENERAL audience, or can there be an "And" and include the detailed focus on music?; why wasn't there a post-passing chapter including developing information such as the continuance of Herrmann's music, who was active in contesting Herrmann's will (such a big mystery! :) that caused headaches for Martin Silver at UCSB that I noticed more than once when I went there many many times, and so on. Once again, overall I like Smith's book but it turned a blind eye on several areas. That's not comprehensive. But definitely worth a read at least once.
<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2616>.....
.....<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1756>

October 17, 2014:

http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&ved=0CDUQFjAD&url=http%3A%2Fwww.equinoxpub.com%2Fjournals%2Findex.php%2FJFM%2Farticle%2Fdownload%2F6804%2F7181&ei=L3tBVKDjAYmMoQS01IGgBQ&usg=AFQjCNHkICRIR-e-muYfurr_25M52TAyprA&sig2=fQPUW-OQiE0AizbZnxlviA&bvm=bv.77880786,d.cGU

.....Here is the complete Littlefield review as a PDF document that I found when googled. See link

October 22, 2014:

<http://twilightzonewor.fr.yuku.com/topic/4163/Musical-Cues?page=#.VEhdwhY6xS4>

<https://www.youtube.com/watch?v=SSnqRshyTXA> Here's the "Crippled Hand" cue/scene at 21:26 into the program. It is not quite Herrmannesque per se but a bit "Herrmannized"! :) Yes, it does seem to be a properly transposed as written score. Bars 1-2 shows the D minor chord (D/F/A). Bar 3 shows D minor to Eb min (Eb/Gb/Bb). Heavily dramatic music, and I liked the phrasings of the celli (rather Herrmannesque there somewhat).

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

Here is the "Quiet Night In Town" two-parter of HAVE GUN WILL TRAVEL, music by Fred Steiner. Many times his music was quite Herrmannesque. I can give many examples, such as the "Cale" episode of GUNSMOKE, and another GUNSMOKE episode titled "The Squaw" and so on.

Here is a rather Herrmannesque galop located 3:56 into the YouTube video. It appears this time around this is not a "C" concert score for CBS (he tended to do that, for some reason, many times). If not, then it starts with the F minor (F/Ab/C) tonality.

<https://www.youtube.com/watch?v=GCMjhUhTl5M> At about 4:57 into YouTube you can hear this section of "The Ambassador." Very nice section! I feel I am

in STAR TREK:TMP land! :) The tonalities are a bit off-kilter. You think, for instance, you might have an A min/9th but the 9th is flatted! Etc. The key to this section is the delicate timbres displayed, the mystery, the interesting interplay of choirs.

<https://www.youtube.com/watch?v=GCMjhUhTl5M> I LOVE this cue!
"Trial Run" R3/1 4/4 time, 52 bars, quarter note = 96. This wonderful cue is one of my all-time favorite Goldsmith cues, a certain highlight in this score that sets the mood of celestial expectation in the observatory scene.

This is a masterful, memorable Goldsmith score to the third of the Omen Trilogy released in 1981: The Final Conflict. I consider it one of Goldsmith's best works, up there is the stature of landmark scores such as Star Trek: The Motion Picture and Night Crossing. Within the religious framework of the Omen storyline, I would consider the score as being glorious at points, mystical, and otherworldly.

Surprisingly, this "sketch" score of Final Conflict is so fully delineated that for all practical purpose it is a fully orchestrated score! This is quite unlike most of the other Goldsmith sketches I perused at the Herrick Library, including Star Trek, Alien, The Shadow and others. He really seemed to give this particular score special attention to detail. The average number of staves is about 16, unlike other sketches scores that average four to eight staves (depending on the score/cue).

In Bar 9 (:29) in 4/4 time, the tonality appears to be C min (C/Eb/G). The Arp plays the C 16ths as given (but now notated as a middle C whole note with two short (slight slanted) horizontal lines above the whole note indicating 16ths). The chorus basses sing forte small octave C/Eb 8ths to C 8ths (crossbeam connected) to C/Eb to C again (crossbeam connected) to two more such figures. The tenors play this pattern on Line 1 C/Eb to C 8th note figures. Both the T. & B. singers sing Mor-Tu-o-Rum twice (each sung phrase equates to two 8th note figures as given). So "Mor" is sung as C/Eb; "Tu" is sung as unison C; "o" is sung as C/Eb, and "Rum" is sung as unison C. The chimes strike mf on Line 2 C/Eb whole notes. ETC.

Bar 10 = G maj (G/B/D) tonality.

<https://www.youtube.com/watch?v=5EZG0MjGZps> At about 12:45 into "One For The Angels" episode of The Twilight Zone, you can hear Guy Luyaertz's second cue of the Spoutnik duo (cue #1002, recorded December 1957). Sounds far more staccato than legato (as written).....perhaps it was another take than decided to do it staccato.

QUOTE: "GODZILLA (2014) bluray reviewed.... certainly better than Mr. Emmerich's effort from 1998." Emmerich's version was fun! It was a colorful and entertaining popcorn movie with great style. It was not the familiar Godzilla but it was fine. Frankly I like this Roland Emmerich remake of the Japanese classic. It's fun, has a certain appealing "bigness" about it (pun)—photographically & special effects—fast-paced, not deadly serious and ponderous like the 2014 version, has refreshing characters, and I like David Arnold's score (I did not like the 2014 score). It's purely an entertaining popcorn-eating movie. It's not an "ugly" film (like Starship Troopers 2). It is preposterous but so what? Enjoy it for what it is. It is not a "classic" scifi film so I won't give it a four **** star rating. Emmerich gives it a sort of Spielberg largesse or grandness to the project, and definitely a lightness of approach (despite the gratuitous destruction now and then!). At least it is not a gory, bloody mess in this overview, distance approach. It is not a "serious" approach of a huge monster on the prowl in New York City like Cloverfield (that I also liked, but not quite as much). Emmerich's Independence Day is a better product (his most popular hit) so I will probably give that scifi movie a three & a half or maybe even a four star rating. Stargate would get a similar rating.

David Arnold's music is also very appealing. He seems to have more structure and definiteness in his themes. He's better able to create manageable themes that can be remembered and appreciated. He's "better" at this than, say, Poledouris and a lot of his contemporaries. He has a rather John Barry-esque quality about him at times. He can be tuneful, simplified, tutti-dominated when only necessary. His music construction is disciplined, often "just right." He is not one of my favorite composers but I recognize that he is a "natural." He does good work. I like him best of his contemporaries in most cases (James Newton Howard can be as good at times, such as the Main Title to Signs). Arnold is not a "great" or giant-sized (Godzilla!) composer, but he's a very good one.

I liked that brief scintillating music sequence at dvd 1:58:17 as the soldier breaks into the cab office to get the cab frequency that our heroes are in (being chased by Godzilla).

Note that Hunter Thompson committed suicide with a gun at age 67. Self-destructively "weird". Consider the source (of that quote). In my just recently updated filmscorerundowns site in the Off-Topic Zip Dobyns paper, she discussed several suicide charts. One of Zip's favorite quotes was "Enjoy the journey." Apparently suicides like Thompson could not do that....

Just to be clear: When I stated "Yes" I did not mean that Herrmann knew that his music was going to be used specifically for that episode or any episode of TZ. I meant that the music by Constant, Luypaert & Herrmann had the precise instrumentation meant for some common purpose or theme or show (like "Race for the Moon"). Of course the music editor would have access to all of this Outer Space themed music for the CBS TV Library and made logical choices for "Third from the Sun."

I say, yes. Where there's smoke, there's fire. Can't be proved unless someone had talked with the music department chiefs who commissioned the composers. But notice that the cues are in sequential order (#1001 starting up to #1018 at least. They were commissioned in early December soon after the Sputnik launch by the USSR on October 4, 1957. Historically that was big news back then (the commencement of the so-called "Space Race"). Indeed, reference is made in the ASCAP search site of Herrmann's credits of a show he worked on titled "Race For The Moon" for CBS. It is possible that Herrmann was commissioned to write a series of cues for a special show on the space race along with Constant and others. Either the CBS guy told them that "Here's the orchestra layout you're going to use consistently" (not too likely) or the first composer inspired the precise layout instrumentation that the rest followed so as to keep the CBS music budget tight under the circumstances of having several different composers who may have quite different instrumentation in mind--like nine harps by Herrmann or something! :) At any rate, I could not find that "Race for the Moon" show or other similar newscasts for CBS on the space race. "Number 12 Looks Just Like You" was from the 5th season of TZ and utilized stock music from different composers as well (including Constant & Herrmann) but the instrumentation is different--some instruments used, others not, etc. There is no precise instrumentation consistency. Unrelated in that regard--except in a "general" sense that the music called for "spacey" music.

<https://www.youtube.com/watch?v=p7c0LhTFZN0>

Lyn Murray did the score for the "Unloaded Gun" episode of GUNSMOKE. As you'll see in the image below (reply section), you will note that the composer curiously wrote the score "concert" (in "C"), not according to the nature of the transposing instruments meant to be WRITTEN. For instance, in Bar 1 (repeated in Bars 3 & 5), the stopped (+) horns sounds the B minor 7th (B/D/F#/A) dotted half note chord in root position. If Herrmann had written this, he would've had the horns properly written as Line 1 F#/A/Line 2 C#/E (but "sounding" small octave B/Line 1 D/F#/A). I noticed that Fred Steiner wrote "concert" or "C" scores a lot for CBS. He also wrote "concert" for the B-flat clarinets. You can see that anyway with clarinet II in the awkward bass clef instead of the standard treble clef.

October 23, 2014:

<http://books.google.com/books?id=QQduBAAAQBAJ&printsec=frontcover&dq=Mauric+io+Dupuis&hl=en&sa=X&ei=jdNJVK->

nNI_0igKSioDQCA&ved=0CB0Q6AEwAA#v=onepage&q=Mauricio%20Dupuis&f=false

Go to 4:38 of CITY OF BRASS to hear the start of Bars 92-110. Note that this music was later self-borrowed for "The Prophecy" cue in 7TH VOYAGE OF SINBAD.

<https://www.youtube.com/watch?v=5w8IJPKDo5w>

<https://www.youtube.com/watch?v=ImHp3KM4hp4>

<https://www.youtube.com/watch?v=bz9OcRHumAg> Of course the very opening of CITY OF BRASS was later self-borrowed for the "Triton" cue in JASON & THE ARGONAUTS. Same exact notes. Herrmann simply augmented with various instruments like the ContraBassoons, etc.

<https://www.youtube.com/watch?v=qEZUxYqfU7w>

Herrmann used the Prelude of JANE EYRE (1943) for this Act IV section of his opera, WUTHERING HEIGHTS. In the YouTube presentation of WH, go to 00:35:29 to hear it. So The "Prelude" of Jane Eyre was later used in Act 4, Section 1 of Wuthering Heights (see page 207 in the Novello p-v score, starting with Bar 15, marked as andante, molto sostenuto e espressivo (in the full score version, it begins on page 350). Did Wuthering Heights here influence Jane Eyre, or did the Jane Eyre "Prelude" pre-date Wuthering Heights? Probably the latter, as far as this section of music is concerned (Act Four), though it is also true that the same thematic material was used (loosely, in a different meter) in Act 1, Scene 1, page 40 in the Novello score, Section 12 ("I know not whence I came..."). So it would be difficult in Section 1 to definitively ascertain which is the antecedent of the other since precise dates are not marked in each major section of the Wuthering Heights core. Two speculations are likely: (1) that the "Prelude" theme of Jane Eyre was originally composed for Wuthering Heights when it was first conceptualized in the spring of 1943, and then later used in the immediate project of Jane Eyre since it was a good "fit"; (2) that the Wuthering Heights project was hardly more than an intangible project (barely fleshed out with precise themes), and so in time the Jane Eyre "Prelude" was incorporated and expanded upon later in the Wuthering Heights score.

Correct, except if a composer tries to self-borrow in this modern digital/Internet age of instant access to previous works, I think he might be criticized for undue self-borrowing. I believe James Horner was criticized for that. But I personally think it's fine, especially if reworked creatively. Besides, other Golden Age composers did the frequent Self-Borrowing trip, especially Max Steiner! And what he did definitely worked for me in

movies such as LION & THE HORSE, and BOY FROM OKLAHOMA (lots of self-borrowing there).

It's been awhile but I believe I heard the basic two-note Jaws repeat motif in a cue in PURSUED by Max Steiner. That doesn't mean Williams took it from that source or anywhere else. Usually in the old cue sheets (especially Warner Bros) the attributions were normally given there. If Steiner adapted the Polish anthem in DESPERATE JOURNEY, it was referenced in the cue sheet ("adapted by Max Steiner"). It was a creative adaptation based on the scene in the particular movie. Goldsmith allegedly adapted STAR TREK:TMP on a certain classical work. It's an influence of style, not a direct borrowing in most cases. If Horner lifted directly from the old works of others, I cannot definitely agree since I never pursued the matter. There are better things to do.

This is a memorable score to the third of the Omen Trilogy released in 1981, The Final Conflict. I consider it one of Goldsmith's best works, up there is the stature of landmark scores such as Star Trek: The Motion Picture and Night Crossing. Within the religious framework of the Omen storyline, I would consider the score as being glorious at points, mystical, and otherworldly. I did not study the fully orchestrated score. I did, however, research the sketch score at the Academy Foundation, Margaret Herrick Library in Beverly Hills. It is part of over a hundred sketch scores donated by Jerry Goldsmith. This Jerry Goldsmith Collection was a gift on October 29, 1997. You should be able to access the following Internet site:

http://www.oscar.org/mhl/sc/goldsmith_50.html

G major (as in Bar 10) seems to be highlighted and other chords with the shared G.

<https://swarm.tv/t/Oaj>

Here's the seven minute teaser opening of DESPERATE JOURNEY (1942) starring Errol Flynn. Music by Max Steiner. It's a really dynamic score. Later in the pic there is a lovely "Katy" theme. Go towards the end of the teaser at 6:24 for the Reel 1 part 3 "Nazi" motif (as described in the cue sheets). It's the G maj (G/B/D) to F# maj (F#/A#/C#) chords. I like the mega mutes of the trumpets in Bars 11-12.

<https://swarm.tv/t/Dffd>

Here is the teaser first seven minutes of "A World of His Own" episode of THE TWILIGHT ZONE. Go to 3:14 thru 3:30 and you'll hear about the last 8 bars of

Herrmann's "Promenade" Part II cue from NEVER COME MONDAY (July 13, 1939). The cue sheets made a mistake in identifying that piece--but almost got it right! :)

"NEVER COME MONDAY" (July 13, 1939)

#389-1 I Monday Morning 8-63-D #11

#389-2 II Promenade 8-63-D #11

#389-3 III Prime Minister 8-63-D #11

The "Monday Morning" cue did start the episode but only very briefly (aired much more at the end of the episode). The "Promenade" cue was not mentioned.

<https://swarm.tv/t/zhh>

Here's an oldie but goodie Humphrey Bogart movie--BLACK LEGION. I don't think many people are familiar with this movie, and with the terrific music. The Main Title by Bernhard Kaun opens quite dramatically. Quite impressive! The M.T. is the best part of the score. He worked in Hollywood movies for about ten years but he never made it "big" compared to the likes of Max Steiner, Franz Waxman, Herbert Stothart, Alfred Newman, and others in that period (and beyond). Yet he wrote impressive movie. He wrote some fantastic cues for SHE in 1935 (though Max Steiner did most of the music), did the M.T. of FRANKENSTEIN, etc. In this Main Title presented here, the ascending to descending cascading 16th note figures of the violins are joined by the bowed trem 8th note figures of the violas, and the disjointed figures of the cellos (with the bassoons), and so on. The brass sound half notes and whole notes as the stable rock choir. A bit later (after Bar 4) we come to actual chords, especially the minor chords such as F min (F/Ab/C) to G min (G/Bb/D) and so on.

<https://www.youtube.com/watch?v=BnyN9XHPvvo>

The 30-second music sequence by Frank Skinner in SABOTEUR between 1:38:02 thru 1:38:32 in the arrival of the Statue of Liberty scene is quite a highlight in the score, and rather dramatically Herrmannesque. Don't you think? Of course it is a bit more polyphonic in nature than Herrmann normally would've done. Lots going on in this cue. Wish I had the written music to study.

<https://www.youtube.com/watch?v=GCMjhUhTl5M> At 3:29 is the start of "The Ambassador" track. However, this was not the originally intended start of the cue

itself because the first seven bars were not used in the final edit of the picture. I can only assume the beginning part of this scene was cut.

<https://swarm.tv/t/ain>

Tiomkin's GUNFIGHT AT THE O K CORRAL (1957). This is the opening music of the movie, the Paramount Seal short cue orchestrated by Paul Marquardt. Date given is Sept 19, 1956. (might be Sept 14). Dramatic opening! Quick piece and ever-changing tonalities starting with the A min (A/C/E) to C maj (C/E/G) to F maj/9 (F/A/C/G) and then D maj (D/F#/A) and so on. Mercurial! And being Tiomkin it is a bit over-the-top! :)

<https://www.youtube.com/watch?v=oJE6zaAC7CA>

Malcolm Arnold's music for Cowboy in Africa (aka Africa--Texas Style). Excellent composer, of course. The Main Title starting from Bar 3 is heavily accentuated on what COULD be the minor sevenths such as C# min 7th (C#/E/G#/B) in Bar 3 to G# min 7th (G#/B/D#/F#) in Bar 4, G min 7th (G/Bb/D/F) in Bar 9, and so forth. But the Major 6 upbeat chords are actually intended or used (as displayed by the guitar)--for instance, Bar 9 has the same notes but actually Bb Maj 6 (Bb/D/F/G). Etc.

October 28, 2014:

<https://www.youtube.com/watch?v=dv0QfLoVQNs>

While I was never able to find the written score to "Encounter at Boot Hill," I found recording logs on the score. This music was used in at least one more episode of RAWHIDE later in this final season. You can also find it tracked in various other CBS westerns such as the following hour-long B/W episode of Gunsmoke, "My Father, My Son" starring Jack Elam and Lee Van Cleef:

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

First go to 7:09 thru 8:24, then soon you'll hear Herrmann again from 9:11 thru 9:53. Then 24:50 another clip starts that I know of (I'm quickly skipping thru the video). Then 26:23 (same as the first clip given) thru 27:28. Then 41:22
Bernard Herrmann wrote only one original score for the CBS western series, RAWHIDE, starring the young Clint Eastwood. This was way before his Dirty Harry role. You could say he foreshadowed it here with his Dirty Rowdy role! It was directed by the excellent director, Sutton Roley, who later did some phenomenal AIRWOLF episodes.

Old Binder 57 of the CBS Recording Logs (UCLA now probably got rid of the binders themselves) gives a detailed description of the recording event.

The episode aired September 14, 1965.

Recording date: August 26, 1965. 1:30 pm

Place: Studio City

Production # : 2704-0958

Recording: mono

Orchestra: 13 players. 9 woodwind, 3 brass, 1 percussion[3 English Horns, 3 bass clarinets, 3 Fags(bassoons), 1 timp]

Composer & conductor: Bernard Herrmann

Orch manager: H. Berardinelli

Mixer: Ted Keep

Total cues: 20

Cue # RH086-M11 "Boot Hill I" 1:17

Rehearsal- T.D. Delay 1:30pm. Playback

1:42. Rehearsal 1:45 pm. Playback 1:55 pm.

End 1:57pm

[Hanging Tree Scene]

Cue # RH087-M12 "Boot Hill II" :16

Rehearsal 1:57 pm. Comp 1:59pm. Playback

2:03 pm. End 2:07 pm.

Cue #088-M13 "Boot Hill III" :44

Rehearsal 2:07 pm. Playback 2:14 pm. Bar 8

tacit-comp 2:11 pm. Playback 2:14 pm.

Rehearsal 2:18 pm. End 2:22 pm.

Cue # RH089-M14 "Boot Hill IV" :36

Rehearsal 2:22 pm. Musicians break 2:29

pm. Rehearsal 2:39 pm. Print 2:41 pm. End

2:44pm.

Cue # RH090-M15 "Boot Hill V" :38

Cue # RH091-M21 "Boot Hill VI" :32

[woodwind only. Scene: Jethro's dad at well]

Cue # RH092-M22 "Boot Hill VII" :21

Cue # RH093-M23 "Boot Hill VIII" :21

Cue # RH094-M32 "Boot Hill IX" :21

Cue # RH095-M33 "Boot Hill XII" :14

Cue # RH096-M41 "Boot Hill XIII" :30

Cue # RH097-M42 "Boot Hill XIV" :41

Cue # RH098-M43 "Boot Hill XV" :10

Cue # RH 099-M51 "Boot Hill XVI" :30

Cue # RH 100-M52 "Boot Hill XVII" 1:09

Cue # RH 101-M53 "Boot Hill XVIII" :41

Cue # RH 102-M61 "Boot Hill XIX" 1:42

Cue # RH 103-M62 "Boot Hill XX" 1:28

Rehearsal 4:14 pm. End 4:28pm.
Cue # RH 104-M63 "Boot Hill XXI" :28
Cue # RH 105-M64 "Finale" :23
Rehearsal 4:30 pm. End 4:36 pm.

Plenty of unusual camera angles in this episode(thanks to Sutton Roley). The story revolves around a dysfunctional father-and-son team who engage in a lawless hanging of two Mexican vagrants that dad(Jeff Corey)believe killed his older son. The crippled younger son(Peter Haskell)does not want a hanging--neither does two of Rowdy's drovers who happen to pass by. In the commotion, one drover is killed, and the other is seriously wounded. The frightened horses run at the gunfire, and the vagrants are hanged. Rowdy(after a commercial break)comes upon his drovers at the scene(dad and son have long left)and takes the injured cowhand to town where he encounters hostility from the deputy and Sheriff Blaine. Who is the Sheriff protecting in this small-town justice theme? Why is Jethro drinking so much in his bedroom?! Why is Pop Morgan Kane(Jeff Corey)so eager to hang? Why is the Deputy giving Rowdy such a hard time, and why does he(the Deputy, that is)smell so bad?! Lots of intriguing questions--to be answered by viewing the video! The score by Herrmann is fantastically moody--though not quite so mysterious and creepy as his score for "A Knife In The Darkness" for CIMARRON STRIP a few years later.

Bill Wrobel Thursday 3-17-99 9pm PST

Part of the Undiscovered Country of film music research is finding the written scores to the music used for the second season of The Adventures of Superman in the early Fifties. This includes fantastic cues such as "Crime Doesn't Pay" by Jack Beaver, John Foulds "Tell-Tale Heart," and others. I presume they might be somewhere in the U.K. (if they still exist intact).....http://www.dailymotion.com/video/xwvbva_superman-2x13-the-machine-that-could-plot-crimes_shortfilms

I've been studying Edgar Cayce since my teens in the mid Sixties, and I must say that if his trance views on astrology were taken seriously under consideration (half-baked or less!), it would pretty much up-end astrology as we know it ("modern" & Hellenistic both). As I wrote in my filmscorerundowns site Off-Topic paper on Hellenistic astrology (con permiso! :) : QUOTE: "The trance psychic, Edgar Cayce, discussed in many readings how indeed the planets have "influences" because the soul in pre-incarnational states actually had experiences on, say, Uranus (like Cayce himself) quite prominently and would factor a sort of "predisposition" in the personality as seen by the horoscope. That is a sort of partial determinism. It's part of your makeup seen in the chart, but, Cayce added many times, will is the all-important factor for personal evolution.

As a long side note here, regarding Edgar Cayce's revelations, astrology as we knew it all these centuries could be radically upended--the rug pulled out from under the horoscope

makers!--in terms of how to correctly construct the chart of individuals. According to Cayce speaking in trance from the "Other Side", you cannot rely on the physical birth of the infant at first breath out of the womb to be the true chart of the native. Sometimes it is but most times there is an average period of four and a half hours before or after strict physical birth that would show the actual birth (spiritual birth, if you wish, soul birth, or entry in a flash into the three-dimensional material body). Sometimes it could be minutes or hours before during labor, or even up to nearly 24 after the baby has been taken out of the womb. It all depends on the entity involved. Some are quite sure of the particular fetus and family conditions and enters just before the physical birth, while others are "undecided," weighing options in terms of other bodies available. John Willner (RIP) wrote a few books on this matter starting with Astrological Revelations (1996). Later he wrote an in-depth book on the procedures, The Perfect Horoscope (2001), that is available online via Kindle or hardcopy book. There he discusses his INCARN rectification software that you can perhaps still access online an old trial demo version that I will link immediately below this paragraph. There is a bit of a mystery in how the programming was specifically factored. It appears that once he passed away, the software no longer became available or updated. Most astrologers of course would consider Willner's INCARN method of calculating Cayce-style "spiritual" charts as half-baked (or even quarter-baked! :). However, considering Cayce's stature and his accuracy in the medical readings (less so in other areas), it may be worth pursuing. Again it would revolutionize how astrology charts are calculated, and you would need at least two birth charts in most cases (physical & soul or spiritual entry births). I personally experimented with the INCARN software results of my chart. My physical birth chart has 22 Libra 7 rising. The variance in the Cayce method could go as early as 25 Leo 36 up to 26 Libra 42. At least 15 likely candidates are available and I would need to test each of them in terms of 1st house associations with appearance, and secondary progressions (Naibod arc suggested by Willner) to see which chart fits best in terms of important events such as marriage, key deaths, major health events, etc. I have not come to any conclusions yet on this ongoing process. I suspect most people are not going to bother with it since physical birth events are far more easily discernible.

<http://www.sbastro.com/software.htm> "END QUOTE

I am encouraged by Rob's openness to the material, altho I do not know specifically what he studied. Perhaps he can offer more information, and give his reaction. There are so many perspectives on astrology: Hellenistic, modern, Sethian, Edgar Cayce, etc.

Just one more reply: To show an example of a Cayce reading differentiating physical & spirit (soul) births, the image below shows Case 826.Now: on a different matter in terms of astrological readings by Cayce in trance, here's a portion of a reading for an infant female born August 30, 1931 at 6:11 pm, Philadelphia, PA. The reading was shortly after that on Sept 5. Cayce focused a bit on Venus and a tendency for her to become haughty or selfish if not checked, then on Jupiter and then Uranus. Her previous incarnation before this one was in the Roman period (no dates given) then Persia before that, and Egyptian before that. Anyway, this is an example of a TIMED chart that can be tested against Cayce's sayings. "(Q) Describe talents, and if there is one for music, name

instrument.

(A) As has been given, STRINGED instruments.

(Q) In what church should entity be baptized and taught?

(A) As HAS been outlined. In the church of the fathers, the better.

(Q) For what field of service in this incarnation should entity be prepared?

(A) As has been outlined, there are varied fields - as may be seen by the consideration of the abilities, and that to which the entity has attained. Either in that of the field as of the TRAINER for others, or in that of the AID to others, in ITS ability to bring HEALING to others.

(Q) What years will make periods of greatest development of entity in this incarnation?

(A) Two and a half to four and a half years. Then again there will occur in the thirteenth to the fourteenth year.

(Q) What years should parents be warned as containing hazards to be guarded against?

(A) Two and a half to four years.

(Q) Has this entity been associated with [282] or [301],

Its present parents, in other incarnations?

(A) As has been given, it has. [9/8/31 Father's Ck. Life Rdg. 282-3, Par. 7-A indicates he was the husband of his present wife [301] and father of his present daughter [299] in the Egyptian incarnation.]

That is all the questions. " UNQUOTE A few more excerpts from other cases. The last one (#3155) is a rather mundane reading, almost "materialistic" in certain terms regarding overweight conditions (nothing spiritual or psychological or reincarnational). Case 3155 was born April 12, 1895 Buffalo, N.Y. Unfortunately, no time was given. The reading was done Aug 16, 1941. This was a male, a financial counselor. Thanks for your time and thank Rob for the stimulating post and photo re: ARE. Brought back memories! QUOTE: "#3356-1:

Q) Must I continue the study of Astrology?

(A) There's no MUST in anyone's life, save "I must not fail to give that credit to God for everything I am or hope to be."

(Q) If so, am I delineating the horoscopes correctly?

(A) Who is to judge but thee?

#3155-1:

So, as to urges astrologically, - from all intents and purposes, according to astrology, the entity would weigh about a hundred and forty pounds. In the application of self and its desire for food, its desire or love of home, its desire and love of pleasure, its desire and love of appetites of the body, all of these have been changed. And, as given, not as much attention has been given to the care of the physical being as there should have been; and of those pressures in the circulation. Unless care is taken, these will one day take their toll, when least expected. Be mindful, then, of the physical being." UNQUOTE

October 28, 2014:

Re: THE HAUNTING (1963):

I love this “ghost” type of movie—although you never see a ghost! You certainly “hear” the ghosts many times in the movie! Everything is suggestive, moody, darkly atmospheric. The ghost is really Hill House itself. It’s not a case of a disembodied “house guest” but the “House Ghost.” Besides the ghost and fear-factor is the parallel plot undertone of Eleanor (Julie Harris) really having a nervous breakdown. It’s not all about Nell because Theo especially and finally the others also detect a ghostly disturbance within the mansion. The house itself is grotesque, distorted, and Wise with his past editing skills (Citizen Kane, for instance) was about to manipulate scenes and exaggerate others (such as a 28 “distortion wide angle lens for certain scenes). I highly recommend that you listen to the audio commentary because all of the principals discuss the making of the film. Harris talked about how she was depressed during this film, how she would cry during even makeup sessions, how she felt isolated. Russ Tamblyn and Claire Bloom talk about this as well—that she seemed very aloof and unfriendly during the shooting, not go to dinner with the other actors, but that was her way to stay into character. Wise offered many insights. He talked about how he used infrared film for the house scene (black sky during the day); how he decided to use black & white for this kind of movie for best mood effectiveness; how he had to use a lot of voiceovers in order to get into Eleanor’s head (this was a movie, not a book where you can read the author’s description of the characters’ train of thoughts). At dvd 00:21:25 he stated that Humphrey Serle wrote a “marvelous score.” He would usually ask a composer first to watch the whole edited movie and ask where he thought the music should be placed, and then the composer and director would work out differences.

One of my favorite sections of the movie is the first haunting scene starting at 00:40:25 when you see the staircase in the middle of the night and the slowly approaching pounding that intensifies crescendo. The effective use of sound is top-notch here. I remember I was really scared here when I first saw the movie in its original release when I was thirteen. About the only other movie I was genuinely apprehensive and at the edge of my seat was when my wife & I saw Carpenter’s remake of The Thing at the dark theater! Another great scene was at 1:10:35 when Nell is getting cold sweats seeing the moonlight/cloud changes on the wall, distorting the wall work images in shadows. Wise did a scary job here.

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

Many Herrmann fans may not be aware that the part of the beautiful music in "Conversation Piece" from NORTH BY NORTHWEST was actually self-borrowed several years earlier from the "Nocturne" cue in WHITE WITCH DOCTOR. In this video linked above go to 2:00 to hear the section in question (starting Bar 60) of "Conversation Piece." I'll put up the "Nocturne" audio in the reply section immediately below.

<https://www.youtube.com/watch?v=dJZk9D4O4To>

There are more Herrmann self-borrowing examples in this episode of CRIME CLASSICS: "Mr. Thrower's Hammer" (Aug 3, 1953). For example, cue VII (go to 15:47 of the YouTube video) was later used as the "Departure" cue of WILLIAMS: THE STORY OF A PATRIOT (1957). It was also used in a cue of KING OF SCHNORRERS.

https://www.youtube.com/watch?v=H-1Caj7YZ3s&list=PL51OxWvo9N32X6ldVwgYKQBzpk_g3bEdY

If you are a Mariette Hartley fan, then you might like this episode of DANIEL BOONE from the 5th season, "Valley of the Sun." Much of the episode is interior within a gold glittered yet spooky cave. Atmospheric. I was hoping, since it was a 20th Century Fox tv production, that they had tracked Herrmann music in it (such as from JTTCOTE). But Alexander Courage did the score. Hartley is known for her famous role in the STAR TREK episode, "All Our Yesterdays" from the 3rd-final season. This episode of Daniel Boone was produced about a half year to a year before the Star Trek episode just referenced.

This one is Case # 1565, the one Cayce made a point that the client would be under an "adverse influence beginning about the 37th year." Note that Venus rules the 1st house (Place) Taurus. When progressed to age 37 we see Venus in opposition to Saturn in Capricorn. In Hellenistic Astrology focus, Sun in Aries would be in a superior square to that Venus in Cancer. Sun rules the 4th. Cayce's divination advise is to be "prepared to meet those conditions when they arise....and the entity must be able to cope with these conditions." If anyone here wants me to put up more of horoscopes of the Cayce cases mentioned, I will do so if the interest is there. Otherwise, good day and enjoy Halloween!
:) *****

Ah. My mother died when progressed Moon (ruling my 10th) was conjunct progressed Saturn within 18 minutes of arc separating. Of course Saturn rules my 4th house Capricorn. Peggy, I do not have a great deal of information on what happened to Case # 1565. He was a "Hebrew Merchant" and had 5 readings from Cayce, the final one on April 13, 1944. It appears he developed cancer. Cayce stated in trance: "Here it might be said 'We told you so.' Had you followed some of those suggestions more closely...there would not be these segregations, these tendencies for accumulations of lymph pockets..." ETC. Cayce suggested complete rest either in the sunny east coast of Florida or southern California, the use of violet ray, special massages, avoid carbonated waters & hard drinks. I believe #1565 survived because there was a reference "1/50" (I presume Jan 1950) where he raised funds for the EC Foundation. In his 4th reading of April 1938 (within that period Cayce referenced back in 1926), he had a severe "attack" in mid-

March 1938 brought about from hypertension and worries about a new and risky business venture. Some sort of digestive/bowel attack.

To save time for those interested in the Cayce cases mentioned (and for those who do not have horoscope software such as Solar Fire), here are some of the charts--both Tropical Placidus and Whole Sign. This case in # 2385--the one Cayce discussed the Mars with Uranus "adverse influence." Note he mentioned the mechanical abilities, the quick-tempered nature, etc. Mars in Aries is square Uranus (with a T-square combined with Neptune). Of course Hellenistic Astrology at the time would not include Uranus! Cayce in trance seemed to make a big deal of it, though. Plus Mercury as ruler of the 1st (Place) house in Virgo is conjunct Venus right on the Descendant. Cayce discussed them and their prominence.

November 3, 2014:

Found on the Internet now this April 2014 dissertation on VERTIGO. Safe download.

http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=68&ved=0CEgQFjAHODw&url=http%3A%2F%2Fscholar.sun.ac.za%2Fbitstream%2Fhandle%2F10019.1%2F86555%2Ftheunissen_film_2014.pdf%3Fsequence%3D2&ei=0BVYVOeiD6jqQLAkYHABQ&usg=AFQjCNH4VuslQ_5ly93KljnqqWKpR6Id4Q&sig2=PUvEXq5NYV4a_SgoFn-X7w

<http://www.hbo.com/olive-kitteridge/#/>

We just finished watching the four-hour mini-series, OLIVE KITTERIDGE on HBO. . The first two hours made us wondering! It was like a twisted show, sort of like Twin Peaks in terms of strangeness. "This" is a marriage, a family???? Olive is weird; she has issues! Opposites attract? Lack of any real sense of self-awareness or semi-objectivity on the character's part.

But after the final two hours I was satisfied, especially with the ending. Excellent casting. Good ending. Emmy win predicted. [NOTE: It did NOT! :)]

So I think OLIVE KITTERIDGE succeeded in the end, despite its obvious flaws or predictability. You can salvage yourself or redeem yourself in the end. If you "fucked up" (like the Larry David said in CURB YOUR ENTHUSIASM) you can un-fuck yourself! :)

RE: OLIVE KITTERIDGE, my wife commented how often in life pets/animals appreciate us and love us more than family/friend/humans in most cases....Perhaps she's right! :)

Astrology is rather secondary now to my film music focus (most people relate intimately to music than to astrology, believe me! :), but I can't shake the influence Zip Dobyns (and her "modern" integrative focus) had on me in the early years and its "rightness" in these (even now) modern times. But I listened to most of Rob's interview with Chris even before this Facebook notice, and I indeed read the recent interview on MOUNTAIN ASTROLOGER, so I feel he is on track to being an important influence in terms of a synthesis between the "modern" (holistic) and "traditional" (such as Hellenistic Astrology as taught way back then!)--an influence on the younger generation that will hopefully carry the flame. I am encouraged, even after writing my rather strong statements about Hellenistic Astrology in my recent paper (<http://www.filmscorerundowns.net/other/astrology/ziphellenisticsecondthoughts.pdf>) on the subject in terms of its "as is" revival! :) Rob has an excellent mind, and is a good man--although I do not know him personally, of course--just attended some of his intensives. Of course one can only be an example of what to do and encourage what NOT to do! :) Right now I will leave this very brief astrological focus and focus on OLIVE KITTERIDGE on HBO on my Charter cable tv. That is my concentrated focus as of tonight! :) BTW, despite its strangeness (especially after the first two hours of four) it is of Emmy-prominence to be.....

November 5, 2014:

"What has astrology and its many applications done for your life?"Hmmmm. A question. Let's reply with questions. For instance, WHICH astrology? WHAT astrologer? What system?? Does astrology (or any other divination technique) tell you anything that you didn't know already, deep down, consciously or unconsciously? Since most people are not totally objective about themselves and life, is this the reason why people go to an astrologer or Edgar Cayce or Seth or Geoffrey Hodson or Billy Graham or Mother Meera or (you name him or her)?? External seership? Is it for improvement of character or development of the "good seed" of one's character? Is it to know what's going to "happen"?? Is astrology necessary, inferior to self-enlightenment, almost like the old hippie suggestion to "Be Here Now"?? Can astrology be a crutch (as it seems to be for some of the repliers here)?? Is it curious that 85% of the repliers are women? Can you be, say, like a Mr. Spock in guiding your own life (sans astrology)?? Can you be a devotional or loving or very emotional person (unlike Spock! :) in guiding your life (sans astrology)?? Is it true that eventually even the best of the astrologers themselves will completely dispense of astrology, that it is simply not needed?? Can astrology be a

heavy-duty attachment in more ways than one to student & teacher alike?? Is astrology really just a groping for "truth" ?? Is what astrology has "done" for your life a matter of your beliefs? Does astrology create your personal reality or what anybody or anything say about you? Finally, is astrology the "pearl of great price"??? So many questions! :)

November 8, 2014:

https://www.youtube.com/watch?v=BJxkqlBfYsc&index=42&list=PLa_oVf5T55mwJxkRDldC7gloXKO0-O3i8

You" find Herrmann music tracked in here such as in the beginning, at about the 14 mark, 29 mark, etc.

I listened to several of the tracks on YouTube. I wasn't impressed. Seemed way too removed for me, no Inter-Connectivity on an esthetic or emotional level, so to speak! :) Wish Jerry Goldsmith was still around (ala STAR TREK:TMP or even ALIEN). I'll probably pass on the movie, but we'll see. I'd rather see BIRDMAN that has excellent reviews. TREE OF LIFE had some really impressive BIG scenes, and I loved the end sequences. <https://www.youtube.com/watch?v=gFEuLx9OIvY>

<https://www.youtube.com/watch?v=rr39grDkrZs>

Excellent original score by Bernard Herrmann. The opening "Denver" cue is quite rousing!

<https://www.youtube.com/watch?v=gFEuLx9OIvY>

Posting on another Facebook site of another "Friend" on a discussion of the newly released INTERSTELLAR, music by Hans Zimmer. I wrote:

"I listened to several of the tracks on YouTube. I wasn't impressed. Seemed way too removed for me, no Inter-Connectivity on an esthetic or emotional level, so to speak! :) Wish Jerry Goldsmith was still around (ala STAR TREK:TMP or even ALIEN). I'll probably pass on the movie, but we'll see. I'd rather see BIRDMAN that has excellent reviews. TREE OF LIFE had some really impressive BIG scenes, and I loved the end sequences. "

I can add that Zimmer's use of a 90-year old pipe organ doesn't quite seem to fit but it's

okay. I mean, Herrmann's use of the organ in JTTCOTE was quite fitting considering the cavernous enclosed places within Inner Earth as depicted. I guess you can apply that to cavernous Infinite outer space, but not sure! :) But Goldsmith used an organ or simulated organ in the V'ger cloud sequence as the Enterprise enters into its enclosed yet massively cavernous space.

Anyway, I am not a fan of Zimmer (with a few exceptions in specific cues that worked for me in THE ABYSS). And I'm not a fan of Nolan. Now: if Terrence Malick did INTERSTELLAR, then I would go there in an instant. I was very impressive with much of Malick's TREE OF LIFE. The end sequence (see YouTube link above) is beautiful, and great use of Berlioz music.

Berlioz. "Agnus Dei" movement of Grande Messe de Morts. Go to 7:36 of the YouTube presentation ("Amen").

TREE OF LIFE definitely has its flaws but at least Malick's transcendence scenes and emotional connectivity helps tremendously. Looking forward to Malick's VOYAGE OF TIME documentary.

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

I was laying on the couch after a dinner out in the local town late afternoon/early evening. My wife happened to put on Masterpiece Classic. "Paradise" season 2 Episode 6 was airing on channel 700 on my Charter cable. It is a BBC series I never knew existed. I was already asleep or half asleep but the music for the series based in the 1870's England impressed me with its sweetness and simplicity (strings, flutes, etc) for the period. The music is by Maurizio Malagnini. Never heard of him until tonight. Worth a listen. What fits, fits....

November 9, 2014:

OK. We did indeed see BIRDMAN at the 1:30 pm showing locally. Go see it! You may not like it once it ends but it'll have you guys talking afterwards. GREAT acting by Michael Keaton. I was very impressed with his acting since BEETLEJUICE. Very expressive. He'll probably be nominated for a Best Actor category in the next Academy Awards. Lots of ANGER issues in this movie. My wife worked in theater a lot, starting with the original ROCKY HORROR PICTURE SHOW in 1973 for the Los Angeles run for 10-11 months. Things were weird then, some actors walking around nude, drug use,

etc., but she commented after this movie that there was never this INTENSE ANGER issue, just occasional pissed off stuff. EGOS were there but not as intense and delusional as in the movie with a character or two. One character in the movie really "bought a ticket on himself." Distorted theater world, very WEIRD (but "cool" to some of the people in the story). It's an "in" type of movie in terms of that particular theater world. Issues of self-destruction, delusion, conflict between Admiration publicly versus true Love, loss of fame and a desperate desire to regain it, volatile dynamics between people, and so on. The last half hour is very interesting. I'm not sure if I like the very end of the movie--kinda leaves you hanging a bit. But I will give it a definite thumbs up. I can't give it a BEST movie review, but a very good STRANGE movie! [NOTE: Keaton did NOT win for best actor...]

November 10, 2014:

OK. We experienced INTERSTELLAR. My wife got a little antsy because it's nearly a three hour movie, and she was hungry! :) She liked it but thought it was a bit too complicated. However, she liked it better than BIRDMAN that we watched yesterday. Both of course are completely different type of movies. INTERSTELLAR is long but keeps you interested. Perhaps it is just a tad "slow" in the beginning half-hour or more because Nolan wanted to develop characters and family attachment. I recommend the movie and give it a thumbs up (better than I thought it would be). Good performances. BUT for a scifi film (not a fantasy where you're supposed to suspend disbelief completely like in JTTCOTE) it really stretched credulity several times! And Nolan tries too hard manipulating the audience with his heart-string/family/love theme in the space/time mix! :) Anyway, see the movie but personally I preferred how CONTACT did it better--a bit more believable contact (and has the same star in it!). 2001 A SPACE ODYSSEY did it better too. INTERSTELLAR did an overall good job but it's not a classic. B or maybe stretching to a B+ at best for me.

November 12, 2014:

I happened to find INTERSTELLAR today available (not the best print or sound of course!) on Putlocker.is ---so I watched it again! The music was so loud in the mix with dialog that I could barely understand the dialog when the music became louder-tutti. The Zimmer score is ok, serviceable, it works BUT considering the love/family/connectiveness part of the space-time-gravity intermix that was so important for Nolan, I think a more "romantic" style score to convey strong feelings and love would be better suited. No Goldsmith anymore for that but he could've tried John Williams (more ala CLOSE ENCOUNTERS or SUPERMAN than A.I. or WAR OF THE WORLDS). No tears on my part but the movie kept my attention throughout, even the second time around. But the science and the love metaphysics mixed in is a big space-time warp stretch! Once again, a good movie (despite it being so long) but not a classic. The music is fine enough but not really fitting for my tastes. After awhile it got annoying,

really drawn out and super-repetitive. No crucial variation or timbre changes to make the repetition interesting to hear (such as Herrmann was expert of).

November 14, 2014:

<https://www.facebook.com/video.php?v=688560797906480&set=vb.100002576978541&type=2&theater>

This session of OBSESSION to-be-released is of course the strings-only portion of the "Breakout" cue (cue XIV or 98 A-B-C). Interesting that this is only the strings-only, not the tutti performance including the flutes, oboe, horns, Tam Tam, 2 harps, and organ. I can only guess they plan to re-integrate this strings-only with the rest of the choirs-- although I wonder how they can do this accurately if, say, the tempo is perhaps a little bit slower or a little bit faster in those other choirs! The VC play Great octave C whole note in Bar 1 tied thru Bar 18 while CB play Great octave F# tied whole notes. In effect we have of course the discordant C-F# or F#-C tritone interval--quite a standard for Herrmann! After a half rest in Bar 1, violins and violas in Bar 1 play Ab/Cb/Eb bowed trem whole notes in 4/2 time to (Bar 2) Ab/Cb/Eb (Ab minor) fingered trem half notes after an initial half rest. Similarly in Bars 3-4 they play A/C/E (A minor) notes in that pattern. In Bars 9 & 10 (about when we come to the beginning of this OBSESSION session) I believe the violins & violas play G minor (G/Bb/D) notes after an initial half rest. The VC/CB still play the C/F# drone. In Bar 11 they play in the focus chord Eb/Gb/Bb (Eb min) to (Bar 12) A minor (A/C/E) to (Bar 13) F# min (F#/A/C#) and so forth.

Thanks, James. Like Marc, I was fooled as well, thinking it was just a rehearsal take. And of course in my quickly written post I neglected (due to my focus just on the strings) to include the "CA" (english horn) that was notated instead of the oboe, and the same for the "picc" (piccolo) for the flute. Interesting you noted above that the flute was ALSO playing with the piccolo, and that the oboe was ALSO playing with the CA. However, there is no "a2" for the flute/piccolo. This suggests to me that the flute was originally meant NOT to play (just the piccolo). What proves this is the oboe/E.H. line because notice that with the english horn, it is a transposed instrument (like the brass horns) so it would be WRITTEN on paper differently than the "C" flute/piccolo--and differently than the standard "C" oboe. Herrmann always wrote properly according to the transposed lines. In Bar 1 of this cue, notice that the english horn (or CA if you prefer) is written as Line 1 B whole note up to Line 2 Eb dotted half note as written. When transposed to "C" or concert of course this would be E up to Ab notes--just like the piccolo line but an octave lower register. So I wonder why the person who set up the music for your recording decided to have BOTH the oboe and the E.H. to play (same for flute & piccolo). This is not a criticism because I personally like a fuller augmented performance

many times. Just curious if this was INTENDED or a mistake on the preparer's part.....??? ALSO, you stated EIGHT horns, yet Herrmann originally intended FOUR horns. In this case I think it was a conscious intention to augment (double up in this case). This I think is standard in most re-recordings in modern times, and the same applied to augmenting strings to make a "fuller" sound. I believe I read this in regard to Tribute and other labels in the past. You also mentioned TIMP, GLOCK, SUSP CYMBAL. I didn't notice them in "this" particular cue when I researched the score many years ago at UCSB, just the Tam Tam. Perhaps you meant the one percussion section that in this cue happened to utilize only the Tam Tam. Thanks again! Sounds terrific!

November 15, 2014:

More examples of Herrmann's employment of the dissonant minMaj 7th.....EDIT: Forgot to mention yesterday here that while the minMaj7th (eg., C/Eb/G/B) is rather dissonant in nature due to the very dissonant major 7th interval (C to B) and the more moderately dissonant Augmented 5th (Eb to B here) interval, a far more dissonant seventh chord that would make a baby cry if used consistently is the diminished 7th (eg., F#/A/C/Eb) because we have two tritone (most dissonant interval) spacings here--F# to C (dim 5th interval) and A to Eb (dim 5th interval). In reverse of course C to F# is the Aug 4th interval, and Eb to A is A4 as well--same tritone interval. Herrmann used the dim 7th chord but not very much. He really used the half-dim 7th chord quite a lot. That one has one (not two) inherent tritone intervals. I talked about this in my old 2002 paper:
<http://www.filmscorerundowns.net/herrmann/herrmannchord.pdf>

I've read somewhere how the Tritone usage (such as the frequent C to F# one that Herrmann employed quite often) and other very dissonant intervals and chords such as the minMaj 7ths would make a baby cry! :)--yet Herrmann liked using them quite a lot in his music! :) However, music is both harmony and disharmony. Perhaps the "music from the Spheres" or heavenly music is all consonant, but that's not the way of the physical-material-emotional earth world--especially most films!

Of course you'll notice that Herrmann used the minMaj 7th fairly often in OBSESSION--a score that just finished being recorded (except I believe for the organ separate track) by James Fitzpatrick. There's no accident or whim that a composer like Herrmann decided to use a certain treatment or not of tonalities. But it is a CHOICE. Interesting choices made in film projects. Similarly for directors like Kurosawa who make specific choices in images and scenes for their movies. It's not just for nothing that certain scenes in SEVEN SAMURAI were quite rainy ones (like, "Oh, it just happened to be raining that day they were shooting!" :). So the same for good composers. Herrmann "structured" his music for a particular project, chose his instrumentation ahead of time, his tonalities, etc.

Anyway, I am looking forward to the newly recorded OBSESSION. It had such a MYSTIQUE about it among many fans. It is perhaps one of Benny's most lyrical scores, deeply expressive, beautiful, owing a lot to the women's chorus, the mellow horns, etc. It is so personal and occasionally Rhapsodic.

November 16, 2014:

I'm not that much into jazz but I understand that other jazz voicing include the minor 9th, min 6/9, and major 7ths, etc. But I believe a lot of jazz doesn't use roots in some fashion or inversion or even fifths in the music whereas conventional music wants to use especially the root. So a jazzman might write a jazzy C maj/69 (E/G/A/D) instead of standard (and root position in this illustration of C/E/G/A/D). But, you know, I think every composer is going to write whatever he thinks "sounds" interesting to him just as a painter will have fun with variations of colors and types of strokes, etc. Art-music is free and creative!

Of course most things are relative when talking, say, about roots and intended chords. For example, a Dominant 9th (eg., C/E/G/Bb/D) without the root (in this case, "C") is the E half-diminished 7th! :) Another example: F Dom 9th (F/A/C/Eb/G in the root position) but now WITHOUT the "F" root becomes the root position of A half-dim 7th. The possibilities become more complex once you leave the 7ths and go into the 9ths and 11ths and 13ths. Most composers like Herrmann tend not to muddy the waters so much and stay with triads and sevenths.

November 17, 2014:

https://archive.org/details/OTRR_Suspense_Singles Scroll down to SUSPENSE episode # 742 for "A Statement of Fact" (dated 11-30-1958)--the previous radio version of the same story later portrayed by Richard Boone on television.

Scroll down to episode # 763 "Deep, Deep Is My Love" (4-26-1959) starring Lloyd Bridges in a sort of SEA HUNT episode! There is a lot of Herrmann music in this short episode. It's the "Space Drift" cue from the OUTER SPACE SUITE that is effectively used in this particular episode. First go to 7:59 thru 8:51, then 10:35 thru 12:17, and finally 14:39 thru 15:57. Very nice, atmospheric episode for radio. I recommend it. Also

on YouTube: <http://www.myoldradio.com/old-radio-episodes/suspense-deep-deep-is-my-love-ep-799/18>

November 19, 2014:

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

https://www.youtube.com/watch?v=Udcj2yBYHBg&index=7&list=PLEagipoZmyfnOJO43mih8bwmKtC_EBpto

SAN FRANCISCO BEAT (aka LINEUP) detective series also had Herrmann music edited in, probably starting somewhere in Season 5 (Fall 1957-Spring 1958). This episode from the 5th season is "The Girls and the Guns" dated April 3, 1959 (episode 28 of that season or collective episode # 176). You can hear fragments of Herrmann. One from his COLLECTORS ITEM score is between 9:56 thru 10:13.

Now: There are two mystery cues and both sound quite Herrmannesque. One is located 5:57 thru 6:19. The other is longer (and different music) from 11:37 thru 12:10. If it IS Herrmann music then I am unfamiliar with it. I am not 100% convinced that those two clips are Herrmann's but they sound pretty convincing, and definitely Herrmannesque. Possibly it could be Rene Garriguenc's music.....

<https://www.youtube.com/watch?v=Udcj2yBYHBg> In this Season 5 Episode 5 "Professional Guest Case" (dated Oct 3, 1958) you will hear more Herrmann music the music editor installed here & there. The biggest one is from 15:07 thru 15:57. This is the "Gunsmoke" cue from Herrmann's so-called WESTERN SAGA, especially Bars 1-6 relooped. A mystery Herrmannesque cue is from 10:25 thru 10:43, the doorbell scene. At 3:22 to 3:30 is a POLICE FORCE Lead-In or Opening I believe.

November 20, 2014:

After "Red Cloud Mesa" there is relatively little of Herrmann's music used to the end of the SUSPENSE radio series. Episode 800 (or #836) "The Time, Place & the Death" (1-17-60) has a bit of BRAVE NEW WORLD and I believe WALT WHITMAN. #801 (#837) is "Turnabout" and has COLLECTORS ITEM from 10:27 thru 10:32. # 805 "Crank Letter" (dated 2-21-60) has OUTER SPACE SUITE cues at 1:35, then one at 18:15, etc. After that I believe it's no more Herrmann. It appears the series relied on a different music library that they had before 1956/7.

I was 12 when it was 1962. No, I never listened to the radio except maybe hearing Billy Graham somewhere on radio. The influence I overwhelmingly got was from television in the mid-Fifties onward. I distinctly remembered watching HAVE GUN WITH TRAVEL, GUNSMOKE, BONANZA, TWILIGHT ZONE, and a bunch of other shows. That helped me get subconsciously familiar with Herrmann's music. By around 1960 or 1961 I was certain of Herrmann's music (MYSTERIOUS ISLAND, etc). But, once again, it was 100% television, not at all radio, that influenced me. Maybe the generation before me....

Like Debussy and the Impressionists, Bernard Herrmann was quite involved with the sensuality of sound, especially thru his orchestrations. He wanted the listener to savor the sonorities of, say, four clarinets and one or two bass clarinets combined as a choir. The clarinet choir was one of his oft-used timbre practices.

Debussy was one of the first composers (if not the first) who regularly used half-diminished 7ths rather as consonances, not necessarily as dissonant appendages to triads, so they were freely approached, whether resolved or not (in traditional terms). His French Impressionism style allowed chords like the dominant 7th and half-diminished 7 to digress from traditional or conventional harmonic use in relation to the tonic in order to simply function as its own musical color. Thanks to the experimentation of composers such as Debussy, constant exposure to new ways of expressing half-diminished 7ths changed others' perception of them. And, of course, Herrmann's favorite 7th chord was the half-diminished 7th....

November 22, 2014:

It's okay. I like James Stewart. But it's lower drawer Hitchcock and lower drawer Herrmann. But I like it better than TROUBLE WITH HARRY in terms of Hitchcock, but I like it better than TMWKT in terms of Herrmann. Herrmann was in a CLASSIC roll with VERTIGO, then NBYNW and then PSYCHO...and so was Herrmann...THE BIRDS is better than MARNIE in terms of Hitchcock, but at least Herrmann scored MARNIE (unlike THE BIRDS--a big mistake of judgment on Herrmann's part!)....Of the three Herrmann classics in a roll aligned with Hitch as mentioned, PSYCHO would be # 3 standing with the music. Hard to decide if N by NW or Vertigo would be given the # 1 standing for me (probably N by NW). PSYCHO was very right on for the movie but the music itself is off-putting, too atonal and non-tonal as stand-alone music....So overall Herrmann was at his most productive and outstanding in, say, the 1957-1966 period

(1966's FAHRENHEIT 451 was Herrmann's last great score, altho OBSESSION strived for it).

I can't seem to be able to post on your Facebook site but I noted your focus in October on MOONRAKER, thinking it most embarrassing of the Bond movies. Personally I rather enjoyed it. It was fun, and I really liked the symphonic score of John Barry and the beautiful music. A guilty pleasure movie. Jaws was fun there. I disliked THUNDERBALL, a real disappointment after the entertaining GOLDFINGER. THE MAN WITH THE GOLDEN GUN was ho-hum, and so was DIAMONDS ARE FOREVER. OCTOPUSSY was fine, entertaining, so was ON HER MAJESTY's SECRET SERVICE.

November 24, 2014:

Riot & fires & looting in Ferguson tonight. Where's Paladin when you need him? I am sure he would quote something from Shakespeare right now. Maybe about "Sound & Fury".....

To quote Macbeth: "Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

<https://www.youtube.com/watch?v=tOpdiad9cQo> Go to 1600 - 17:00 of the You Tube presentation

<https://www.youtube.com/watch?v=tPlVlfMhj-s>

"The Cabin" February 22, 1958 ***** A+

Here's another terrific episode from the third season of GUNSMOKE. The heavy snowstorm setting is quite atmospheric and geared for heavy drama. The two villains holed up in a cabin keeping Belle (Patricia Barry) hostage are wonderfully cast. First you have Claude Akins as Hack, and Harry Dean Stanton as his slow-witted partner, Alvy (Stanton was also in the excellent "Treasure Trail" episode of HGWT that I discussed in an earlier post). Matt seeks refuge from the storm outside but finds even more trouble inside the cabin! This episode would probably be rated as one of the Best Ten half-hour episodes from the first six seasons.

-6:46 to 9:16: "Mirages" (Desert Suite) Bars 1-31, then Bars 49-51. Incidentally, "Mirages" is one of those nine cues not included in the Cerberus LP/Prometheus cd albums.

https://www.youtube.com/watch?v=Jkc_OQcAOG4

"Innocent Broad" April 26, 1958 ***** A

I really enjoyed this GUNSMOKE episode, especially the long scene in the stagecoach that occupies dozing Matt, the scared "innocent broad" named Linda Bell, and the wonderfully cast Aaron Saxon as laconic, slow or deliberate-speaking bad guy, Joe Bassett. Joe tries to strike up a conversation with the scared girl, finally trying to loosen her up with whiskey! Matt intervenes. Great dialog!

-Starting 2:33: "The Trail" (Desert Suite) Bars 26-36, 1-12, 37-53. Curiously, this cue is rarely ever utilized in the CBS westerns during the travel sequences, although you'll hear it next in next season's "Monopoly." It's nice to hear it here.

-Starting at 10:34: Cue I (Hitchhiker) Bar 1, then cue III Bars 1-4, 19. Scene: In Dodge, Matt throws back Bassett's gun back to him.

-Starting 21:03 :cue III (Hitchhiker). Scene: Matt shoots Joe dead.

If you click the YouTube link above, you will view what I consider one of the best scenes and dialog in the Gunsmoke series. This episode dated April 26, 1958 is titled "Innocent Broad" originally written by the great John Meston, but the script is by Kathleen Hite (pretty darn good writer herself!). When you come to the 2:34 point (stagecoach on the trail scene) you will hear a long stretch of Herrmann music.

I really enjoyed this episode, especially the long scene in the stagecoach that occupies dozing Matt, the scared "innocent broad" named Linda Bell, and the wonderfully cast Aaron Saxon as laconic, slow or deliberate-speaking bad guy, Joe Bassett. Joe tries to strike up a conversation with the scared girl, finally trying to loosen her up with whiskey! Matt intervenes. Great dialog! I always get a laugh or chuckle when I watch this scene with the great casting here.

-As given earlier starting at the 2:34 point, you will hear Herrmann's "The Trail" (Desert Suite) cue, Bars 26-36, 1-12, 37-53. Curiously, this cue is rarely ever utilized in the CBS westerns during the travel sequences, although you'll hear it next in next season's "Monopoly." It's nice to hear it here.

-Starting at 10:34 you'll hear Herrmann's Cue I of Hitchhiker, Bar 1, then cue III Bars 1-4, 19. Scene: In Dodge, Matt throws back Bassett's gun back to him.

At 21:03 you will hear cue III (Hitchhiker). Scene: Matt shoots Joe dead. Great dialog just prior.

November 26, 2014:

While I would rate Have Gun Will Travel as my favorite CBS television western series, Gunsmoke would be a very close second. There's a terrific "family" feeling or gestalt in this show because, unlike HGWT, you had at least four principal characters: Matt Dillon, Chester Goode, Doc Adams, and Kitty Russell. Later on the series would feature Festus Haggen, Quint Asper, Sam the bartender, Louie Pheeters, Mr. Jonas, and so forth. Bonanza and The Big Valley, Rawhide, and many other popular western series had the same "family" orientation. Have Gun Will Travel only really had Paladin (with the exception of Hey Boy and Hey Girl in small, relatively insignificant roles). The same applied to Cheyenne, Wanted: Dead or Alive (Steve McQueen), and several other shows featuring a solo star, but HGWT was a cut above all of them. John Meston was the principal writer of the GUNSMOKE series in the first several seasons. He wrote terrific dialog! He also tended to slant his stories with tragedy and grimness, a real hard edge.

<https://www.youtube.com/watch?v=0d7LUWwwLSU>

"Buffalo Man" January 11, 1958 ***** A+

This is one of the best episodes of the season not only because of the dramatic story but in large part because of the perfect casting of John Anderson as "Ben Siple" and Jack Klugman as "Earl Ticks" (I just love those funny names!) as two dangerous buffalo hunters (the John Anderson character is especially sadistic). This episode gets my best rating.

-2:23 thru 3:41: "Minor Suspense" (Lucien Moraweck). Scene: Chester & Matt, riding out in the prairie, discover a buffalo wagon.

-3:42 thru 4:17: "Suspects" (Police Force) Bars 20-26. Scene: The Marshall goes to a wagon and asks, "Anybody here?" There is a battered woman hidden in it named Abby (Patricia Smith).

-11:25 thru 11:50: more Moraweck.

-12:23 thru 14:56: "Indian Suspense" (Indian Suite) Bars 1-30. Scene: Terrific scene and dialog of Chester and Mr. Dillon tied to the buffalo men's wagon wheel. Hostile Indians are hooting in the near distance.

-14:57 thru 15:05: Garriguenc short tag just before commercial break.

-15:08 thru 16:05: Garriguenc music. Scene: early morning. Chester and Matt are still tied up to the buffalo wagon. Siple is hoping the Indians will kill them.

-17:19 thru 18:06: "Climax Prelude" Cue # 215, Bars 1-3, 5-6, 13-15. The Indian lets Matt & Chester free so that they can punish the buffalo men.

-22:10 thru 23:35: "The Rocks" (HGWT). Scene: Matt fights Siple on a Dodge street.

November 29, 2014:

https://www.youtube.com/watch?v=A0i53Jg01IY&index=76&list=PLoK_pzUwVrqUDH0azAavpH1KfSvRybCH

This episode near-ending has an exciting Herrmann-scored chase scene sequence. Go to 7:11 thru 9:12. This is not original music for this episode because the music editor inserted Herrmann music from "Show Me A Hero" earlier in the season (and music from other composers). However, it appears the music editor either extended the music and edited superbly with various cuts of that sequence OR perhaps it was newly recorded with the various bars laid out differently. Not sure yet. But you can definitely hear the music easier here than in "Show Me A Hero" (less noise in the scene). Anyway, it's almost like hearing new Herrmann music for the first time.

https://www.youtube.com/watch?v=nzIb1IvOKqE&index=74&list=PLoK_pzUwVrqUDH0azAavpH1KfSvRybCH

This episode of THE VIRGINIAN did not have an original score but the music editor did insert Herrmann music from "Show Me A Hero" earlier in the season. In this 3rd installment (of five) go to 3:38 thru 5:37, and then 6:38 thru 7:16 to hear Herrmann (other music was composed by different composers). Nice use of the music. Decent but not great episode.

December 9, 2014:

Spock: "Captain, besides you and myself, I detect only one other life form in this sector of the interior earth."

Kirk: "Is it Professor Lindenbrook?"

Spock: "No, Captain, a member of the Anatidae family of birds considerably out of place in these regions--a duck."

Kirk: "A duck. That must be Gertrude. I bet Hans Belker must not be too far off."

Spock: "That is logical, Captain, but I do not 'bet' on your assumption since my tricorder indicates no other life form nearby."

Spock: But the duck is never far from Hans. Where do you suppose he and the other members of the McKuen Expedition are located?"

Spock: "Unknown, at this moment, Captain. I suggest that they are off still looking for Alec McKuen, and I further suggest that we continue down one of those three entrances for a sign of them."

December 10, 2014:

BTW, regarding eating several raw almonds everyday (almonds that you can get cheaply at Trader Joe's etc) to prevent cancer: Remember that it is a PREVENTION, not a cure.....It takes 7 years to completely change the atoms in your body. So it will take up to 7 years to build up this regimen to take hold in the body. But if you foolishly want to smoke a lot, say, or do other stupid health things, then it will not be an insurance policy! :) You will not live forever in your physical body, but try at least do treat it sensibly and smartly so that you can navigate thru life with relative HEALTH. Old age does not necessarily equate to bad health! :) As an analogy, if your body is a house, and your life or animating factor or spirit are the lights in the house, then when you die the lights will then be out--but the house itself doesn't have to be crumbling down already! :) However, I realize that there are GENETIC factors as well, so it may not necessarily mean cancer that is largely (bit not always) an ENVIRONMENTAL factor (smoking, bad air, etc). there are other dis-eases or disruptive forces that can play havoc in certain bodies. This physical level is not an IDEAL or perfect level, but normally it should be HEALTHY. But if we smoke or eat a very bad diet consistently or don't get enough rest and proper elimination (ETC) then we're asking for trouble.....common sense.....(but do take your three to five almonds a day if you can remember!)..... One more culled page of Edgar Cayce gems or interesting information....BTW, as you can probably tell, readers, I am not in a FILM MUSIC mood today, more the astrological and metaphysical mode (other important parts of my basic identity). Probably I'll be back to music on Thursday! :) Thanks for your indulgence. However, it would not hurt to read some of this material to stimulate other latent areas of your greater self....

<http://gloria.tv/?media=155758&language=KiaLEJq2fBR>
Religioso movie and score! Somewhat Christmasy....

December 16, 2014:

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

There is quite excellent music by Fred--not Max!-- Steiner in this hour B/W episode of GUNSMOKE titled "The Squaw" (airdate November 11, 1961). It stars John Dehner, Vitina Marcus, and Paul Carr. This original score by Fred Steiner is fabulous, and one cue in particular is quite Herrmannesque (the fight scene) that I will discuss in the reply section below.

This is a Fred Steiner-scored episode but at least one cue is quite Herrmannesque. This cue is heard at 19:30 into the show. It's titled "Cully Fights," cue # M-0831A. Scene: Cully is in Dodge with the squaw wife of his dad, getting supplies at the store. Three or more guys there make fun of him. A fight develops. Instrumentation: piccolo, oboe, clarinet, bass clarinet, bassoon, 2 horns, 3 trumpets, trombone, bass trombone, timp,

piano. Immediately the horns and trumpets play a furiously paced series of figures on Bb min (Bb/Db/F).

Note that this is a "C" concert score. It is NOT a transposed score as written. Normally the clarinet, bass clarinet, horns and Bb trumpets need to be transposed to their proper written notes to match the C instruments such as the oboe and Pos, etc. I don't know why Fred Steiner decided to write many or most of his full scores in concert. I wished someone had asked him that in an interview before he passed away.

<https://www.youtube.com/watch?v=Wx8nRSJvkjU>

Here is the YouTube video of the pilot episode of THE FUGITIVE series. This is the CORRECT music version. CBS has previously released a version of the series on dvd that tracked DIFFERENT music that originally broadcast because of rights issues at the time. I'll link that incorrect one below.

I enjoyed watching The Fugitive but I did not watch it religiously. The very first episode is titled, "Fear In A City" (airdate Sept 17, 1963). There is of course a lot of music by Pete Rugolo. The Fugitive Main Title is rather famous and dynamically dramatic. Unfortunately I never did see any of the written music composed by Rugolo at the CBS Collection, but then again I never expected it. But I have seen many of the written cues for the stock music cue sections used for the episode from the CBS Music Library. Examples are as follows:

- "House of Prentice" Library 9, Reel 56-1, B. Herrmann :05. [Note: Somebody wrote down the cue name wrong. It should be spelled "House of Prentiss." This cue was from Herrmann's pilot score, Collector's Item starring Vincent Price. CBS cue # 1283. It was the very first cue in the pilot.]
- "Hammer Blows of Fate" Library 12, Reel 22 (M); Rene Garrueng, :31. [Note: Somebody wrote down Rene's name wrong! It should be Garriguenc (with an end "c"—not "g"! By the way, I happened to have hand-copied this cue. I'll have to dig it out.....Yes, it's titled "Hammer Blows of Fate (Tragic Chord & Tail)" domiciled in Box 79 CBS Collection, only 5 bars, CBS XII 44E... so apparently a different version since the above referenced Reel 22 in Library 12. Hmm...]
- "The Squaw" Library 13, 22(M), F. Steiner. :08. [Note: This is from that episode of Gunsmoke I mentioned earlier]
- "Ostinato Suspense" Library 8, 56D-3, R. Garrigueng (!), 1:32. [Note: I hand-copied this music or at least portions of it.]
- "Neutral Suspense" Library 7, 56B, R. Garriguenc (!) 3:21. [Note: I believe I worked on this one as well. I'll have to check out the dvd set—if I ever get enough money to buy it!—to see if 3 minutes and 21 seconds of it was actually used in that pilot episode.]

-“Shoot To Kill” Library 11, Reel 78E-8, Wm. Lava, 1:21. [Note: Not sure where this cue is from—perhaps a Have Gun Will Travel episode...] ETC

December 19, 2014:

<https://www.youtube.com/watch?v=yeZ1sXZCMV4>

PORTRAIT OF A MOBSTER (1961), music by Max Steiner--except that this is NOT an original score but a hodgepodge of music by Max from previous movies that Howard Jackson arranged.

For instance, at 00:27:35 you hear the restaurant cue composed by Max for ILLEGAL (1955) starring Edward G. Robinson. In POAM it is not used for a restaurant scene but a car driving scene. ... That restaurant music cue was originally from ILLEGAL, as indicated above. Go to 00:04:33 to hear it, and also 00:15:22 especially (better clarity).

THE BROTHERHOOD OF THE BELL, a 1970 CBS tv movie starring Glenn Ford. Music by Jerry Goldsmith. I remember reference to it in Binder # 21 of the CBS Collection at UCLA regarding the CBS Features. There was a Westinghouse STUDIO ONE “Brotherhood of the Bell” episode airdate 1/6/58. Scene: 1976. Various composers, including Outer Space Suite cues by Herrmann. The storyline is exactly the same about a secret fraternity or brotherhood.

http://www.imdb.com/title/tt0066864/reviews?ref_=tt_urv

December 20, 2014:

<https://www.youtube.com/watch?v=UvoKeXGvmW0>

You can find Herrmann-tracked music in this episode of THE VIRGINIAN. First go to 1:06 thru 1:39, and the 3:03 thru 4:10, 5:12 thru 5:23, 5:59 thru 6:17, and then 12:00 thru 13:12. Sections (2) and (4). I posted the url links in tonight's Bernard Herrmann Society Facebook site.

<https://www.youtube.com/watch?v=dhaHM18LwvA> In this segment of the same episode, first go to 6:06 thru 6:41 and then 10:03 thru 10:10.

https://www.youtube.com/watch?v=jLhQ_pxLVAo Here in the first installment of the MORGAN STARR episode you can hear tracked Herrmann from 3:34 thru 5:07 (now

familiar chase music used near the beginning of "Show Me A Hero" episode), then 6:49 thru 7:02, then 11:23 thru 12:03, and finally 12L55 thru 13:35.

<https://www.youtube.com/watch?v=mP1T0pmzP8M> You can hear more Herrmann-tracked music in this later Season 4 episode. First go to 3:59 thru 4:34 (wagon ride scene) and then 7:33 thru 8:08.

https://www.youtube.com/watch?v=W3zh5QJd_Ko Here in the (3) section, go to 9:06 thru 10:57 (after the ranchers' meeting scene), and then 12:03 thru 13:24.

<https://www.youtube.com/watch?v=D8ATTu6uwuI> in this (4) section first go to 4:34 thru 5:37.

<https://www.youtube.com/watch?v=zEn9K0K0PRo> Here in the (5) section go to 5:21 thru 6:27 (The Waiting (for locusts). Then 9:52 thru 10:38 (Victory)--music from Nobility of Kings. Then 13:05 thru 13:58.

<https://www.youtube.com/watch?v=fzoUNPEVJvM> The start of this episode of THE VIRGINIAN titled "Men With Guns" has nice dramatic Herrmann music. So go from 00:00 thru 1:18. Then 1:53 thru 2:17, then finally 10:05 thru 10:52. Telly Savalas stars.

<https://www.youtube.com/watch?v=qa8ArxlLP1c> In this (4) section go to 6:31 thru 7:38....

<http://ctva.biz/US/Western/Virginian/V098.htm> This episode with an original score by Herrmann is not yet available on YouTube....

<https://www.youtube.com/watch?v=OKKFfo8IWlo> ...In this (2) section go to 3:44 thru 4:52 (horse roping scene). Then go to 14:05 to end of segment.

<https://www.youtube.com/watch?v=pToO8wWK5E0> ...This cue concludes in the start of the (3) section to 00:14.

<https://www.youtube.com/watch?v=Ea83EIcEpvg> ..In this (4) section of this episode, go to 1:45 thru 2:10.

<https://www.youtube.com/watch?v=ZlayVEbQ9MY> "In this (3) segment of "The Handy Man" go to 00:05 thru 00:23 (fight scene). Then the music seques to a Rosenman cue. You will also hear another Herrmann-tracked cue at the end of (4) from 13:30 for a few until the video runs out, continuing in (5) from 00:00 thru 00:24.

<https://www.youtube.com/watch?v=mArTQEtgG24>

This is "The Dark Corridor" episode (ep. # 10) of the 7th season of THE VIRGINIAN. This is probably the first time Herrmann's music from "Last Grave at Socorro Creek" was used (even tho that original score/episode doesn't air until 2 months later (episode # 17). That latter episode is not yet available on YouTube. Anyway, in this (2) section go to 9:54 thru 10:20, and then 12:40 thru 13:00.

<https://www.youtube.com/watch?v=fNfma3d8JBo> ...In this (4) section go to 1:49 thru 2:14 (flower-picking scene).

<https://www.youtube.com/watch?v=PZXdIgRH95M> ...In this (5) section first go to 00:39 thru 00:59, then 2:07 thru 2:46 that then immediately seques to Leonard Rosenman music. Then go to 4:04 thru 4:26, and then finally 5:39 thru 6:27. The audio clarity is good but there was bad editing/cuts of the music.

December 26, 2014:

I really don't hear Beethoven's music in Herrmann's music (even Tchaikovsky has more musical traits in common with Herrmann than Beethoven! :), and I don't believe the personalities are really that alike. The life circumstances are quite different too. The personality differences are quite pronounced. Herrmann was far more emotionally volatile and direct & willful and not anywhere as belabored and micro-managing (perfectionistic) of his own works as Beethoven. Etc, etc. Both, however, are master composers. Max Steiner also.

December 29, 2014:

In effect the E dim 7th (E/G/Bb/Db). Anxiety-inflective. What?! No E half-dim seventh?! :) Nice musical thought form, definitely more Herrmannesque than non-Herrmannesque. Good job. 2/4 time good for that anxious/ominous feeling in the first 8 bars (1st page) because of the slightly off-putting "3" figures squeezed in there, especially Bars 6-7. But

my ears tend to hear Bars 8-15 (2nd page) as wanting to be better served in the 6/8 time signature because the music in this second section feels more fluid or flowing, more lyrical or pleasing in those terms--an easing off somewhat of that tension presented in the first section....Good effect with the introduction of the celli & contrabasses in Bar 2 for added depth impact, and also Bar 4--but in the performance they played too shortly in Bar 4. The Gb sound needed to be extended a bit more, not cut short. In Bar 8, the violins' initial tone on Bb is cut shortly like a staccato or an 8th note and slightly mars the otherwise flowing eased-up legato effect of the rest of that line to end of cue. Of course this presentation is meant as a first rehearsal, not a final product. Except for those two quibbles I just mentioned, the overall construct is excellent, deserving of a longer treatment in a library-mood cue or whatever.

Good for you! I've been a vegetarian since the early or mid-Eighties. I haven't had beef, pork, chicken since then--so no McDonald's! :) But I do eat grilled fresh fish like salmon and tilapia, etc. And an occasional egg omelette. A few times (like Thanksgiving) I may eat a small bit of lean turkey cooked for the family...I have honey from the farmer's market to sweeten my coffee & tea. Don't add cream or milk or anything like that to coffee--bad food combination. Salads, soups and fruits are my mainstay (but eat melons by themselves), natural grains/granola, nuts (especially almonds that Cayce stated will be a preventative of cancer if several eaten every day). And a good red wine is fine now & then.

My doctor said that Tamiflu is not helpful. He prefers to give flu shots but my wife & I are against flu shots--as well as my homeopathic doctor. Besides, the flu shots this year did not cover the two variants of the flu out now. Best to keep your blood/body as alkaline as possible during the flu & cold season--that means eating plenty of fruits & vegetables (which are alkaline-reacting foods). Squeeze lemons into a small glass of fresh squeezed orange juice--that's really acid by nature but alkaline-reacting so that your body gets a quick burst of alkaline conditions in your bloodstream. Viruses cannot survive in a strong alkaline condition....And of course, stay away from people who have colds and flus! :)

December 30, 2014:

Re: THE BRIDE WORE BLACK dvd:

It might be worth a purchase, not sure. {[AFTER-Thought: No, it's NOT worth buying for me because of "Truffault's" awful meddling with the music, and poor direction and lousy editing allowances. So I REFUSE to buy this product...read all my comments below for clarification....]]I already have the old official 2001 MGM dvd. It's fine enough. I wonder if a Blu-ray version will be

any great improvement visually? Rather doubt it, but I'll read early reviews when they come out. The isolated track would be good if there isn't a faint bleed-through of the dialog & effects track (that happens more often than assumed, such as in the Twilight Zone isolated tracks). The Bonus CD: "Conversation Piece: An Unvarnished Chat with Bernard Herrmann" is fine but you can get it now freely on various internet sites via a simple Google search, such as:

<http://www.kuwo.cn/album/118553/>As for the audio commentary, most commentaries I find are not usually outstanding or required or educative listenings. Many of them are boring and static. ZZZZzzzzzz....Best commentaries are from actual experts on the film, not simply long drawn-out opinion-based ones from devoted fans. Perhaps from the director or producer or people who actually worked on the picture. Sometimes you have the composer himself discussing the movie such as when Jerry Goldsmith did a commentary on HOLLOW MAN. And Goldenthal commentated on FINAL FANTASY. Usually it's best to have only ONE commentator, not multiple voices, sometimes two. The dvd of THE GIANT BEHEMOTH includes a fairly educational and entertaining commentary by Dennis Muren & Phil Tippett. They stated that the model head of the Behemoth is pretty small, only 3 by 2 inches. I wish in the commentary that they had found the full score by Astley! Revolutionary Road (2008) has a nice commentary. The dvd of DOCTOR WHO: ARK IN SPACE includes a nice commentary by Tom Baker and Elisabeth Sladen. Vertical Limit (2000), the commentary by the director (Martin Campbell) and Lloyd Phillips because it provides lots of insights and info on the making of the scenes. They briefly praise the composer starting at 00:23:34. The director states that Howard is a "very clever composer" who wrote maybe about 90 minutes of music that never intruded but helped the scenes and create mood. The director (Harlin) did a good commentary on DEEP BLUE SEA. Director Friedken did a good commentary on To Live & Die in LA (1985). Director Larry Cohen's very informative, laid back audio commentary of IT'S ALIVE is fine. He talks a lot about Bernard Herrmann, of course. Frankenheimer himself did the commentary on the classic SEVEN DAYS IN MAY. And don't forget luminary Sidney Lumet discussing his The Verdict (1982). Garden of Evil (1954) you get to hear an interesting commentary by Morgan & Stromberg especially, and then Redman and Steven Smith secondarily. Morgan gave good insights many times about the music-making process then when Herrmann composed in a healthy studio system compared to today (with too many meddling fingers of myriad producers!). Four commentators on that one was way too many. Three is way too many. Even two commentators can be competitive! If you listen to the director's excellent commentary In FLIGHT PLAN (2005), you will learn a lot of the tricks of the trade in the making of this movie. The commentary by F.X. Feeney of THE TOWERING INFERNAL is good. The Core (2003) commentary by the director is insightful. I highly recommend that you listen to the audio commentary of THE HAUNTING (1963) because all of the principals discuss the making of the film. Harris talked about how she was depressed during this film, how she would cry during even makeup sessions, how she felt isolated. Russ Tamblyn and Claire Bloom talk about this as well—that she seemed very aloof and unfriendly during the shooting, not go to dinner with the other actors, but that was her way to stay into character. Wise offered many insights. He talked about how he used infrared film for the house scene (black sky during

the day); how he decided to use black & white for this kind of movie for best mood effectiveness; how he had to use a lot of voiceovers in order to get into Eleanor's head (this was a movie, not a book where you can read the author's description of the characters' train of thoughts). I did not care much for Director Foley's commentary for GLENDARY GEN ROSS (1992). Give me Frankenheimer any day! Nor did I really care for the CAPE FEAR commentary by the director. Of special merit in THE TEN COMMANDMENTS (1956) dvd Special Collector's Edition (I have the first one, the two-disc set) is Katherine Orrison's excellent commentary. She knows her stuff! She really knows what she is talking about. She is not just the best of the Joe Friday ethic ("Just the facts, ma'am...") to the nth degree, she also provides an entertaining commentary. Another commentary that really made an impression on me was by Michael Jeck, a Japanese film scholar, on Kurosawa's Seven Samurai. Top drawer commentary!

"Non-Anamorphic"?? Don't use big words around me! :).....

I wish director Francois Truffaut was anamorphic with Herrmann's music score!

This is an ok Truffaut film that Herrmann scored (music that Francois butchered somewhat!) but Fahrenheit 451 was far better. I hated Truffaut's first 25 second opening of the movie--too noisy and jarring and off-putting--and disrespectful of the music there!

"Truffaut's Truncating of Herrmann's Score".... I've calculated that Truffaut altered 40% to 45% of the originally written cues for the film in the final edit. This means cues were either completely deleted, cut short, or even inserted at different scenes of the movie than originally intended. Alluding to the old Harry Truman saying, "The Buck Stops Here," Truffaut as director is ultimately accountable for the final edit of the movie. I read in Truffaut: A Biography (Baecque & Toubiana) on page 228 in the hardcover edition that Truffaut and Claudine Bouche edited the movie between August and October of 1967. As an auteur, he helped write the script as well as direct the movie. His meddling in this score is even greater than in the earlier Herrmann collaboration, Fahrenheit 451. Indeed, it is now well known that Truffaut was unhappy with Herrmann's original music for the scarf scene after the murder of Bliss, and lamentably replaced that beautiful Lento section of the cue with Vivaldi's "Concerto for Mandoline in C major" (Largo section). In my opinion, Truffaut demonstrated poor musical sensibility here. I suppose my objection to Truffaut's intervention is due to my revisiting of the video as I compared the music heard (or not heard) with the written score I researched at UCSB many years ago-- aghast at how many times he shortened Herrmann's score.

Despite Herrmann's public comment about the "happy" collaboration with Truffaut, Christopher Palmer in his book, "Composer In Hollywood," claimed that Herrmann was actually privately angered over changes made by Truffaut. The details were not specified except that I imagine that one obvious change that surely upset Herrmann, as mentioned

above, was the veil (scarf) scene that compromised the flow and entirety of the music as originally written. Moreover, in Truffaut: A Biography, mention was also made on (I believe) page 230 that Truffaut was “disappointed” with Herrmann’s score for this movie. ...I wonder if these details will be offered in the commentary?.....

FAHRENHEIT 451 was Herrmann's last great score. THE BRIDE WORE BLACK score holds second fiddle in comparison. OBSESSION is very good at times and euphoric at spots, holding a certain mystique, but consistently FAH 451 was better.

Put differently, the producers of this Blu-ray dvd would not have wanted me as a commentator since I have such strong negative feelings about Truffaut's meddling interference!..and if one of the three commentators there start praising Truffaut, I think I will immediately turn off the rest of the commentary and throw up ! :)

Not impressed with his other films that I watched--altho I will barely accept Fah 451 because of the meddling of Herrmann's music once again! The “Book People” ending is not in the Bradbury novel (thank God!). Bradbury's book is far superior to Truffaut's version! I read it at least twice. Watching the scenes with all these people reading books in the film version that Truffaut allowed, I groaned aloud. Stupid scene!! I was saying to my wife: “I hope none of these people memorizing a complete book doesn't soon suffer from Alzheimer's disease!” I also hoped someone doesn't try to memorize a boring Aristotle manuscript or other Latin and Greek writers who dragged a sentence ad infinitum. I asked my wife what she thought of the movie. She replied: “It's a strange movie!” Except for the exceptional music (that really made the movie good), I thought the film overall was rather unappealing and unsatisfying (especially the ending), but it grows on you a bit upon repeated viewings. I liked the actors a lot.

To conclude my "commentary" (get it out of my system since I do not like what was done in this relatively lower drawer film), Truffaut tried to imitate the Hitchcockian genre film treatment but he failed in the attempt to truly capture its magic in this film. True, he had a woman as a central figure in the film. That was a recurring theme in several Hitchcock films, especially Marnie. True, the film depicted the male fascination with women as well (especially the Fergus and Bliss characters). This was a theme in Marnie certainly with Mark (Sean Connery) attempting to redirect Marnie's focus on kleptomania and fear of intimacy with men. True to Hitchcock, there is the recurring theme of suspense and death. There were six deaths in this film (the five victims of Julie's vengeful vow, and of course the death of David, her true amour). True, the film (and also Fahrenheit 451) employed the services of Bernard Herrmann, the composer-of-choice for Hitchcock

during his best years of the director's productivity. Hiring Herrmann was probably Truffaut's best means to pay homage to Hitchcock, but his meddling with almost half of the score is very painful to witness as I analyzed the full score compared to the dreadful edits in the film. His auteur self-image was his own worst enemy because he tried to "rewrite" the score with his changes of cue placements, cue shortening, and deletions. Hopefully someday a rerecording of the complete score will be made available. Restored to its full glory, listeners will be able to more fully appreciate Herrmann's contribution. Personally I liked this score more than, say, Herrmann's unused score for Hitchcock's *Torn Curtain*.

December 31, 2014:

https://www.youtube.com/watch?v=E_8HBcrNlyI

This is a HONG KONG (1960) episode titled "With Deadly Sorrow" starring the lovely Anne Francis. You will find lots of JTTCOTE music by Herrmann edited in, such as:

-5:09 thru 5:44
-31:28 thru 33:14
-36:54 thru 37:36
-38:42 thru 38:59

You will also find another 20th Century Fox Herrmann cue edited in at 45:28 thru 46:32. This one is from GARDEN OF EVIL.

In a few hours my wife & I will be celebrating New Year's Eve with others eager to kick out 2014 once and for all!

Beer Highlights for tonight include some very special kegs ... Mike Hess Brewing Company Solis Occasus IPA, Drake's Brewing Denogginzer Imperial IPA & Tequila Barrel Noir Stout, Almanac Beer Co Dark Sour Ale and Karl Strauss Brewing Company Scotch Ale on Scotch Soaked Oak Chips!!

Highlights from the wine list ... Atlas Peak Winery 2011 Cabernet from Napa, Three Kings Winery 2012 Malbec from the Sonoma Coast, Antares Wines 2013 Pinot Noir from Napa and tonight we will be toasting the great life of Robert Hall Winery who recently passed away with his 2010 Port from Paso Robles.

Mimosa and Martini Bar, Party Favors, Beer, Wine, Tapas, Buffet. Tapas including Spanish cheese and chorizo pinchos / berry, persimmon and cheese pinchos / hummus crostinis / roasted chicken salad stacks.

At the buffet there will be a build your own mac n' cheese station / whisky pulled pork sliders / patatas bravas / vegetable orzo pasta.

<https://www.youtube.com/watch?v=eiAGfkW-1H4>

We're going to the same nightclub where Lou-Ann Poovie is singing!

January 1, 2015:

The establishment we went to that we already like was quite busy. The Prefixe dinner people were still there at nine pm for a lot longer, and it wasn't until at least 10 pm before the New Year's Eve celebration from 9 pm to 1 am really went into gear (buffet not ready until at least 10 pm). But we ordered the marinated mushroom/onion/arugala to tide us over (delicious). Of course fermented is healthier (probiotic) but most restaurants don't do that. We shared three different beers: Tequila Barrel Noir (10% ABV) and Karl Strauss 5 Bells Scotch Ale (ok) at 9.5%, then Barley Forge Coconut Stout (6.6%) from Costa Mesa that was very good. We had all four Martinis: (1) Hop infused Soju, Vermouth, Olive juice (awful!--that we tossed out), then shared a "Spice of Life" of Pineapple & Lime juice, Soju, Agave (too spicy hot). Then a Berry Fizzy of berry compote, Soju, and Lime juice (ok), But the Lemon Drop comprised of Lemon, Soju, and simple juice with sugar around the rim was quite delicious. We got two of those (\$10 normal price). Plus one bubbly champagne that we shared. And a Tawny port that was good, Small portions overall. We drove back home safely with no traffic. The food was very good. So \$40 per person--a good deal indeed. Bit noisy and not organized enough (too many people from the Pre-Fixe of 5 pm - 9 pm) still in the restaurant thru 10 pm). So we were getting hungry! We didn't hardly eat earlier in the day. But overall it was a very good experience. We preferred a quieter environment but it is New Year's Eve, after all! As I write it is exactly midnight! Kissing the wife!

Except for about the 66% of Herrmann's music used as Herrmann intended (no thanks to Francois!), I dislike the film overall directed by over-rated "Truffault." I already discussed it on my rundown of the film and repeated overall on the B.H. Society site last evening. No, unlike you and Brad, I will NOT be ordering the film from Twilight Time for \$30. Let me know, Hal, once you hear it, what the commentary is like. I don't expect much from it. I doubt if hardly anything I already discussed will be illuminated in their trio commentary!

<https://www.youtube.com/watch?v=ZfbeXrLzZW8>

KELLOGGS SUGAR SMACKS with the SUPERMAN GANG at JIMMY OLSONS HOUSE

ROBBIE THE ROBOT & Dr. EDWARD MORBIOUS 1956

<https://www.youtube.com/watch?v=a63i4rGZ1ts>

https://www.youtube.com/watch?v=yZ3VzbT1Y_0 Journey To The Center of Lustre Cream..

<https://www.youtube.com/watch?v=ulfIZA3KBEk>

Very funny CBS blooper video from 1963.

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

Nice color DRAGNET episode with a good score by Lyn Murray.

<https://www.youtube.com/watch?v=pIhuDX8pQLs> This episode of GETR SMART won an Emmy for best comedy writing

January 2, 2015:

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

For the 10th (1958) Emmy awards, HAVE GUN WILL TRAVEL was nominated for best cinematography (well-deserved due to the many location shot episodes such as at Alabama Hills), as well as Goodyear Theatre, Loretta Young Show, Danny Thomas Show--but the Bell Telephone Science Series won (Harold F. Wellman).

<http://www.emmys.com/awards/nominees-winners/1959>

The 1959 Emmy presentation was quite competitive in certain categories. Who do you think won in the category of Best Actor in a Leading Role (continuing character) in a Dramatic Series??? Contenders were Efram Zimbalist Jr for 77 Sunset Strip; James

Arness for Gunsmoke; Richard Boone for HGWT; James Garner for Maverick; Craig Stevens for Peter Gunn; and Raymond Burr for Perry Mason. So who actually won, and who would you have WANTED to win? I wanted Richard Boone to have won. James Garner was the bottom of my list.....

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

An episode of HENNESEY (1960) on CBS, a series where Jackie Cooper was nominated for an Emmy in 1961 along with Robert Stack for THE UNTOUCHABLES for Outstanding Performance By An Actor in a Series (Lead) --but Raymond Burr won for PERRY MASON. Charles Bronson stars in this ala PETER GUNN episode.

<https://www.youtube.com/watch?v=oMqPM0txZoY>

THE DEFENDERS won big time in the 1962 (and 1963) Emmy presentation, including OUTSTANDING PROGRAM ACHIEVEMENT IN THE FIELD OF DRAMA.

<https://www.youtube.com/watch?v=LUQi0BHbPXc>

Watching a funny YOU BET YOUR LIFE with Groucho--especially funny starting around 7:40 (second pair of guests). TCM last evening had a marathon of old Marx brothers movies, so Groucho was still in my head today! Haven't seen any of these old tv shows in ages.

January 6, 2015:

As of January 6, 2015, I (Bill Wrobel) DO NOT give Facebook or any entities associated with Facebook permission to use my pictures, information, or posts, all past, present, and future. By this statement, I give notice to Facebook it is strictly forbidden to disclose, copy, distribute, or take any other action against me based on this profile and/or its contents. The content of this profile is private and confidential information. The violation of privacy can be punished by law (UCC 1-308- 1 1 308-103 and the Rome Statute). NOTE: Facebook is now a public entity. All members MUST post a note like this. If you do not publish a statement at least once it will be tactically allowing the use of your photos, as well as the information contained in your profile status updates.]

<http://grooveshark.com/#!/search?q=Silver+Chalice%2C+Prologue>

Click on the "Prologue" track from Waxman's SILVER CHALICE.

Today was my SILVER CHALICE day in terms of spending a lot of time assembling my research on the music score I researched, cutting and aligning pages and taping them, and then scanning them, and then labeling them in my "Silver Chalice" folder on my computer. Time consuming but worth it for easy access. I'll put a copy in a flashdrive as well for safety storage.

This is, I believe, Paul Newman's least favorite movie! :)--but Waxman's score is fantastic (overall).

January 8, 2015:

Opps, I'm Sorry!

While doing multi-tasking on my website and my documents on multiple windows, I mistakenly deleted about a dozen Friends on my Farcebook as I messed with Settings, etc. So if you are one of them, and want to go back in, just make another Friend Request. Sorry about that. I'm still trying to figure out sites like Farcebook...I see there at the bottom is "--at undefined." Don't know how that got there and can't edit it out without doing a new posting. technical bug I suppose....

I also had to figure also that tiny tab triangle (down-turning) that says "Public" "Friends" etc. Forgot about that one. Decided to make things consistent on "Friends" only but still there were posts from the past I had to fix from the Public, and so on. Gets a bit complicated on Farcebook! :) I prefer Twitter but you can only post 140 characters there!

January 13, 2015:

The only GOLD written score I managed to research at UCLA was MMMMWorld. Very excellent score. Parts of the materials were noticeably water-damaged. Here's a short cue I hand-copied that shows the Max Steiner approach very nicely. If you recall the scene, Schwartz the secretary (Madlyn Rhue) is sashaying down the room, and Gold mickey-mouses it much as Max would in a comedy scene.

Re: Paige theme in PARRISH: Not a retread. Rather distinctly different. Max's melodies are each unique, with its own special personality, rhythms and secondary interweavings,

much as each child in a family is unique--though there will be certain similarities in terms of stylization or looking "related" (since they are from the same parents).

No. The "Paige" theme in "Parrish" is definitely NOT part of the Steiner melodies in ICE PALACE. It's not in a minute and 53 seconds in the movie, nor one hour 53 minutes in the movie. The Christine Theme starts at around an hour and 45 to 46 minutes in the pic but that theme is not the same as the Paige theme (even the rhythmic background is different). Just compare the written music as proof. Maybe 'your' ears hear it but nobody else will hear it.

January 21, 2015:

<http://www.musicbox-records.com/en/cd-soundtracks/1414-obsession.html>

I just pre-ordered this OBSESSION special archival edition 2-cd (and 24-page color booklet). With the special registered/insured shipping rate from France to California, the cost is 28.55 Euros (or about \$33 U.S. dollars).

SAE charges a markup of \$4 to \$5. With shipping it will cost \$30.25--and then they'll add tax for the California destination. So actually it would cost MORE via SAE--and mine will be insured in case of postal loss or damage. I would be interested in knowing who gets the product first??! I am gambling that because I am ordering direct from the source in France, I will get it first despite the overseas shipping We'll see! :)

February 2, 2015:

I'd love to study every Steiner score but there are priorities and limited time. DARK AT THE TOP OF THE STAIRS has some nice tunes but overall there is very little music in this movie, relatively speaking, and not as notable as many of other Steiner pics. For instance, DECISION OF CHRISTOPHER BLAKE is pretty obscure as a movie but the score really showcases the best of Steiner in many ways--as well as LION & THE HORSE in terms of a really dramatic action score there for a contemporary B western at the period.

Nothing definitive on specific contemporary composers that I am aware of. Of course, he may have commented on other composers when he was with his friends at a card game or whatever! In his unpublished autobiography, he commented on it in general. Complimented as the man who created movie music, Steiner replied, "Nonsense. The idea originated with Richard Wagner. Listen to the incidental scoring behind the recitatives in his operas. If Wagner had lived in this century, he would have been the

Number One film composer." [Ibid.] When asked to criticize then- contemporary music, he said: "I have no criticism. I can't criticize what I don't understand."

February 8, 2015:

Yes, it is disrespectful marring so blatantly the actual autograph documents. Of course he did the same thing with the Korngold scores, etc. It is bad enough when there is water damage on archival scores--such as MAD MAD MAD MAD WORLD (that I noticed when I pulled the boxes at UCLA long ago). Sometimes I noted a Steiner score or two that had been so heavily and stickily taped that one couldn't help it when the paper got ripped somewhat when pulling apart the pages (no matter how carefully). But I shake my head by what Gerhardt did.

February 20, 2015:

I received my copy of OBSESSION (OST) this morning (Friday, Feb 20th, 2015) registered mail that was signed at around 10:17 am. I only just now had time to start listening to the first disc. So far, so good in terms of audio quality. The first tracks I listened to were the Bonus tracks (tracks # 39-41), then # 2 (Opening Party) and then the relatively quieter cues (since it's getting late at night! :).

I may decide to do a rundown of the music when I update my Film Score Rundowns site later in the Spring once the Fitzpatrick newly recorded version is available. I am far more interested in listening to Fitz's rendition than the original tracks since they are NEW. Normally I prefer the original stereo recordings conducted by Herrmann, altho I have listened to a few (only) exceptional newly recorded scores such as Broughton's JASON & THE ARGONAUTS and Stromberg's FAHRENHEIT 451.

I still have my scanning project to finish in the next few days (plus I'm having a visitor come over tomorrow--Saturday--in the afternoon) so I will be too busy to focus 100% on the MusicBox cds. But if I write that rundown of the score, I'll review this edition and Fitzpatrick's edition in the Spring.

February 25, 2015:

According to Bill Rosar at the old Filmus-L:"By the way, for those who may not know, the "Hallelujah" finale of THE ROBE is originally from HUNCHBACK, was later reused in SONG OF BERNADETTE, and can even be heard in IT'S A WONDERFUL LIFE (!) (where it was

tracked). In fact, this piece was ghost-written by Ernst Toch, who wrote several pieces of which this was the only one Newman used in the score. Toch's sketches are in the Newman collection at USC. Toch originally got involved on the HUNCHBACK score because he was familiar with Renaissance music (e.g. the "Ave Maria" by Victoria being an example, which is heard in the HUNCHBACK main title--this piece was originally to be the HUNCHBACK end title, in an arrangement by Robert Russell Bennett: the Hallelujah by Toch was used instead--it was actually composed for the scene where Quasimodo rescues Esmeralda from the gallows)."

February 26, 2015:

My wife & I just got back from the Red Leprechaun establishment. Ed Bell was there hosting a special event, "The Great Irish Tenors." Great fun & educational. He had a sort of slide show in the background plus lots of singing by him (being a tenor! :)

"Tenor" can mean different things. It can mean the drift of something spoken. It can mean the precise duplication of a manuscript (especially musical). And of course it means the highest natural male singing voice. Whether a tenor can reach the "high C" (Line 2 C or c") I am not sure. But the accustomed tenor is the lyric tenor that is sweeter that has a softness to soaring height fitted for romance, drama & sentiment. Caruso is a prime example of this.

Dave then talked about the old tradition of minstrel shows where white men often painted in black gave shows. That was the primary entertainment on the road from the Founding Fathers days up to the Civil War era. Al Jolson is an example of that tradition carried forward. Judy Garland did minstrel, Bing Crosby, and many many others.

The first great Irish singer was Chauncey Olcott, and the height of his career was around 1899 when he did MY WILD IRISH ROSE (that Ed then sung). You know that rose--the sweetest flower that grows! :)

Let's see...Ed talked about Rida Johnson Young and her great influence. I believe Ed said she did the "Oh, Sweet Mystery of Life" (Mother MacHree). Then Ed talked about Ernest R. Bell. In 1912 I believe Olcott sang Ball's "When Irish Eyes Are Smiling." Then Enrico Caruso got big. But his friendly competitor was John McCormack who did opera as well as Irish tunes. After break, Ed talked about how radio really propelled Irish music, including McCormack's singing on NBC, etc. By 1939 Dennis Day (remember him in the Jack Benny show?) started to get big. Benny would complain to Day, "Why was your

applause bigger than mine?!" ED sang a popular Dennis Day song, I believe Oh, That Clancy (pulling me leg) or whatever. Soon he sang Too-Ra-Loo-Ra-lo-Ral.

Let's see. Ed talked about Joseph Locke born in northern Ireland. He was called the Singing Bobbie. His first broadcast was in 1949. But in 1958 he owed tons of taxes so he gave up singing to avoid paying it, leaving England to go back to Ireland. Ed talked about a film starring Ned Beatty titled HEAR MY SONG (about Locke). I never watched that movie. You can watch portions of it via a YouTube search.
The last song Ed did was Danny Boy.

Anyway, it was fun. The nice Irish meal and two Guinesses and an Irish coffee helped a lot too! :)

March 3, 2015:

Whew! I must've scanned around 500 documents today as part of my massive scanning project. Lots of work the past few months but I hope to get pretty much done by this weekend before daylight savings time returns or ON that day (Sunday). Here are a few odds and ends of what I scanned today....

March 8, 2015:

https://www.youtube.com/watch?v=MC73g_zUkqYOf course there is a brassy score for this episode of the BOB HOPE CHRYSLER THEATRE.....Bob Hope Chrysler Theatre: "Seven Miles of Bad Road" (10/18/63)

Instrumentation: Trumpets and Pos in various mutes, timp. Brass effects here are not unlike those used in The Naked and the Dead. The episode starred Jeffrey Hunter as an unfortunate drifter passing a hick town on his way to California.

<https://www.youtube.com/watch?v=nfjo2fSVkRQ>

Go to 00:05:25 for classic Herrmann brass!....Kraft Suspense Theatre: "A Lion Amongst Men" (10/22/64)

Instrumentation: trumpets, Pos, timp and snare drum. Very martial score with a particularly rousing cue when the middle-aged men awkwardly go through their training maneuvers. The episode starred well-cast James Whitmore.

March 10, 2010:

Today was a big news day regarding E-MAILS principally because of Hillary Clinton's first press conference in two years regarding the controversy of her private e-mail server while she was SOS. But coincidentally today happened to be the day I started scanning my old e-mails since I first started in 1998. Another big project ahead of me for the next several days! Here's a sample dated Monday, January 7, 2002 am to Sony Music Library requesting boxes be pulled for research...

March 28, 2015:

<https://www.youtube.com/watch?v=uVybbqmo80Q>

Fifty years ago this week (March 25, 1965) this episode of KRAFT SUSPENSE THEATRE aired. You will hear music by Bernard Herrmann starting at 00:50 (right after the intro that features the theme by John Williams) thru 4:02. This is not original music but culled from another unknown episode that is not available. I believe that episode is "The Last Clear Chance" (airdate March 11, 1965). I am not sure but I understand that episode was preempted, not shown.

You'll hear another clip of Herrmann's music at 16:53 to 17:00 (the sequed music is not Herrmann's). Then 35:35 thru 37:35 in the laboratory scene.

<http://fuckyeahcontrabassclarinet.tumblr.com/> ..This gal is 5'9" tall and wearing high heels next to her contrabass clarinet!

Yes, Hal is quite right. Goldenthal used the contrabass clarinet to nice effect in INTERVIEW WITH A VAMPIRE. Here's a hand-copied example: "Claudia Joins The Club" (5M1) is one such cue. Molto rubato in 3/4 time. Dvd location: Chapter 10 starting at :14. In Bar 53 of the cue, we find her immediately after her transformation. Yes, I really do believe that if Herrmann stayed alive that long up to this movie that he would've really approved or liked Goldenthal's music and approach.

No. Herrmann used the contra Fag as early as CITIZEN KANE (such as in the "Prelude"). Goldenthal used it (CB clarinet, that is) in ALIEN 3, as I said earlier; specifically, the "First Attack" cue. It is the tunnel scene with a huge rotating fan down one end. An inmate (Murphy) gets too curious about a discarded slimy skin shed by the alien. Nice effect employed by Goldenthal in this cue of the contrabass clarinet and contra bassoon playing secco (dry) 16th and 8th notes staccato. Herrmann would have probably nodded approval of this.

<http://www.contrabass.com/pages/cbcl.html> ...Herrmann used the Bb version of the instrument. John Williams used the Eb version (as in HARRY POTTER I believe).

I was just thinking: the contrabass clarinet would not be fitting for GHOST & MRS. Muir! :) However, I think it would've been quite fitting for CAPE FEAR with that sinister Cady character. Maybe even in DAY THE EARTH STOOD STILL for the GORT motif. Of course it all depended on what a composer is inspired to do at the time. That's partially why, at OTHER or later times, he would SELF-BORROW and re-orchestrate with the new instrumentation.....It is a manifestation, in one sense, of multi-dimensionalizing one's music.

There IS a certain legitimacy in saying that a composer is a bit lazy if he self-borrows somewhat frequently. This applied not just to Herrmann but even to the great Max Steiner, as one example. But I understand the whole argument about "Father Time" and needing to compose a project in time, and legitimately feeling that a former piece would work wonderfully in a later work (such as H's Scherzo in JASON & THE ARGONAUTS). Yet I also see from my research how Jerry Goldsmith almost never or very very infrequently ever self-borrowed. Max self-borrowed a good deal, but I believe Herrmann was the KING of self-borrowing! :)

Now: I spent a little time looking at Herrmann's Early Works that I have and the CBS radio works, and so far I have not found the use of the Contrabass clarinet, most certainly, and not even the Contra Fag. He used the latter in FOUR FREEDOMS but that was 1943, a few years after CITIZEN KANE when he used the instrument. I'll keep looking...but it appears so far that the first time he used the CB clarinet was in A KNIFE IN THE DARKNESS....We'll see....

Herrmann's Symphony came out in 1941 (like CITIZEN KANE) and he used the contra Fag there. I have to narrow down exactly what came first that year. I believe the Symphony came first but I'll try to find out precisely.

<https://www.youtube.com/watch?v=d-aqcHlSFEI> Piccolo clarinet & contrabass clarinet duo presentation...

Celi, you can chew on this music by Herrmann:
<https://www.youtube.com/watch?v=tST1r-vYSI0>

Herrmann's music and the very excellent use of art direction and so forth made that a quite CLASSIC tv film! So I am glad you can experience it. You NEEDED to experience it, Celi. You were DESTINED to experience it (considering the nature and depth of your passions in this area). I am simply the instrument of that experience, the ways to. I am happy you really LOVE it. I loved it back in 1968 when I first experienced it. Potent energy.

The key word is INTENSITY of experience. For YOU, the intensity of experience is tied especially to the woodwinds, especially the clarinet family....

Yes, you're welcomed. In fact this is NOT Halloween. In fact, happy Easter is next weekend! :) So I am sorry to make such a displacement of occasions! However, all for a good cause! :)

March 29, 2015:

It's 12:06 pm Pacific time (Sunday), Time for bed! Interesting evening. Thanks to Celi for the inspiration, otherwise I probably would not have gone back to posting on the Bernard Herrmann Society so soon. I was genuinely interested in when Herrmann first used the contrabass clarinet. I sometimes still wonder about this Farcebook phenomenon! :) Eventually I may simply just leave it...Live is too short, although SHARING is good as typified in the essence of Farcebook. In one's latter years, it is best used in creativity on its various formats--such as actual music construction. Herrmann did it as a career, a livelihood, a central HABIT, in certain terms. Others do it as a creative past time, you see. DaVinci, for instance, did many (but not all) activities as a creative but potent past time!:)

Discussion late yesterday (Saturday, March 28) started by Celi on the use of woodwinds in Herrmann's scores. A question that was unresolved was when exactly did Herrmann start using the contrabass clarinet, and secondarily, the contra Fag (bassoon). So far the earliest for the latter in my checking is CITIZEN KANE. For the CB clarinet, it appears the earliest may be A KNIFE IN THE DARKNESS (see clips in a few Topics below) from CIMARRON STRIP. It may be possible that it was used in, say, an Alfred Hitchcock Hour episode, but I'd have to check that out. Unfortunately I do not have the

written music for that since Universal did not allow researchers to study their written scores.

Miklos Rozsa interestingly used the Eb contrabass clarinet in the Main Title of THE GREEN BERETS (1968). He also there used the Eb piccolo clarinet. Maybe he wanted to use bit more exotic instruments for this exotic locale score beyond the percussion exotics.

So far I cannot find Herrmann using the contra-bassoon before 1941 (CITIZEN KANE and his SYMPHONY). And also so far I cannot find him using the contrabass clarinet before 1968. That is interesting because I think it would've been a perfect complement in his inner earth score for JTTCOTE nine years earlier. Of course he used the unusual Serpent instrument but he used that before in WHITE WITCH DOCTOR....and in the "House of the Dead" cue of THE EGYPTIAN.

AH! Checking THE EGYPTIAN score, lo & behold I found Herrmann employing the contrabass clarinet! So there you are, he DID use it at least back in 1954. Here's my hand-copy....Note that he used the Bb contrabass clarinet, col the bass clarinet and clarinets.

And of course Herrmann used the contrabass clarinet in IT'S ALIVE.

Re; GHOST & MRS. MUIR: Yes, Hal is correct of course. Also other cues such as "Bedroom" (odd for the deep CB clarinet to convey a woman's bedroom but perhaps it's a spooky one! :), "Storm" "Apparition" "Lights" and "Bedtime." I'll have to listen to those cues and see if the instrument was used prominently as it was in A KNIFE IN THE DARKNESS, IT'S ALIVE, TAXI DRIVER and other heavy-handed vehicles (whereas MUIR is a romantic ghost story).

March 31, 2015:

BRIDE WORE BLACK DVD REVIEW

I was finally able to see somebody's Twilight Time blu-ray version of Trufault's THE BRIDE WORE BLACK. I listened to the commentary track.

I discussed at great length with multiple posts on my strong negative feelings about this film in the December 30, 2014 topic on this movie here on the Bernard Herrmann Society Facebook page. You can scroll down to consult with the information & opinions (if you

wish) so no need to rehash the same precise points. But I'll give additional comments of my own here after listening to the commentary, which was overall ok. Three commentators were present but only two of them dominated the airtime. This is fine because usually when there is more than one commentator, especially three or four of them (!), it gets to be too diluted. I prefer one expert commentator such as was the case for THE TEN COMMANDMENTS and THE SEVEN SAMURAI and SEVEN DAYS IN MAY.

Now: The blu-ray print is a definite improvement of the old standard dvd that I own. That's a plus. Of course it doesn't change the fundamental nature of the film itself and how it was poorly directed and badly edited (especially the music). The dvd commentators fortunately discuss this latter point at great length (one said "It's a pity") although they like the movie itself, thinking it is "timeless" and "ripe for rediscovery," and consider the director as the "beloved Francois." I disagree but everyone will have their own opinions regarding its aesthetic merits. That's fine. But if you want a better-quality print of the film compared to the older version(s), then definitely buy this Twilight Time blu-ray. The quality is not strikingly better for a movie as their new version of JTTCOTE (that I definitely encourage people to purchase) but it's good.

The commentary track starts off a bit annoyingly with the initial few self-congratulatory patting of the backs amongst each other. That's fine amongst friends at a private soiree but in a public-consumption dvd commentary, I think it's best to spare people that. That's another reason why one commentator is best because the person is not likely to blow their own horn and say, in effect, "Oh, I wrote the best book on this subject" or "I am a film historian extraordinaire!" Let's just focus on the movie and your experiences with it, facts about it, opinions on it.

I presume the commentator(s) read music and studied the actual written score for the movie in order to state how many times and where the music was dialed out, cut out, and substituted for scenes in other parts of the film not intended by Herrmann. Or was it done by ???? --because no references regarding how they know specific information to verify their claims were given in the commentary. Perhaps they consulted somebody who did study the written score, but not themselves? If so, who was that source(s)? Anyway, it is good that they discussed this fact throughout various parts of the movie of how Trufault meddled with Herrmann's music (nearly half of his score). I discussed this in detail in my Film Score Rundowns 60-page paper on the movie (written ten years ago).

I disagree with the comment that it was an incredible opening of the movie (the machine duplication of Jeanne Moreau's naked upper body portrait) This is not a porn film so it does not have anything to do with how men look at women. I objected to this opening because the machine printing NOISE helps to obliterate Herrmann's MUSIC. Very poor editing and lack of aesthetic judgment on the part of Trufaut. I remember seeing the premiere of this movie when it came to Los Angeles back in June 1968 and how immediately I felt quite annoyed by this opening! And back then, way before the score was available for research in the early Eighties, I wondered why the music was edited so poorly. Something was wrong but I didn't know what until much later--Truffaut

(Trufault) was what was wrong! :)

So, once again, I am glad the commentators pointed this out several times. That was very important (even if some viewers aren't interested in the music) because it's part of the history of what was done to this film, and to important collaborators of the film (like the composer! :).

Nothing was said about the suicide attempt at the beginning of the movie. I feel it's an important flaw in writing (that I discussed on December 30).

The Bliss Arrives scene/cue (Cue IV, page 17) occurs on the blu-ray dvd at 6:49 thru 7:14. The goofy doorman/deskman should've been played for laughs by Jerry Lewis (who was much loved by the French back then)! :)

10 thru 15 minutes into the movie commentary, lots was discussed about the editing of the music.

Good points made about the music deletion at about 18:30 when Coral is introduced in the movie (the ultimate second victim). Herrmann visualized a different approach about this more sympathetic character (compared to shallow womanizer Bliss, the first murder victim) than Trufault because Francois changed the whole concept.

Interesting points about the music of Coral's waltzy death in his apartment at 34 minutes into the dvd, similar to the Miser Waltz feel in Devil & Daniel Webster. It is a similar sort of macabre waltz. mention was made just after that about how unfortunate it was to not being able to find the original recording records despite a valiant attempt in order to restore the music as intended. Now that's a true pity. THAT discovery and reinsertion would've made this blu-ray dvd absolutely indispensable. As it is now, it is take it or leave it for me, NOT a "Must Buy" (unless of course you are a true fan of Traffalt and this film--which I definitely am not! :)

At 52 minutes into the movie a short discussion on the deleted music when the phone line was cut at Morane's apartment. This is cue XVII (R 6) A [The Phone Line] Moderato in C time, top of page 59, 9 bars, :27. Dvd location: Not Applicable (since the music was of course deleted by Truffaut). The camera then slowly follows the line across the wall to the phone in the other room. It mystifies me why Truffaut would cut the music here (cutting the phone line was enough!). Herrmann's music would've perfectly complemented the mild suspense mood of the scene. Sometimes I feel many directors have too much power, too much discretion, and go over the line, especially in matters (such as music) where they normally have no expertise. After all, as Herrmann himself commented, film is a collaborative creative effort. I think a director should trust in a professional composer, especially with an esteemed one such as Herrmann with his excellent dramatic instincts. When Hitchcock originally told Herrmann he wanted no music for the famous shower/murder scene in Psycho, Herrmann wrote a cue for it anyway and asked Hitch to reconsider. Of course Hitchcock agreed wholeheartedly. Benny asked, paraphrased here, "But I thought you said the scene shouldn't have music."

And Hitch replied in deadpan fashion, "Improper suggestion, my boy." Trufault is no Hitchcock! I feel it is unforgivable what Trufault did with Herrmann's music.

Then a commentator at an hour and 24 minutes into the movie (Fergus the artist scene) discussing how here at least Francois let Herrmann be a full creative collaborator of the general scene with the music. One exception: cue XXVIII (R 9) [The Redhead] [Legs] C time, page 95, 4 bars, approximately 19 seconds. This cue was not used. I am guessing that it was meant to start in Chapter 12 at about 2:45 when Julie looks down out the window and sees a leggy redhead coming from the agency. Womanizing Fergus dispatches the redhead by giving her money and setting himself up with a future date with her! We first heard this pattern in cue V(A), the Valse Lento Bliss party scene, starting in Bar 131. However it sounds very similar to the mystery cue that Truffaut translated (in part) in Chapter 12 at 8:30 when Corey spots Julie coming out of Fergus's apartment in the court below. It's as though only the harps and strings were used. Incidentally, my wife liked that scene. She said it had a nice composition with the grays and the greens, with Corey's gray suit matching.

I totally disagree with the commentators how Trufault's music insertion of the organ rendition of Mendelssohn's Wedding March at the fifth (Delvaux) murder in prison was good. Once again he messed with Herrmann's music, and Herrmann had far better sense of what music would fit here than Trufault.

Anyway, if you like the movie (despite what Trufault did with it in retrospect), then buy the Twilight Time dvd. At least you'll get a better quality print and some other bonuses. But if you only have \$30 discretionary money, then SKIP this blu-ray and instead get the NEW blu-ray version of JOURNEY TO THE CENTER OF THE EARTH thru Twilight Time. I'll review that one in the near future perhaps.

By the way, in the cover image below, her finger on her lips symbolically represents how Trufault literally silenced much of Herrmann's music! :)

Yes, so it is a case of strongly objecting to Truffaut's constant meddling to suit his narrow ego-auteur vision, crossing the fine line of reasonable changes. If this is "New Wave" evolution, then you can have it--I'll stick with the classic techniques and just letting the composer you hired for "his" vision or collaboration have his way. If there are some adjustments due to cuts of downsizing the length of the film (as in JTTCOTE), then fine, but don't butcher the composer's work. Probably it's best to simply axe it all and hire another composer you now rather prefer. Or do the John Carpenter thing and do the "music" yourself! :)

April 1, 2015:

Twilight Time JTTCOTE Blu-ray review

I purchased this newly remastered Blu-ray edition dvd of Journey to the Center of the Earth from twilight Time via Screen Arcjives Entertainment. I did not purchase the 2012 first edition Blu-ray, principally because I went to the San Pedro viewing and was disappointed with the look of the movie (nothing special). I remember long ago when we watched the remastered screen version of VERTIGO in Westwood. My wife & I were very impressed (despite some people hating the enhancements like the gunshot on the rooftop quibble of some critics). Similarly, when we watched a special remastered showing of NORTH BY NORTHWEST long ago in Santa Barbara, we were stunned by the clarity of image. I had the opposite impression when I watched JTTCOTE at the Grand Theatre in San Pedro about 3 years ago or slightly less. I was quite disappointed. I didn't want to buy the Blu-ray if I wasn't lucky enough to win a copy from questions to the audience.

I am glad I waited because this new 4K remastered version is quite excellent. The clarity and excellent saturation of colors (a bit on the darker side that is good) and lack of graininess makes this pretty much a MUST BUY. The extra feature of the isolated tracks is a big factor in this (more on this later).

On a slight or quibble downside, the commentary with Diane Baker, Steven Smith and Nick Redman is fine enough (overall I liked it) but I was disappointed with the tendency to stray a lot off the JTTCOTE reservation or Topic (focus on the movie itself). Preferably I would've preferred to have a situation, as in some other dvd commentaries, to have the comments of the guest actor or actress edited in later in post-production so that the comments are tied almost exclusively to the movie itself. That didn't happen here in this commentary. The producers decided to go the way of spontaneity. I like spontaneous, impromptu activities and comments, but if nearly half the time the commentators are not involved with the movie itself, then the potential for a great commentary is diminished. After all, the focus is the movie itself, its making, and its stars & collaborators. For instance, if people were interested about Deborah Kerr and her involvement with WOMAN OF SUBSTANCE, then they would buy that dvd and its commentary. It has no place in the JTTCOTE commentary. Nor does CLEOPATRA, the selling of 20th Century Fox property after JTTCOTE, & a bunch of other topics not directly related to this movie. Commentators really should be disciplined enough to give it the attention & focus it needs. While they indeed were screen-specific with comments several times, many times they were just too preoccupied with other non-related discussions and missed pivotal scenes. There was also no discussion on the missing music and scenes in the movie (unlike the better commentary on THE BRIDE WORE BLACK). Logically the reason for this lapse was the addition of a special guest star who was in the movie. That can be distracting! :) Perhaps a separate commentary of the star with a host would be better, then an additional commentary that focuses exclusively on the movie and its music.

Was there an attempt to get Arlene Dahl or Pat Boone to offer a commentary?

By the way, at 1:22:52 into the commentary, the author of the Herrmann bio stated that in retrospect he would've changed the book title, making it much shorter to "Bernard Herrmann: A Life" or something like that. That definitely would've been a wise move considering the various critics who felt that the sub-title focus on the "Music" of Bernard Herrmann wasn't adequately covered--although the "Life" part was done well --although personally I wish he had focused a chapter on the after-death period and discussed why there was such a contesting of Herrmann's will & the holdup of many years of the Herrmann Papers finally & legally going to UCSB as Herrmann stipulated in his will(I guess the author understandably didn't want to step on any toes perhaps???)...

Now: While I am glad the commentary is available (it's entertaining or informative enough), the special feature that is REALLY good to have is the isolated track prepared by Mike Matessino. Whereas I "might" go back to the commentary track (maybe), I will "definitely" go back to hear and & experience (with the gorgeous visuals in the backdrop) the isolated track. The music in the isolated track SOUNDS terrific, much better than the cd of the original tracks many years ago. That cd is good to have but compared to the tapes I heard from the masters, it didn't sound as great. I was disappointed. But this remastered dvd rectifies that. Much superior audio impact, immediacy and presence. You feel that you are actually there in the recording sessions.

Another fine feature with the isolated tracks is the inclusion of music that was INTENDED for a given scene but dialed out in the movie itself. For example, in the "Mountain Slopes" scene/cue (starting 00:24:57 thru 00:25:08), we hear the vibes from Bar 1 thru 6. This is in the movie when you see Professor Goetaborg is seen peering over a ridge to the mountain slope, spying on Lindenbrook. Bar 7 (00:25:59) is the scene where Lindenbrook is perusing Mount Scataris (four soli sords horns sounding). After that, as the Professor walks down to the waiting carriage, you can faintly hear (in the old videos) vibe I sounding F minor to A minor chords. The music editor did not dial down the music quickly or completely enough. The final edit mix includes these final six bars of music but this cue, complete or otherwise, was not on the cd. It should be noted that just before the recording of the cue Herrmann comments, "Stay close to it. I don't want it to sound too vibra-phony, if you know what I mean." This statement has direct relevance since the vibes are soli in this cue except for Bar 7 when Herrmann has the sords horns playing F half-diminished sevenths 4 times as inversions (dvd starting 00:25:47). While Herrmann spoke, a woman technician stated in the background the slate number of (if I heard correctly), "K-01, 446/447." Anyway, in the remastered Blu-ray, you will hear clearly the rest of this cue that was dialed out in the movie.

Three cues earlier (after "The Ladder") is "The Mountain" cue that starts on this Blu-ray at 00:22:37 thru 00:22:55. Bars 5-13 were deleted in the movie. Instead of what Herrmann composed we hear Boone singing "My Heart's In the Highland" as he climbs up to greet Professor Lindenbrook at the ridge of the crater. So the next cue is indeed "The Crater" starting at 00:23:27 thru 00:23:47. Of the 16 bars, Bars 14-16 were deleted. Then we soon hear "The Peak" cue of only two bars from 00:24:57 thru 00:25:05 as the Professor looks at Mount Scataris. By the way, in the Blu-ray you get to hear Pat Boone singing here "The Mountain" cue) in far better clarity with an echo effect. Nice.

"The Sign" cue later on starts at 00:55:57 thru 00:56:47. On the Blu-ray you will immediately afterward hear an applause from the orchestra at 00:56:54. Of the cue's 37 bars, only 14 bars were actually used. There were many edit cuts in the movie, unfortunately. In fact, I estimate that six and a half minutes of music was not used in the final edit. By the way, in the isolated track, you will often hear the recording booth lady naming cues prior to cues.

The "Sleep" cue is heard from 00:58:37 thru 00:59:12 but you will also in the isolated track hear prior attempts of playing the cue interrupted by Herrmann's baton banging on his desk--"That isn't good enough!" So that's a nice extra feature--not JUST the music but Herrmann's comments.

One big feature of the isolated tracks is that the producers FINALLY rectified that annoying music cues overlap about an hour and nine minutes into the movie. It is a bit too complicated to get into here but the laserdisc many years ago really screwed things up. In "The Bridge" (dvd starting 1:08:32 Blu-ray), this cue of 14 bars is intact on the original tracks cd but not in the movie, or at least in this first incarnation of the cue. This general section of the movie starting with the flooding of the quartz grotto up to the point when lost Alec encounters Count Saknussemm was musically very badly edited (English Dolby version only since the French-stereo and Spanish-mono language versions on the dvd have no music in the grotto-flooding sequences), including the annoying doubling of music cues from 1:12:18 thru 1:12:56. This music-editing problem did not occur in the original screening back in 1959, and it was not present in the original 1985 Playhouse, CBS/Fox vhs-video release (probably derived from a stereo print of the film itself). But when the film was later converted to laserdisc (such as CBS-Fox Video 1248-85, released late 1990) and to later vhs versions (such as 1995 Fox Video Hi-Fi Stereo 1248) that were copied from the remixed laserdisc, the music tracking problems continued to occur. Apparently there was a new remix from elements that resulted in the poor layering in of music tracks, especially the unacceptable overlapping and dissolving of separate music cues. Claims in the past by Fox that the mixing mistake was "always that way" are simply false.

The complete "Bridge" cue is heard in the original JTTCOTE tracks cd (track # 10) from 00:29 – 02:10, but only the first 8 bars are heard in the movie to a repeat of Bar 1 and part of Bar 2. This music was used in the Grotto flooding scene starting at 1:08:32 Blu-ray. Then the scene cuts (dvd 01:09:33) to lost Alec saying "Professor?" to the empty passages. Even at this point, while "The Gas Cave" music is playing (also heard in the French and Spanish formats), you can faintly hear the trombones from Bar 2 of "The Bridge" before that track was dialed out. Then (dvd 1:09:56) the scene cuts back to the flooding grotto where you once again hear (English version only) the first 8 bars of "The Bridge" cue looped one and a half times. Music stops for a brief period while the Professor realizes that the young Scot is missing, and exclaims, "Alec!" You will also notice that the Professor appears to start to say something else but you never hear the words because it was dialed out, so perhaps it was an extended scene that the film editor had cut. It is immediately after this utterance that the scene cuts to distraught Alec at

1:12:22 (see the “Lost” cue).

The “Lost” (dvd 1:12:22 thru 1:12:49 Blu-ray). This cue of 14 bars is for all intents and purposes (after edit cuts) a “lost” cue because almost half of the cue is not heard. Bars 1-6 and then 13-14 survive. Overlapping this “Lost” cue is also a continuance of “The Bridge” cue throughout (in the English Dolby version). In fact, starting at the new scene (1:12:45) when Alec approaches the narrow bridge over the chasm, you actually hear for about nine annoying seconds a doubling up of the same Bridge cue from different bar placements. This bungling of the music remix is distracting enough to lessen the enjoyment of the progress of the movie at this section, but at least you finally get to hear in this incarnation of “The Bridge” the complete cue; that is, Bars 9 thru 14 are played starting at 1:13:37 when Alec narrowly escapes from the bridge section that falls into the phosphorescent pool far below.

Anyway, this annoying cross-over of cues is fixed on the Blu-ray here (I presume it was fixed in the prior 2012 inferior version).

So I would definitely give high kudos to this remastered Blu-ray of JTTCOTE. If you are a real fan of this movie, and especially a fan of Herrmann, then I heartily recommend that you purchase this dvd from Twilight Time. Out of five stars, I would give it 4 and a half stars.

Thanks for your time.

April 2, 2015:

You are probably quite right about the poor marketing, Don. Notice also no mention on the front cover that this is the 1959 classic version, no mention of Bernard Herrmann or any of the stars, etc. The back cover has that info but most of the time a potential customer only sees the front cover advertised.

..... To that crowd, yes, but what about the many others they are not aware of the new product? When they hit "Images" on Google, they'll get the front cover, not the back. And the front cover looks very similar to the old 2012 version. Moreover, at the very least on the front cover, it should state "New, remastered 4K edition" or some such wording (such as adding "of the 1959 classic). The "Jules Verne" part of the title is not necessary, taking up space. So why make it harder for the consumer to try to figure what this product is all about to the common Joe & Jane out there?

..... I have just a common Sony Blu-ray Disc/Dvd Player (BDP-BX 110) that I got as a gift a year ago Christmas). It played the JTTCOTE perfectly.

Anticipating the announcement of the release of the newly recorded cd of OBSESSION thanks to Tadlow sometime (I think) this month or May, I decided to start doing a Film Score rundown or chord profile (or combination of both). When I finally get the cd, then I incorporate the tracks and timings into my analysis. The day it is announced that the cd can be pre-ordered, I will order it! :)

I already have the fairly recent release of the MusicBox Records release of the original stereo tracks and 1976 album. I like it (haven't reviewed it yet) but I really want this newly recorded cd(s) for comparison and the extra music in cues not available on the other release.

I created a little layout of the first 32 bars of the "Prelude" (see image below) as part of a demonstration of the cleverness of Herrmann's chord choices. The dominant note throughout the cue (except for the final four bars) is A. Bar 1 starts off with the E/A strong Perfect 4th interval that you'll see or hear a lot in the Prelude played by the organ and cellos especially. In Bar 2, you find horns playing the C major 7th (C/E/G/B) in root position to (Bars 3-4) A minor 7th in 1st inversion (C/E/G/A)--although combined with the prominent A note (rolled by the timp) you have the A minor 9th (A/C/E/G/B). Quite tonal, as expected. However, you will find some overlapping of tonalities to create this tension or ambivalence with the harps playing C major 7th notes in Bars 2-3.

Anyway, I am always amazed at Herrmann's tried & true approach. He really had a good system that left room for variety & interest. By the way, the Prelude ends on a half-diminished seventh--Herrmann favorite seventh chord. In this case, it is C half-dim 7th (C/Eb/Gb/Bb). Although he has strings playing F#, that is simply enharmonic Gb. You will notice that during the last four bars he has the C to F# and F# to C tritone devil's intervals--hinting this movie's title is "Obsession" and that doesn't suggest a light, fun, easy, harmonious subject! :)

To keep the music interesting every four bars, he changes the sound of the horns from natural to sords (muted) back to natural and then to stopped (+). Same overall music construction but he keeps the music interesting by the changes in how it sounds, and exchanges systematically every four bar block to the women's choir singing "Ah" (no strings or organ there). Then after the initial 8-bar block he changes chords to Bb minMaj 7th to E dim 7th 9repeated next block). It seems to culminate by Bar 25 on the E min 11th (E/G/B/D/F#/A) fullest sound beyond the earlier 7th and 9ths.

<https://www.youtube.com/watch?v=h-NDznkDJBo>

I am not great. But I try to convey how the movies and the music can be great.

April 4, 2015:

<https://www.youtube.com/watch?v=5L265Ccs7Ys>

Last four minutes of BEYOND THE FOREST (also 1949), music by Max Steiner. This is from Reel 10. You will hear the medley here that starts off with the "Chicago" theme (by Fred Fisher) adapted by Max Steiner for over a minute as Bette Davis stupors down her "dump." Then you hear the "Sawmill" motif, then the "Rosa" one, then "Train" for a few seconds, then "Chicago" again, and "Train" again. Then of course "Chicago" choo-chhooing along again. Finally "Tragedy" and then "Rosa."

Magnificent Ambersons:

https://www.youtube.com/watch?v=fHSRS_nqAF8

<https://www.youtube.com/watch?v=ND1X594F1wY>

<https://www.youtube.com/watch?v=FwqLmq7bOvU> ...Feature length commentary.

Here is my old hand-copy of the beginning of the Variations section (see the Restored Video and normal video clips in the M.A. discussion a few topics below from YouTube). I've included some of the chord profile Herrmann had chosen in red ink. I understand Jewell's frustration. Some commentators may in effect say that it became "The Insignificant Ambersons" instead of "The Magnificent Ambersons"! :)

OBSESSION:

<https://www.youtube.com/watch?v=F493MykwJso>

Go to 8:38 for "The Tape" cue. Here in the image below is my graphic chord layout of this music. Note that the only two chords he uses for every two bars is the B minMaj 7th (B/D/F#/A#) to (Bar 2) B half-diminished 7ths (B/D/F/A). Of course there is a slight bitonal mixture or tonal haze or ambiguity since the organ is sustained for the first eight bars on both F# and F natural. Plus as the only instrument sounding the tied C notes for those bars, more dissonant color thrown in (slightly but interestingly).

Because I am interested in chord profiles I am probably the only person who would be interested in this but.....I wonder why Herrmann chose to have the C (C natural) instead of what I think is a more natural choice--the C# (C sharp)???? I mean, if he had the organ playing C# this would fit the trend he was already in. Adding the C# at the end of each

chord would create a natural extension of that chord. As given earlier, B/D/F/A is the B half-dim 7th or B minor 7th flat 5th). Adding C# would be the B half-dim 9th (or B min 9th flat 5th). But adding C instead would be the B min 9th b5 and b 9. Also, as given earlier, B/D/F#/A# is the minMaj 7th. Adding a C# would create a natural extension of that--the B minMaj 9th. But adding a C creates a flatted 9th instead. Even if the organ is simultaneously playing F and F#, it wouldn't matter much because the B/D/F/A or B/D/F/A/C# would have the F changed to F#. That's fine. B/D/F#/A is the B min 7th, and B/D/F#/A/C# is the B min 9th. He already used the minor 7ths and 9ths in this score. I'm thinking that Herrmann wrote it down wrong. I think he meant to have the C# instead of C natural. Makes better sense in this score as already designed to have the C#.....

April 5, 2015:

No. I do not have perfect pitch (actually far from it). I researched the written score.

..... Studied Herrmann scores since 1982 once David Raksin, the composer, alerted me to their availability (finally). Herrmann bequeathed his scores to UCSB in his will but somebody in the family contested the will, and it took 6 years and more to get most of them! But enough were available (finally) in 1982 (or maybe 1981??) that I was able to go to UCSB regularly to study them. Probably I was the first one to study them--at least regularly. Also I studied scores at UCLA (CBS Collection, available in 1989), various studios, and other institutions.

April 9, 2015:

A TOUGH MAN TO KILL (Richard Boone Show):

<https://soundcloud.com/filmscorerundowns/a-tough-man-to-kill-bernard-herrmann>

That private issue LP "The T.V. Music of Bernard Herrmann (CSR-301) includes several original tracks from Herrmann's episode premiere ("A Statement of Fact") on Side Two. Side One features the complete tracks to "The Last Grave at Socorro Creek" episode from The Virginian. Side Two also contains cues from the "Death Before Dishonor" and "A Tough man To Kill" episodes that Herrmann scored, as well as Henry Mancini's theme to the series.

I heard from others (if indeed true) that the Hitchcock Hour scores by Herrmann were planned to be newly recorded long ago but eventually, as we all now know, the original tracks conducted by Herrmann were released instead. I'd love to be able to see & research the written music for the AHHH (and the many other Universal-Revue scores) but researchers weren't allowed to do so according to long-standing policy. Maybe it's changed by now. Worth a check....

April 11, 2015:

In about 45 minutes today (Saturday, April 11) Herrmann's WUTHERING HEIGHTS can be heard live streaming from Germany. Go to the link below then click on the orange "Live Stream" button. The show will start there in Germany at 7:30 pm (10:30 am California/west coast; 1:30 pm east coast).

<http://www.deutschlandradiokultur.de/>

Just finished listening to the opera now. Ended at 1:20 pm my local time in the west coast. Took an hour after the intermission (that lasted 20 minutes, ending at 12:20 pm) to perform Acts III & IV. Took an hour and a half to performs the first two acts. Heavily melodramatic opera. Tragic romance theme, bitterness, etc etc. Dr. Smith's commentary: "Oh! The Pain!" :) <https://www.youtube.com/watch?v=rKwwcCpa2Ag>

April 12, 2015:

If I'm not mistaken, even the November 6, 1982 Portland Oregon performance of the opera was truncated about 40 minutes. I remember that because it was done the day after my marriage on November 5, 1982 (which was a Friday). In fact, the next day (Saturday) we took a car and went north for our honeymoon to the San Francisco area. Anyway, so there was already a precedent for cutting down the opera. That does not bother me for a concert performance as long as I have the full opera on cd (formerly LP's). After all, from people I've talked to over the years going to music performances, most of them are not very enthusiastic about going to a performance that lasts three hours and ten minutes -- not including the 20 minute intermission break! Besides, this is a heavy, heavy melodrama (despite the great music). The subject matter is somewhat overbearing and dated. Regarding the music, I always agreed with some critics who felt Herrmann overdid it a bit (in a sense "milking" the tragic melodrama somewhat). I especially felt that about the extended Finale at the end of Act IV (ghostly off-stage voice) when the ghost of Cathy appeals to Heathcliff to "Let Me In." She died on page 412 of the score yet later as a ghost voice she returns at least four times to haunt poor Heathcliff! :) Twenty pages

later the opera finally ends. I was satisfied with the way this German production yesterday (that I heard on the Live Stream radio) had cut out that Ghost Cathy long, long section. Why drag it out longer for the people in the audience who have already stayed in the opera for 3 to 3 and a half hours already. It was a judgment call that some people (Marek included) criticize (and it is a valid criticism for people who want to stay and experience the COMPLETE opera) but I also understand other points of view and circumstances. The rather modern settings and apparel looked fine and aesthetic & appealing enough to me. I liked the immediacy of the music. For instance, the timpani was quite strong and pronounced in the beginning, and got my attention.

April 14, 2015:

In most cases, ignorance is bliss. Most patrons who came to experience that WUTHERING HEIGHTS presentation last Saturday evening did not even realize that it was shortened. The overwhelming number of patrons there may have known Herrmann by reputation and seen some if not many of his movies, but it is unlikely most of them also heard his opera previously. Those-In-The-Know (like Marek and some others) will instantly realize that it was cut about 40 minutes without being told by the opera handout material (especially with no Prologue! :) and be justifiably upset (although I wasn't). But everybody else will NOT know. Now: If the producers of this opera had stated in their material that it was going to be the COMPLETE presentation of the opera (every note and every "Let Me In"), then to have shortened it would've been wrong, and probably grounds for a refund (or at least a free future concert). But they didn't. It was "Mums" the Word (Music-Under-Massive-Shortening) ! :) Once again, I felt it was fine. I would've liked the Prologue can live without it at a long opera stay already, and I certainly did not miss the excessive "Let Me In" dragging towards the end. As long as the singing and the orchestra playing is good, then I am reasonably content (if not happy).

Ah, as expected. A derivative or specialized chart reading using the Part or Lot of Spirit. Thanks for the clarification, Christina. I did not expect Rhetorius or Valens to come thru with a message! :)...Of course the Lots and this specialized chart are based on an artificial formula of addition & subtraction of bodies (not the actual astronomical bodies such as planets, Sun, Moon, asteroids based on a verified time of birth, etc). I am confident you are aware that Hellenistic astrologers also tend to factor in Sect (day or night charts) for the different formulas, whereas other astrologers do not --perhaps discounting how a down-to-earth level difference in temporal day or night birth will in any way change the inner "spiritual path" or purpose of the entity or Higher Self expressing thru the reincarnating self here on earth. But of course it depends on what one means by "spiritual path" in terms of looking thru the eyes of the three-dimensional self or viewed from a "higher" perspective or inner decisions & intent of the Entity. Since two different formulas are used for the calculation of the Lot of Spirit (dependent on the astrologer) it may be more balanced in a reading to offer BOTH charts with the different Ascendant (Horoskopos) if you are a night birth and test (by asking the client) WHICH

Spirit-Ascendant chart seems to fit better. That would be an interesting test, and fun! Let us know what you think & feel of the reading, Christina!

<https://www.youtube.com/watch?v=C1ecOIca2M4>

Looked like an interesting series. Never heard about it. This was a 20th Century Fox series in 1961. It is possible that some of Herrmann's music from Fox movies was tracked into the series if there was not an original score (for instance, Jeff Alexander did this episode). HONG KONG (1960 series) from Fox had Herrmann music tracked in. Ten or eleven episodes of BUS STOP are available on iOffer. I may get them. Only this full episode is presently available on YouTube.

April 13, 2015:

<http://www.hbo.com/documentaries/living-with-lincoln#/>

Once again HBO has come up with another winning documentary: LIVING WITH LINCOLN. Just finished watching it tonight. I didn't plan on it. I simply happened to switch on HBO and there it was (I missed the first nine minutes) and it captured my undivided amoeba! :)

Two weeks ago or so they had GOING CLEAR (on the bogus religion of Scientology), but this one on Dorothy Kunhardt's lifetime work on Lincoln is quite fascinating and revealing. If you have HBO, watch it. It's really good, a dedicated & caring work.

<http://www.bernardherrmannmovie.com/>There is a proposed or probable documentary-in-the-making (?????) called "The Lives of Bernard Herrmann" directed by Brandon Brown. Well, Brandon, watch this HBO series on Lincoln. If you can create a feeling & revealing documentary of the same depth, then perhaps you will have an outstanding documentary. We shall see. Herrmann's death was not as far back as Lincoln's death! :And family and friends are still alive. Martin Silver of UCSB, however, had departed, unfortunately. He probably could've told you a lot. He lamented, for example, about the contesting of the will of Herrmann's (great delays of Herrmann's scores to UCSB as Herrmann wanted in his will). Big headache to him! I remember telling me that in passing once or twice. Smith's bio did not even want to approach it (probably too sensitive about stepping on toes since he needed material, etc--my speculation). At least interest in Herrmann is fairly strong (but obviously not as strong as Lincoln! :). Unfortunately, there is virtually no interest in a doc on Max Steiner.....

April 14, 2015:

<http://www.pbs.org/kenburns/the-roosevelts/watch-videos/> ...This was a very good PBS documentary on the Roosevelts, including of course Theodore. TR was a supreme egotist who loved war-making, and unnecessarily led men to their deaths in the Spanish-American war. A great Republican? Perhaps. A great President? Not likely! But Lincoln (also a Republican) could indeed be the greatest President. There was an excellent documentary on Lincoln that premiered yesterday on HBO.
<http://www.hbo.com/documentaries/living-with-lincoln#/>

<https://www.youtube.com/watch?v=xS6aSrkJyEc>

"Court's Confession" (or simply "The Confession") scene/cue.

You can have a highly colorful character like Teddy Roosevelt with admirable personal qualities such as doubling up one's inner strength to conquer environmental & physical impediments. With his strong fixed nature, he had enduring self-will. But he crossed the line many times with his narrow personal ambition, "bullying" people, leading his soldiers to unnecessary death when he could've easily won without such moves, killing animals for sport, and other acts against the principle of "doing no harm" knowingly. A man does what a man is by character. He had, in part, a strong power-struggle nature and fixity, so I am not surprised by his actions. Most historians, by the way, give other Presidents a far higher ranking of being "great" than Teddy, including of course Lincoln, George Washington, FDR, JFK, and so on. JFK had personal weaknesses obviously (like womanizing and cheating on Jackie, etc). Lincoln was prone to depression. Etc. Every President has their cross to bear personally but a great president will not allow it to interfere with his sworn duty to use his powers properly and judiciously--a power that can affect millions of lives. George would be considered one of the absolute WORST presidents (falsely leading us to war in Iraq as a starter!). Nixon had some admirable political abilities but was a paranoid with questionable moral foundations and was the only President forced to leave office. So, yes, all Presidents have personal strengths & weaknesses, but a major flaw in character can have severe repercussions for our country. Personally, in the present environment, I am for Elizabeth Warren--but she isn't running! If Elizabeth Warren finally decides to run for the Presidency after all, then I'll get excited. Otherwise, Clinton is the lesser of all the other evils.

April 15, 2015:

Herrmann at that stage of his dwindling career felt that he needed to be heard loudly, so I agree with Avie that he scored his Neretva music rather quite loudly at times. But overall,

I think Tiomkin tended to be most over-the-top consistently. Rozsa was much more level-hearted and headed in most of his scores. But I will have to buy S & G to see how loud it is! :)

April 16, 2015:

<https://www.youtube.com/watch?v=wIQRUIWiXxA> Yes, Herrmann here & there wrote in the techniques (if not inner style) of Debussy--especially Pelleas et Melisande. Herrmann largely picked what he liked that he heard. He liked Ives but he rarely (if ever) imitated his works, however. Being "modernistic" at that period when Herrmann was learning his craft, probably that is what appealed to him--someone different! :) Ives music was "something different" that attracted Herrmann (same with Stravinsky's music). I discussed Debussy & Herrmann in my blog # 35 dated November 2007.

..... For instance, in this image of Act III, Scene I in Bars 33-34, Debussy uses the F# min/9th (added 9th). Herrmann really liked using the major added 9ths or minor added 9ths in his music, especially in the quieter, empathic, romantic, subjective moments of a scene. I just saw many examples of this in OBSESSION that I am doing a FSR profile on (due online end of June hopefully when Tadlow's cds are released).

https://www.youtube.com/watch?v=1AEr8OHdK_A

https://www.youtube.com/watch?v=1qwX3PoGL_M

This is another nice easy-to-listen-to sequence that is somewhat Herrmannesque. This is Act II Scene I (listen to the YouTube immediately above). Go to just over 5 minutes into the video to read these two pages immediately below. At 5:18 is the harp mini-gliss. Note the E half-dim 7th (E/G/Bb/D) there of the pizzicato strings. It might be the G minor 6 (G/Bb/D/E) but I feel it's the latter due to other patterns nearby. You'll see more half-dim sevenths at 5:56 (top page 89 in the image) and the clear F# half-dim 7th (F#/A/C/E) at the bottom of that page at 6:06 (a tempo spotting). Small octave F# is the lowest note. Anyway, Herrmann loved the half-dim 7th chord--his favorite or most used seventh in most of his scores.

https://www.youtube.com/watch?v=MH_6BpjFjhA

Go to 00:58 into this video to hear page 188 of this Act III, Scene II portion (I had red-inked wrote Act II in haste). Here Debussy utilizes a timbre effect that Herrmann was especially fond of: playing the same musical idea with changing instruments, and also a rather pyramid (layering) effect. . First he has the oboes playing grace notes to F#/Line 2 C whole notes tied to half notes next bar. Then, after a half rest, the english horn plays with the clarinets grace notes to half notes tied to whole notes next bar. In that next bar

the bassoons then play grace notes to whole notes. Ala Herrmann, he repeats these bars in the next two bars.

<https://www.youtube.com/watch?v=USOKv4bEHhc>

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

Go to 1:36 into this video (see the link immediately above). This is in Act I Scene 3. It immediately reminded me of "The Photos" and "The File" cues of FAHRENHEIT 451. The Debussy music is a far slower tempo of course, but the two 8-note pattern is a lot like what Herrmann did in those cues.

<https://www.youtube.com/watch?v=4GoB3lP4iWg>

I am at a loss to figure out the source of this Max Steiner piece. I Googled it but nothing really conclusive or definitive shows up. The date of 1947 or 1948 shows up, but also 1937. From what movie was it derived?

I'll have to check it out.

..... <https://www.youtube.com/watch?v=Oj0kXhZijwo>

April 20, 2015:

This will probably bore most readers here but, to you, Mikko, D/F/Ab/B as it is written (in the root position) is a fully diminished chord--the D dim 6--not a half dim 7th. It normally would be written as a D followed by a tiny circle to its upper right and then "6." Whereas for a half-dim 7th (minor 7 b 5), you would have that tiny circle with a slash thru it (half-diminished, in symbolism) and the "7." . So curiously, if you wanted a dim 7th, it would be written (technically speaking here) as D/F/Ab/Cb. C flat is enharmonic B natural. Third-related chords would have that separation of a note. But that's the nature of the dim chords, that they can just go on and on. It's a matter of context because both chords are going to SOUND the same. So a composer will make sure he writes his intention clearly (Cb or just a B). But a D half-dim 7th would have a different formula (4-4-5) than the dim 7th (4-4-4) and the dim 6 (also a 4-4-4 formula). So a D half-dim 7th would be D/F/Ab/C. So, starting with D, you count up 4 (that would be an F). Then counting 4 steps from F you reach Ab, and finally counting 5 from Ab you get to C. Simple chord formula!

Herrmann was a dominant composer but overall he did not employ the Dominant chords that very much (unlike, say, Max Steiner). He loved the minor triads and sevenths especially, and of course the half-dim 7ths, and (to a lesser extent) the minorMajor 7ths,

the minor & major triads with the added ninth, fully diminished chords here & there, etc. So, while he liked the minor chords a lot, he was by no means a "minor" composer! :)

But don't worry. You'll find plenty of half-diminished sevenths (Herrmann's favorite 7th) in this cue (as given in my diagram layout). I finished the entire score profile earlier today (Saturday), and I'll start typing a rubdown maybe as early as Sunday. I still need to wait for the Tadlow recording, get audio time spotting of cues to written music, incorporate a review of the Tadlow cds, and so forth. I believe the cd(s) will be released in mid-June, but I am feeling it may come out a week or two earlier. We shall see. I ordered directly from the company. Either it will be shipped overseas to me (as it did from France in the MusicBox Records original tracks + album cds) or they may simple use an intermediary here in the States. I do not know.

RE: WUTHERING HEIGHTS: A few (only a few) nice screenshots there, such as at 1:01 with the spinet player. Good lighting and shadows and background and colors, etc. Some of the sets seen are too bare and uninviting and contemporary. The big guy with the high water boots lumbering forward with a knife is comical--unintentionally so, I would gather, and unfortunate considering that Herrmann's serious music is playing! :) If they had made the whole opera to look stylistic and aesthetic (even with the modern attire and furniture) it would be a much more "in place" experience (of course not as in place as in the Bronte setting). More hit & miss set designs here, not "romantic" enough in terms of the over-powering romantic-dramatic music being played. Out-of-place. In exaggeration, it would be like VERTIGO where instead of going to luxurious red-walled Ernie's to see Madeleine for the first time, Hitch chose The Golden Horn seedy dive bar in BARFLY! :) ...But anyway, cheers to the show!

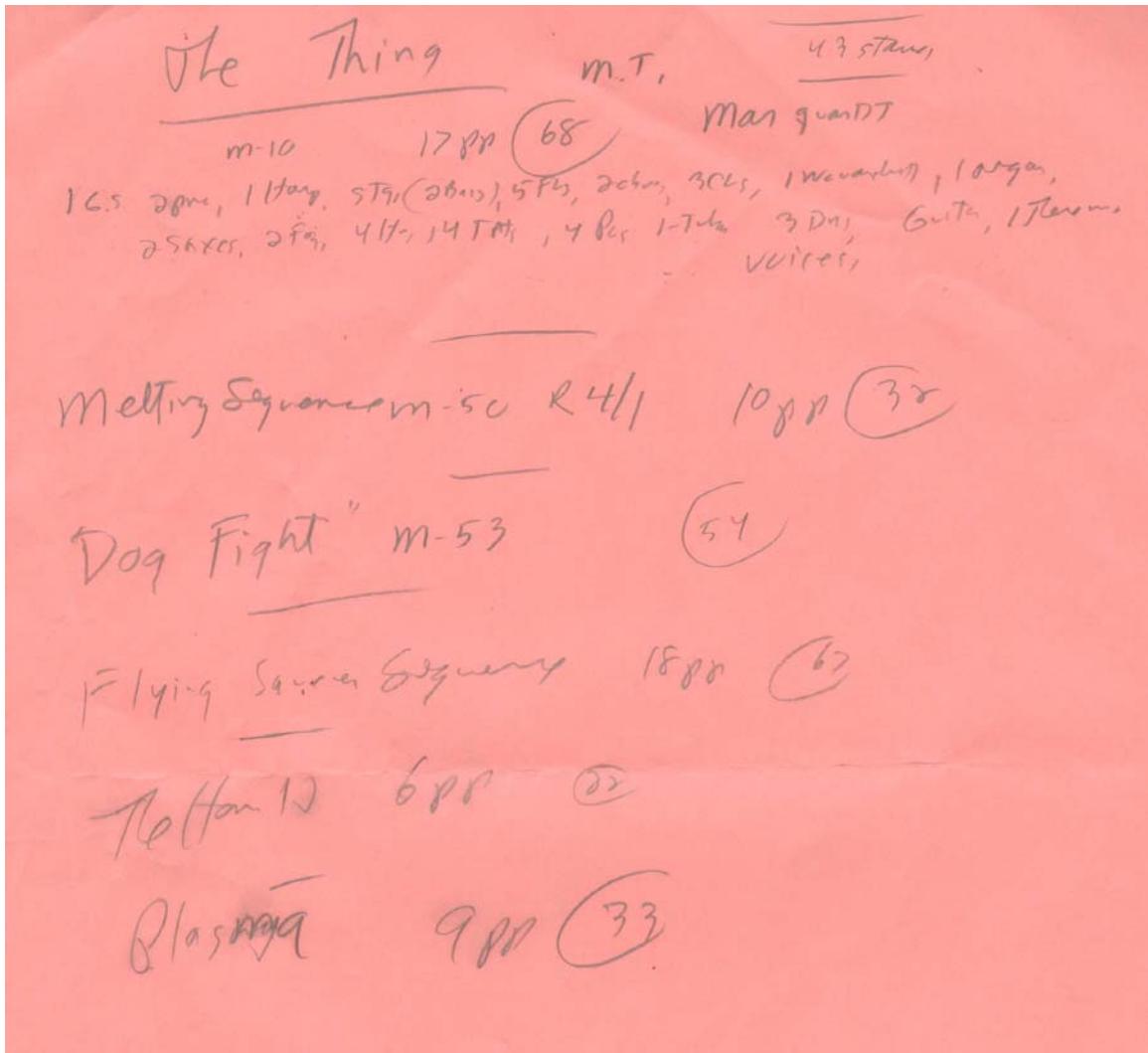
April 22, 2015:

<https://www.youtube.com/watch?v=OioxKjUv80A>

I am not a great fan of Friedhofer, altho he has done some good work. Top notch orchestrator although his orchestrations tend to be tiny and light and sometimes hard to read with his pencil.
I liked his skyscraper music in AN AFFAIR TO REMEMBER--rather Herrmannesque! :) He wrote more than Herrmann actually but didn't reach the same name stature.

https://www.youtube.com/watch?v=MktLCvYf_QQ

Go to 1:32 for this section of the Main title. The horns are prominent. E major (E/G#/G) then C major (C/E/G).



May 3, 2015:

<https://www.youtube.com/watch?v=zVHXFIQ-CEk>

Grace Lee Whitney passed away today.....

<http://mystrekscrapbook.blogspot.com/2010/03/1986-grace-lee-whitney-interview.html>

May 6, 2015:

<https://www.youtube.com/watch?v=jRAXI5ryzlc>

Just uploaded--a "jazzed" up version of the PSYCHO themes using five saxophones. I have to think if Herrmann ever used the saxophone directly (not the adapted TAXI DRIVER music). Probably in a few of his CBS radio Columbia Workshops . I'll check later..... The Murder music using saxes is too comical in effect!

May 6:

https://www.youtube.com/watch?v=eg_ZtrEdnlw

There is a lot of Bernard Herrmann music tracked into this 1959 1st season episode of RAWHIDE, and a few of the tracks are quite rare (almost never employed by the music editors at CBS).

AT 2:22 thru 2:44 is the first instance from COLLECTORS ITEM but this music is fairly commonly used. More in the reply boxes below...

..... The segue music tracked in immediately after C.I. is a highly rare presentation of Herrmann's "The Jail" cue from POLICE FORCE. Go to 2:45 thru 3:41. Specifically the bars used here are from Bar 24 on (edited somewhat towards the very end). "The Jail" #370 cue XII. *Modto* in C time. Quarter note = 70. 47 bars. Here is another persistent ostinato pattern not unlike that encountered in "Night," which then soon morphs into a different yet complementary ostinato.

..... Very briefly from 6:16 thru 6:27 "The Jail" is used again. Then from 7:31 thru 9:00, and then 27:08 thru 28:15 you'll hear a mixture of C.I. (I believe first "The Discovery" cue) and I believe MOAT FARM MURDER and WALT WHITMAN--but I'll check that later because these are not the cues I want to focus on....

..... Very briefly just before commercial break from 28:51 thru 29:02 you will hear all four bars of CLOSING TAG C from Police Force suite. " Cue#362-C. *Modto* in C time, 4 bars.

CBS Library describes as: "Repeated figure motif to major chord closing, :13." In end Bar 4, the trumpets play *sff* the C maj 2nd inv (G/C/E) whole notes held fermata. Ditto horns. Pos play the C maj 1st inv (E/G/C) while the tuba is *ff* on Great Octave C. Timp is trill roll held fermata on small octave C whole note.....

..... You'll hear more C.I.etc from 29:05 thru 29:35, then 31:41 thru 32:38. Then from 32:59 thru 33:18 (when Rowdy fights with Sanchez) the music editor used an ETHAN ALLEN cue called (appropriately! :) "The Fight" that features the very lively timp solo. Then from 33:19 thru 33:51 we have "The Arrest" cue from ETHAN ALLEN as well. Trumpets play *sfp* < *sff* G/Bb/Line 2 D (G minor) quarter notes to F#/A/C# (F# minor) 8th notes (followed by an 8th rest) to F/Ab/C (F min) quarter notes *sfp* < to E/G/B (E min) 8th notes *sff* (followed by an 8th rest). Repeat this bar thru Bar 16. After a

quarter rest in Bar 1, Pos play *sf* > < *sff* F#/A/middle C# quarter notes to F/Ab/C quarter notes to E/G/B quarter notes (repeated thru Bar 16). However, it appears (to my ear) that the trombones are not actually playing these ostinato notes in the recording. If I am not mistaken, I believe Fred Steiner recorded this Ethan Allen music in Mexico. Perhaps Herrmann communicated to Fred that the trombones were to be tacet after all, or simply an alternate take without the trombones, or ???

..... The cue just before the ETHAN ALLEN cues from 31:41 thru 32:38 is the complete C.I. cue, "The Glass."

..... Several of the cues tracked in are from Herrmann's HITCH-HIKER. I finally was able to get back to it this morning. So from 27:08 to about 28:15 is the complete cue I from H.H. (except for the end bar with the solo vibe chord on F# major that was dialed out). There was more of an edit re-loop of bars job on cue I from 8:00 thru 9:00. Now: From 14:40 thru 15:04 when the bandit shows up in the distance to watch the herd, this is from "The Jail" cue of POLICE FORCE (like the long sequence I discussed above from 2:45-3:41) except here it includes bars edited out previously towards the end. So here at 14:40 we have Bars 44 thru 47, then Bars 40-44 (Bar 44 was held a bit, probably from a different take or ??). Now: From 40:51 thru 41:03 we have more of "The Jail" but it was really an edit job--starts with Bar 1, then Bar 6, then Bar 11 two times (see image below), then seques into Collectors Item.....

May 9, 2015:

http://www.screenarchives.com/title_detail.cfm/ID/28964

Remastered release upcoming for pre-order. THE SEARCHERS. Music by Max Steiner.

May 11:

<http://www.bbc.co.uk/programmes/p02r4kkw>

I agree with Jim Doherty: the section of Herrmann wanting to experiment with different mutes was the best part of the BBC clip. Typical of Herrmann's natural curiosity there, especially since he was so fond of muting in his own works. I disagree with Jim about Ruggles' work sounding Herrmannesque at spots. Maybe vaguely so, perhaps.....but the general style of Ruggles music is pretty far from Herrmann's style. In fact, I tended with these 4 trumpets and 2 Pos to hear more of Leonard Rosenman. While Ruggles music is definitely NOT my cup of tea, it is worth investigating, to see where he was coming from. Previously I heard some of his other works like "Organum" and "Sun...", eh, Sun something or other...just checked it out: "Sun Treader"...and others, and it is not Herrmannesque. If you want Herrmannesque in approach go to some of Louis Glass'

works, especially his 5th Symphony, and some other composers I discussed in the past. Ruggles is largely dissonant, pretty atonal to my ear, far more into counterpoint/contrapuntal than Herrmann wanted to get into. His "Angels" work is not exactly what I would call "angelic" harmony music! :) It starts off tonal enough in Bar 1 with that Ab major 7 # 9 but still moderately dissonant, and gets more into what I'd call the "dark angels" music! Herrmann was far more tonal overall and had a far more the Romantic approach. Herrmann could definitely write "angelic" & harmonious music when he wanted to! Anyway, these are just my spontaneous first impressions since I never heard "Angels" before until tonight.

..... Kevin: Thanks for the information and links. It is weird how many types of mutes there are that seem to have different names as called by the composer(s). Now: in regard to the "hard" mute (that Herrmann named) perhaps he meant a "metal" mute. For example, Kaper used "metal" mutes for his horns in THEM! In scores I have also read on the written music "soft" mutes in distinction. ??? Kaper used "soft" mutes in the Descent cue in THEM! Normally most composers simply state "sords" or "muted" and I think in most cases that means the straight mutes. But I have also seen "fibre" mutes in Steiner's works (Max and Fred !) such as in PARRISH, and by John Williams (HARRY POTTER). I've also seen "brass" mutes (Tiomkin, etc), similar I guess to "metal" mutes (perhaps the same?). I've also seen listed "wood" mutes such as Rozsa's GREEN BERETS, and used by Tiomkin. I also saw listed by a few composers "tight" mutes. I think in a Steiner score I saw "wow-wow" mutes! Except for the straight and cup mutes (maybe the harmon) it appears there are not standardized or universal names for many of the mutes.....BTW, in the experimental section of mutes in that BBC/Herrmann presentation above, I liked the cup mutes effect the best. I didn't think it was "exotic" at all--certainly not as harsh as the other mutes used....

I like Rosenman a LOT better than Ives (I loved his CROWDED SKY and studied his score, and also liked F.V. too of course). I like Humphrey Serle (The Haunting) a lot more than Ives...but that's me. It all has to do with "striking a chord" within you. Ives music struck a chord within Herrmann (but he also knew him) most certainly. Herrmann was a great champion of other composers' music. Gerald Fried I am not into at all. I tend towards largely tonal and romantic composers overall like Herrmann, Steiner, Korngold, Rozsa, etc etc. Goldsmith could be quite tonal and also quite non-tonal, depending on the assignment. Herrmann was really QUITE the "stay-the-course" composer overall, with few exceptions (like PSYCHO).

..... Ruggles lived in Arlington, Vermont. I know because Herrmann wrote that down in his 1931 diary. And on that page he wrote down Ives address and phone number. As for Ruggles music, I'll need to fairly listen to all or most of his works before I give a definitive opinion. Probably he knew (intuitively or subconsciously at least) he would do better (financially & so on) with painting, and so he gave up music to devote himself into that field the rest of his life. Good for him! I don't know what the main thrust of his basic creative being was, but for Herrmann it was certainly ALL music!.....

..... By the way, Brad, every time somebody mentions "The Bride Wore Black" after what Trufault did with Herrmann's music, I react like that comedy routine here from Abbott & Costello---"Susquehanna Hat Company!"

<https://www.youtube.com/watch?v=THZV5g1CNZM>

<https://www.youtube.com/watch?v=iCFfadNDGR8>

Facebook May 14, 2015:

<https://www.youtube.com/watch?v=gF176QsNC9Y>

There is a great deal of Herrmann music tracked into this episode of Kraft Suspense Theatre dated 5-20-65. I'll give timings shortly. Now: "Lion Amongst Men" is the only definitely known or verified Herrmann-scored episode for this series, and some of that music is in this episode (such as from 31:06 thru 32:05).

However, most of the Herrmann-tracked episode is from a presently unverified episode. Most likely it is lifted from the earlier episode of that season titled "The Last Clear Chance" (intended airdate 3-11-65). I believe that episode was pre-empted. At any rate, after that date, other episodes started to use music not previously tracked in for the earlier episodes than "Last Clear Chance." The episode linked here ("The Safe House" includes that music prominently, as well as "Kill No More" (4-29-65) and "The Easter Breach" (5-13-65). An even earlier episode than used this unknown Herrmann music (again I contend "Last Clear Chance") is the "Nobody Will Ever Know" episode (3-25-65) that was only two episodes later than "Last Clear Chance."

The first tracking of music is immediately after the opening credits:

00:51 thru 1:39. I am not 100% sure it is Herrmann but I am pretty sure.

-1:40 thru 1:55 is clearly Herrmann's.

-4:37 thru 5:16 is, once again, probably Herrmann.

-5:17 thru 5:58 (dog attack scene) is definitely Herrmann to my ear! Exciting chase type of music.

-14:34 thru 15:10 (train scene)

-18:13 thru 19:36. Most probably Herrmann.

-24:06 thru 24:56.

-28:26 thru 28:58

-29:12 thru 29:34

-30:00 thru 32:05 (as stated earlier, the last half of this tracking is from "Lion Amongst Men")

-33:31 thru 34:04

After this no more Herrmann tracking is used that I can hear. probably the rest of it is John Williams and others.

<https://www.youtube.com/watch?v=eVqVPbEQZW0>This is "The Easter Breach" episode that stars Richard Beymer. The episode opens with music from Herrmann's "Lion Amongst Men" episode. But much later on you'll hear from I believe that "unknown" episode that I believe is "The Last Clear Chance" that Herrmann specifically scored. Anyway, from 27:11 thru 28:52 is Herrmann, so from 36:59 thru 37:40, and 38:23 thru 39:09.

<https://www.youtube.com/watch?v=uVybbqmo80Q>This one is "Nobody Will Ever Know" (3-25-65) that came just two weeks after "The Last Clear Chance" (3-11-65). You'll hear that music from 00:50n thru 4:02, a long sequence there. Then from 16:53 thru 17:00, and finally 35:35 thru 37:35. I wanted to point this episode and timings out because I didn't want a situation where "nobody will ever know"

<https://www.youtube.com/watch?v=kpPWmLiACg4>Also there is this nice episode ("Kill No More") that co-stars Leonard Nimoy just before he started his role as Mr. Spock. To hear that music from what I believe is originally from "Last Clear Chance." go first to 4:50 thru 5:24. Then 6:05 thru 6:34. Then 20:00 thru 20:56, and then 23:57 thru 25:30. Finally go to 27:30 thru 27:50.

https://www.youtube.com/watch?v=kvfHD_eFOHE ...In this episode of the series titled "Kill Me on July 20th" (6-17-65), Herrmann music from the series was tracked in. From 19:08 thru 20:08 (telephone call) is from "Lion Amongst Men"). From 40:07 thru 40:47 is from "Last Clear Chance (unverified now but I am almost certain of it). From 42:21 thru 42:50 is from "Lion Amongst Men." From 45:58 thru 46:33 is from LCC. Finally from 46:34 thru 48:43 is a long sequence from "Lion Amongst Men."

<https://www.youtube.com/watch?v=oqb-8huu4i4>

May 18, 2015:

Bunny passed away today at around 12:50 pm. R.I.P. She is now back with her group soul....

May 24, 2015:

<https://www.facebook.com/groups/827949040626050/>

I decided to create a separate Group on Zip Dobyns/astrology. For those interested....

May 24:

<https://www.facebook.com/groups/827949040626050/>

This Facebook group on Zip Dobyns was created today, May 24, 2015 at 11:13 am in Southern California. Here is my hand-drawn chart image below that also includes the numerology data..... Dedicated to the teachings of my friend and long-time teacher, Dr. Zipporah ("Zip") Dobyns [b. August 26, 1921; d. June 7, 2003]

<https://www.facebook.com/groups/1653818974852071/>

I also decided to create an official Facebook version of my Film Score Rundowns site(s). Work-in-progress.....

May 25, 2015:

<https://www.youtube.com/watch?v=COU97vPlkZM>

.....

<https://www.youtube.com/watch?v=yyEBywiEVB4>

“RAIN ‘Susan in Night Club (1st Presentation)’” Reel II M 22. C meter, 15 bars.
Instrumentation: 3 flutes, 2 clarinets, 2 bass clarinets, contra bassoon, celeste, harp, vibe,
“8 or 16” violins (but Herrmann totaled 27 instruments, so he opted for 16 violins).
Scene: Rainy shot of the El Rancho club exterior showing the neon sign on the roof.
Note: Only Bars 6 and 7 were used in the final print!

https://www.youtube.com/watch?v=vG4igR4ZD_4

..... “Thatcher Library” (aka “Litany”) Reel 2. Largo in C time, 13 bars. :50
(Bremner), 1:12 (Herrmann), 1:14 (McNeely). Note: Erroneously (but understandably)

this cue is consistently called “Litany.” The title page that gives the instrumentation titles it “Thatcher Library,” but on the next page where the actual written music is given, it appears to read “Litany.” The apparent “t” is crossed, and so forth. However, it is supposed to be “Library” as an abbreviated title for “Thatcher’s Library.” This makes perfect (or logical) sense whereas “Litany” does not make sense for the nature of this cue. Indeed, “litany” means prayer or invocation sung by a priest and usually responded to by listeners with a Kyrie eleison or similar response So the apparent “t” is supposed to be a “b,” and the “n” is supposed to be an “r” (for “library”) but many times Herrmann’s handwriting for N often looks like an r and vice versa. And perhaps his subconscious somehow automatically wrote “Litany” for some reason as an associative mistake. Scene: Thompson, the reporter (played by William Allard), visits he Thatcher Library hoping to find relevant information from the memoirs of Kane’s guardian, Thatcher. Bremner recording location: Track #3, :00 - :49. McNeely recording location: Track #3 (“Litany”). DVD location: start of Chapter 5.

May 26:

<https://www.youtube.com/watch?v=RieEJK3zU-c>

The tonality is not atonal but it is ambiguous. For instance, we have both the B and Bb tones sounding. The piano plays an unusual (for Herrmann) G Dom 9 b 5th (G/B/Db/F/A). CB play exactly as the VC; that is, Great octave E/Bb whole notes which, not so surprisingly for Herrmann (and considering the evil Dracula character), is a tritone highly dissonant interval (the diminished 5th version). Rather predictable and standard device for Herrmann. I guess Dracula was enough of a bloody menace to deserve a tritone! Herrmann was certainly in the instinctual habit of using tritones in his edgier music. "Miser Stevens" in Devil & Daniel Webster has the augmented 4th version of C up to F# and F# up to C. Devilish/evil tritone! The bell itself sounds a dissonant M2 tight interval. So do the trumpets and other instruments.....I hand-copied the two-bar “Dracula Bell” cue (I & II) that Herrmann composed for the Dracula radio episode for Columbia Workshop. The piccolo plays Line 3 E whole note held fermata; oboe on Line 3 D whole note held fermata; clarinets on Line 2 E/Bb [written F#/Line 3 C]; Fag on Contra-octave Bb whole note held fermata; two horns on Line 1 E/Bb [written B/Line 2 F]; 2 trumpets on Line 2 D/E [written E/F#] trombone on Great octave E whole note; bell on Line 2 D/E whole notes let vibrate; Tam Tam on a rinforzando whole note; piano on Contra-octave Bb/Great octave E/Bb and (top staff) Line 2 E/G/Bb/Line 3 D/E whole notes; violins I bowed trem on Lines 2 & 3 E whole notes held fermata (or Line 2 D/Line 3 E); violins II bowed trem on Line 2 D/Bb whole notes; violas bowed trem on Line 2 D whole note; and VC/CB (non-trem) on Great octave E/Bb whole notes. So we have a lot of dissonance with the D/E intervals, etc., but also that Herrmannesque E half-diminished seventh (E/G/Bb/D). Version two has the bell continuing in Bar 2 with two D/E half notes to four D/E quarter note dyads.

May 26:

<https://youtu.be/wZGVMPa31lg>

FORECAST SHOW THEME

May 27, 2015:

<https://www.youtube.com/watch?v=vflLkW1hlWs>

SEA HAWK Cue 8 [Reel 2 pt A] starts at 2:05 in this video. [8] {The Albatross} R2/A {The Albatross} Glorioso in C time. Key signature of D maj (2 sharps). Alto saxes have five sharps; tenor sax/clarinets/bass clarinet/trumpets have four sharps. Master pages 37-49 (13 pages). Track # 2, starting 2:06. Orchestrated by Ray Heindorf. Quite a familiar, popular cue in this score, a favorite performance. This heroic fanfare will repeat itself in various forms later in the score. Open trumpet I is solo in f (forte) playing the fanfare. The glock ("with one hard and one soft stick") and cymbal are present also. The trumpet plays Line 2 A [written B but transposed here] quarter note up to A (a" or highest A for the trumpet) quarter note to F# quarter note tied to (Bar 2) a quarter note, then bracketed "3" triplet value figure of E, F#, D down to A (a') 16th up to G 8th to E 16th (all three notes connected by a cross beam). The E 16th is connected (tied) to next bar (Bar 3, now 2/4 time) as a quarter note to tenuto & sforzando-marked 8th notes D to C# to (Bar 4, now 3/4 time) bracketed "3" delayed triplet figure of D 8th(followed by a 16th rest), E 16th, F# 16th, then down to A quarter up to pure triplet 8ths D/E/F#, etc.

May 28:

<https://vimeo.com/115053317>

Hitchcock Film Festival video.

<https://www.youtube.com/watch?v=23VflsU3kZE>

My wife was a bit bored this evening so I took her to see the 3-D presentation of SAN ANDREAS at the local AMC. She liked it. It was dumb but good popcorn-eating fun. Dwayne Johnson was perfect for this kind of movie but I enjoyed seeing Paul Giamatti more..... The music was largely forgettable. The score needed to be written by the likes of Jerry Goldsmith. Herrmann would've had an ensemble of many timps and other loud and deep and piercing percussion!

May 30:

<http://marjoriemorningstar1958.blogspot.com/>

Music by Max Steiner!

<https://www.facebook.com/groups/1653818974852071/>

FILM SCORE RUNDOWNS new Facebook group.

This Facebook version of my Film Score Rundowns was created today, Sunday May 24, 2015 at 11:14 am.

<https://www.youtube.com/watch?v=Z7gNnm5hVhM>

Of course this title should be "The HANGING Tree"! :)

Very nice music in this rendition of the score, very sweet towards the end at the 5 minute point.... I'll recheck but it appears the music preparer incorporated different parts of separate cues at that five minute point on....

May 25, 2015:

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

CITIZEN KANE. "Mother's Sacrifice" Lento in C time. Reel 3, M 31. 9 bars, :38 (Bremner), :50 (McNeely), :42 (Herrmann). Instrumentation: 1 clarinet, 1 horn, and strings. Bremner location: Band 3, 2:06 – 2:44. McNeely location: track # 5. DVD location: Chapter 6 starting at 2:21. Scene: Kane's mother (Agnes Moorehead) in effect signs away her son forever (Mother's Sacrifice) and entrusts him to Thatcher. Strange arrangement. Life is not usually an Either/Or but an "And," so I cannot conceive why Charlie Kane had to leave his beloved mother forever. Implausible plot framework (only in Hollywood!).

The music starts when Kane's mother yells "Charles" outside the window. In fact, Herrmann writes "Charles" just below the bass in Bar 1.....

"Charles Meets Thatcher" Lento in ¾ meter. Eleven bars. Bremner duration is 37 seconds; McNeely duration is 45 seconds. Bremner location: band 3 starting at 2:45 thru 3:23. McNeely location: track # 6. DVD location: Chapter 6 starting at 4:00. Scene: Mother introduces Charlie to Mr. Thatcher, instantly disliking him.

<https://www.youtube.com/watch?v=cjfoXPQI6tA>
CITIZEN KANE.

“Thanks For The Use of the Hall” [“Thanks” for short. Note that the longer title is given in the title page that has the Reel/part designation, full title of cue, and the instrumentation. The next page with the actual music simply states “Thanks” as the cue title] Reel 4, M 40. Moderato in 6/8 meter, 4 bars. [Note: the last bar with the solo horn was not used in the pic or at least it was dialed out in volume] Dvd location: Chapter 9 from :25 - :29. Instrumentation: Oboe, 2 clarinets, 1 horn, 3 trumpets, 3 Pos (actually written by Herrmann as “Trbs” on the score. Herrmann did not routinely label trombones as “Pos” (German short variant for Posaunen) until the second half of the Forties decade, certainly by the time he scored Ghost & Mrs. Muir. By habit I tend to continue to say “Pos” for short. The same applies for the bassoons that he later started to label as “Fags” (German short variant for Fagotte)).

Herrmann created a comical effect to the scene (Thompson making fun of the Thatcher Library personnel) by the playing of an 8th to quarter note pattern with the use of “Wa Wa” mutes. So trumpets play forte Bb/D/F (Bb maj) 8th note triad to G/Bb/Eb (Eb maj 1st inversion) quarter note triad to Bb maj 8th chord again to F/Ab/Db (Db maj 1st) quarter note chord to (Bar 2) A maj (A/C#/E) 8th chord to F# maj 1st inv (A#/C#/F#) rinforzando-marked quarter note chord tied to dotted quarter notes and tied to dotted half notes in Bar 3, steady decrescendo. Tacet final bar. Trombones play the Bb/F/Bb 8th chord to Eb/Bb/Eb quarter chord to Bb/F/Bb again to Db/Ab/Db quarter note chord to (Bar 2) A maj (A/C#/E) 8th chord to F#/C#/F# sustained chord (see tpts’ pattern). Tacet final bar.

May 26, 2015:

<https://www.youtube.com/watch?v=tysCiL1-24w>

KING'S ROW

Central or home tonality is the B major (B/D#/D#). Curious how the orchestrator wanted the clarinets and trumpets (the Bb instruments) play Cb instead of B.....? Herrmann never did that to my recollection...

May 28:

PSYCHO

<https://vimeo.com/121430311>

“The Parlor” R4/3. Cue #13. Lento assi in C. [Note: Once again, this is the only cue where he actually wrote in a flute staff/line but marked “tacet.” This cue is a variation of “The City” cue with the added syncopated rhythmic ostinato pattern played by the viole. Bars 1-2 = Violins play the descending quarter note chords on D dim 7 (B/D/F/Ab) to

three F half-dim 7 (F/Ab/Cb/Eb) chords –although with enharmonic B instead of Cb.
Bar 3 = G# dim 7 (G#/B/D/F) to F# half-dim 7h (F#/A/C.E).
Bars 4-5 = Three F half-dim 7ths to B dim 7th.
Bar 6 = G# min to A Dom 7th (A/C#/E/G).
Bars 7-8 = Ab min (Ab/Cb/Eb) but with the B enharmonic note. Then we find the F dim (F/Ab/Cb) but with the B enharmonic. Next we find the F half-dim 7th to B/Db/F. In Bar 8, the final chord is the F dim.
Bar 9 = See Bar 3.
Bar 10 = See Bar 6.
Bar 11 = F half-dim 7th I(this time with the Cb note written instead of the B enharmonic) to Bb min.
Bars 12-14 = D dim (D/F/Ab) to Db/Ab/Eb (the D-Ab interval is a tritone).
Bar 15 = Bb minMaj 7th.
CHORD FREQUENCY RESULTS:
Half-dim 7 = 47%
Dim 7 = 16%
Minor = 14%
Dim = 14%
Dom 7 = 6%
MinMaj 7 = 3%

<https://vimeo.com/92394117>

SEA WOLF

Main Title page.[1] Reel 1 part A. "Main Title" 3/2 time in the key signature of D min (1 flat). The B-flat transposing instruments such as the clarinets and trumpets (which normally have two sharps in the C maj/A min key) show now the key signature of one sharp. Orchestrated by Ray Heindorf. Initial instrumentation: 2 flutes, 2 alto saxes, 2 oboes, 2 bassoons, tenor sax, 4 Bb trumpets, 4 trombones, tuba, timp., snare drum, gong, 2 harps, novachord, piano, celeste, 12 violins, 4 violas, 4 celli (VC), 3 contrabasses (CB). In the grace bar, the horns/trumpets/trombones initially play the same phrasing. All four trumpets sound ff Line 1 D [written E] sforzando-marked (^) half notes, while all trombones (Pos) play small octave D sforzando half note. Horns I-II-III occupy the top staff of the two horns' staves. Horns I-II sound ff Line 1 D [written Line 1 A] sforzando-marked half note while horn III plays small octave D [written small octave A] half note. The three bottom-staff horns play the same register D notes except that horn IV plays on Line 1 D while horns V-VI play small octave D. These brass instruments are soli (no other instruments of the orchestra are sounding in the grace bar).

In Bar 1 all trumpets play Line 1 A [written B] sforzando-marked half not tied to quarter note (followed by an 8th rest) to Bb [written Line 2 C natural] rinforzando-marked (>) 8th note up to F [written G] sforzando-marked half note tied to (Bar 2) dotted quarter note (followed by an 8th rest) to now non-unison sforzando half notes Line 1 B/Line 2 D/F# [written Line 2 C#/E/G#] or B minor chord to B/D/F#/A# (B minMaj 7th) quarter notes to (Bar 3 in 4/2 time) C/F#/A# whole notes tied to and crescendo to quarter notes (followed by a quarter and half rest).

May 29:

<http://amazonmovierentallistwow.blogspot.com/2011/09/journey-to-center-of-earth.html>

Some nice rare photos of JTTCOTE that I've never seen before. I tried to save the images from the site but can't seem to be able to do that.

<http://www.alostfilm.com/2011/09/journey-to-center-of-earth.html>.....Same site in effect, same photos that CAN be "Save As"...

May 30, 2015:

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

Music by Max Steiner!

May 31:

<http://hillplace.blogspot.com/2013/04/john-kerr-anne-francis-the-crowded-sky.html>

June 1, 2015:

<https://www.youtube.com/watch?v=vm-JZJWpSjE>

<http://nzpetesmatteshot.blogspot.com/2010/09/epics-helen-of-troy-matte-shots-part.html>

PARRISH

<http://moirasthread.blogspot.com/2011/04/parrish-1961-tobacco-will-stunt-your.html>

<http://neptsdepths.blogspot.com/2009/10/no-mcbain-no-gain.html>

This 1961 Warner Bros film was written and directed by Delmer Daves, music composed by Max Steiner (orchestrated by Murray Cutter). Max had collaboration with Daves with an uninterrupted long string of Daves' movies starting with The Hanging Tree in 1959 (A Summer Place was also released that year).

I particularly enjoyed Karl Malden's over-the-top or larger-than-life acting in this movie! I am also reminded of his tour-de force performance in The Hanging Tree that stole most of the scenes in that movie. Troy Donahue, however, is not exactly charismatic playing his rather deadpan, superficial nice-guy character. Nevertheless, Max enhances his scenes with musical gusto!

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

<https://www.youtube.com/watch?v=nY5m0pehhww>

June 2, 2015:

<http://greenbriarpictureshows.blogspot.com/2009/04/at-last-in-command-of-command-heres.html>

I worked on this score on January 24, 1992. I know the date because I have a copy of the "Request for Copying" sheet that I dated. For some reason, the Main Title and all cues up to Reel 3/part 4 were not available. I first hand-copied part of Reel 3/pt 4 that was orchestrated by George Parrish, 15 pages, 60 bars. On the dvd, it is located at 0:22:34 (or Chapter 3 at 02:34). I may later give a brief or partial rundown of this cue (at least the first two bars) since I do not have enough of the score to do a proper lengthy rundown. The next available cue was Reel 3/part 5, 22 pages, 96 bars, orchestrated by Marquardt. Next is Reel 3/part 5 (cont.) of 20 pages, Bars 97-174, orchestrated by Manuel Emanuel. Then, for some reason, all the cues afterward up to Reel 7/Part 1 were not available. So next I studied:

- Reel 7/part 1, 11 pages, 44 bars, orchestrated by Manuel Emanuel.
- Reel 7/part 2, 12 pages, 47 bars, orchestrated by Manuel Emanuel.
- Reel 7/part 2 "Revised", 2 pages, Bars 25-27 from R7/2, then Bars 28-32.
- Reel 7/part 3, 5 pages, 19 bars, orchestrated by Marquardt, and dated 11-27-53.
- Reel 7/4-8/1, 30 pages, 118 bars, orchestrated by Marquardt, dated 11-26-53.
- Reel 8/part 2, 18 pages, 70 bars, orchestrated by George Parrish.
- Reel 8/part 3, 11 pages, 43 bars, orchestrated by Marquardt, dated 11-28-53. [dvd location: 0:59:29]
- Reel 8/part 4, 2 pages, 11 bars, orchestrated by Manuel Emanuel.
- Reel 9/part 1, 9 pages, 34 bars, orchestrated by Manuel Emanuel.
- Reel 9/part 2, 8 pages, 32 bars, orchestrated by Geo. Parrish. Cue # 35563. [dvd location: 1:08:14]
- Reel 10/part 4, 32 pages, 126 bars, orchestrated by Marquardt.

- Reel 11/part 1, 13 pages, 51 bars, orchestrated by Geo. Parrish. Cue # 35566. [dvd location: 1:19:53]
- Reel 11/part 3, 12 pages (“cont” from other cue) Bars 116-154, Marquardt
- Reel 12/part 1, 18 pages, 71 bars, orch. by Marquardt.
- Reel 12/part 3, 15 pages, 131 bars, orchestrated by Chas. Maxwell.
- Reel 12/part 3-A, 8 pages, 30 bars, orchestrated by Geo. Parrish. Cue # 25571. [dvd location: 1:26:57]
- Reel 12/part 4, 5 pages, 17 bars, orchestrated by Manuel Emanuel.
- Reel 12/part 5, 8 pages, 29 bars, orch. by Manuel Emanuel.
- Reel 12/part 6 (End Title), 9 pages, 34 bars, orchestrated by Marquardt. Cue # 35574. [dvd location: 1:32:30]

<http://www.dimitritiomkin.com/647/command-the-film-1954/>

<http://www.wbshop.com/product/command%2C+the+%28mod%29+1000179609.do?from=Search&cx=0>

<http://filmscoremonthly.com/board/posts.cfm?threadID=81402&forumID=1&archive=0>

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

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

The bottom staff violas pluck pizzicato small octave E quarter note (followed by a quarter and half rest) to (Bar 2) E# [enharmonic F] quarter note followed by rests. Repeat thru Bar 6 as given. Bottom line (staff) celli pluck small octave E quarter note (followed by rests) to (Bar 2) F# quarter note (followed by rests) and repeated next two bars. In Bar 2, top staff celli in harmonics play sf > small octave F# whole note (repeated in Bar 4 and Bar 6). Divisi arco and pizzicato CB play in Bar 2 small octave G arco whole note and quarter note pizz notes. In Bar 4, the CB pluck the small octave C quarter note (followed by rests) and also the C arco whole note.

June 3, 2015: HELL ON FRISCO BAY:

<https://www.youtube.com/watch?v=3EhxqTgJc-Q>

In this YouTube clip above, it starts on about Bar 30 of the Reel 8 pt 2 clip (Tailing Bessie). I am not totally certain about the tonality in Bar 30 (since I didn't mark down if there was a key signature) but I believe we have the G min (G/Bb/D) to Ab min (Ab/Cb/Eb) and so forth. The five-note "Menace" theme is prominent here of course--the very theme that opens the movie.

<https://www.youtube.com/watch?v=LKyI83bvWYI>

Funny clip! BTW, the music is by Sammy Cahn & Jule Styne (Put "Em in a Box, Tie "Em with Ribbon (and Throw 'Em in the Deep Blue Sea).

https://www.youtube.com/watch?v=_hrMKyRsEq0

<http://thegreatunmaderobertaldrichromcom.blogspot.com/2008/02/movie-review-hell-on-frisco-bay-1955.html>

<https://www.youtube.com/watch?v=PWwoa6aVSh8>

Go to 16 seconds into the video immediately above to start hearing Bar 17 of this Reel 3 pt 1 cue. The horns play half notes chords of A min (A/C/E) to B maj (B/D#/F#) and so on..... Go to 1:38 to hear Bar 52 with Vic's dig about Joe's face twitching all the time!.... The other night on a cable station I have, Rod Taylor was the guest star in the mid-Eighties on MURDER SHE WROTE about an Irish castle ghost! Unfortunately, Rod didn't age well. My wife said his nose was a lot different as he aged, got a lot heavier, etc. But, you're right, he was a great presence. I enjoyed his performance in VIP'S....

<https://www.youtube.com/watch?v=SlKnVkJNxMx0>

<https://www.youtube.com/watch?v=5EF0lfdrjZg>

<https://www.youtube.com/watch?v=W4mX6zx20tM>

June 6, 2015:

<http://thefilmbufflouie.blogspot.com/2014/10/paula-raymond.html>

<http://www.glamourgirlsofthesilverscreen.com/show/226/Paula+Raymond/index.html>

<https://www.youtube.com/watch?v=kG1pGrKiP9g>

http://www.westernclippings.com/interview/paularaymond_interview.shtml

https://www.youtube.com/watch?v=omELfoTKO_E

<http://monsterviemusic.blogspot.com/2011/09/hangover-square-hermannnewmanhenderson.html>

June 7, 2015:

<http://www.blu-ray.com/movies/The-Golden-Year-Collection-1939-Blu-ray/126189/>

<https://www.youtube.com/watch?v=IsdaHnsH71g> :

“The Prison” R5/A Moderato in C. 41 bars, :58. Very interesting cue with the creative interplay or juxtaposition of orchestral color combinations.

The solo low clarinet plays the Gwendolyn theme given in the beginning of “The Lilliputians,” but played an octave lower. Again, we have the small octave A half note dotted tied to A 16th with rising 16th notes B-C-D to (Bar 3) E quarter note dotted to F 8th to E half note, etc. The muted violins are fingered tremolo. In Bar 1, violins I (in two staves) play the Line 3 E to F half note tremolo, then the D/E trem on the top staff; while the bottom staff plays Line 3 C to E to B/D half note trem. Violins II are also separated into two staves, with the top staff on A/C to A/B; the bottom staff Line 2 E/F to D/E. Combined they sound the A minor chord (A/C/E). But as part of the tremolo we have the F maj 7th chord (notes F/A/C/E).

In Bar 7, the violins are silent and the sordes violas take over the fingered tremolos in the treble clefs. Top = Line 1 C to E to B/C; bottom = B/C to C/E. Oboe I takes over the melody line, pp dolce.

In Bars 11-12, the cue becomes “accell” (faster) and the violins are now bowed tremolo

quarter notes sul tasto (on the fingerboard) to (Bar 12) bowed tremolo sul ponticello (bowed near the bridge).

June 8, 2015:

https://www.youtube.com/watch?v=IN_MB-kbFkU

“The Crater” R3/pt5 Largo in 4/2 time. 16 bars, 1:18 (original Bar 10 was deleted, as also Bars 14-16). Track #5 starting at :20).

Bar 1 = F min (F/Ab/C) to F min to A min (A/C/E).

Specifically, the Fags play f < sff > “The Explosion” motif but in augmented or “faster” notation; that is, C/F/Ab/C (c) to F/Ab/C/F (f) half note chords (rather than whole note chords as in “The Explosion”) to C/A/C/E whole notes (rather than whole notes tied to half notes in the next bar as in the previous cue). Also the C. Fags play in Bar 1 (unlike Bar 1 of “The Explosion” that was written but later crossed out).

Bar 2 = D half-diminished 7th (D/F/Ab/C) to A min (A/C/E).

Specifically, clarinets in “subtone” (soft effect achieved on the saxophone and clarinets being close to the microphone amplified for effect) play pp < > small octave D/F/Ab/C (c') whole notes to E/A/C/E (e') whole notes. The bass clarinets in subtone play F/C to A/C whole notes (C whole note tied to C whole note).

Bar 3 = D half-dim 7th to A min.

Specifically, clarinets play F/Ab/C/F to E/A/C/E whole notes, while bass clarinets play D/C to A/C whole notes.

Bar 4 = F min to A min, and then F min to A min again.

Specifically, vibe I plays pp on Ab/C/F (f') half notes to A/C/E (e'') whole notes (followed by a half rest). After two half rests, vibe II responds pp on F/Ab/C (c'') half notes to A/C/E (e'') whole notes.

Bar 5 = F min to A min.

Clarinets play pp < > on F/Ab/C/F (f') to E/A/C/E whole notes, while bass clarinets play F/C to A/C whole notes.

Bar 6 = D half-dim 7th to A min.

Clarinets play D/F/Ab/C to E/A/C/E whole notes, while bass clarinets play F/C to A/C whole notes.

Bar 7 = Repeat Bar 4.

Bar 8 = Repeat Bar 2.

ETC.

“The Crater” (dvd 00:23:26 – 00:24:46). This cue placement is where the Professor and Alec “peer in awe at the bottomless crater of an uncharted volcano” (Mason’s words given in his inner earth travelogue in the trailer). It was kept intact except for end Bars 14 thru 16 where the two vibes continue their F minor, A minor, and E minor triads. I believe the reason for the deletion is due to the fact that at the end of Bar 13 (dvd 00:24:40) we see Alec playing two notes or chords on his gift concertina from Jenny. I find this two-note figure rather significant to my mind because I think Herrmann heard this in the private screening and ran with it because we find him heavily using the two-

note chord device in these early cues (perhaps including even “The Prelude”). So I feel he was influenced (at least subconsciously) by what he saw and heard regarding Alec playing the concertina here.Incidentally, music editors several times on television series produced by Fox during the early and mid-Sixties used this cue. For instance, in Hong Kong (starring Rod Taylor), Bars 3-12 of “The Crater” 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).

June 9, 2015:

https://www.youtube.com/watch?v=sSP4pEJH_hw

This delightful musical western fantasy and Doris Day vehicle produced by Warner Bros is full of memorable songs and orchestral sequences. David Buttolph and Howard Jackson (both uncredited) wrote the background music; Sammy Fain wrote the songs. Incidentally, Fain also wrote the (not-so-memorable) songs for the Bernard Herrmann vehicles *Tender is the Night* and *Joy In The Morning*.

When I very briefly studied the full score at USC/Warner Bros Archives, I was disappointed to see that many of the songs were not present in the pulled material. This includes the snappy “I Just Flew In From The Windy City” (Chicago) and “Black Hills of Dakota.” All I can say is: “I Can Do Without You!” (lack of a complete score). They just don’t make movies like these anymore!

June 10, 2015:

SPELLBOUND CONCERTO

<https://www.youtube.com/watch?v=gGSzAs7cdtA>

Fountainhead:

<https://archive.org/details/Steiner-TheFountainheadOst-DominiquesThemeForPiano-InRoarks>

June 11, 2015:

https://www.youtube.com/watch?v=Kr9_dJ6TPPQ

Bar 7 seems to show the D min 13 (see image several replies below)....

https://www.youtube.com/watch?v=l6NIVn6_m1c

Dracula's Legend....Nice tonal ambiguity here. Ab note and A, Gb note and G simultaneously sounded..... Nice dissonance here. Note the trumpets' held D/Gb/Ab triad (includes that D to Ab dim 5 tritone) and then later D#/G/A (includes that D# to A dim 5 tritone)..... As coincidentally pictured here, Bar 7 of "Just A Wolf" seems to indicate the large D minor 13th chord but with an added P4 (Eb).....

[Blog # 50 completed 6-17-15 at 5:27 pm PDT]
